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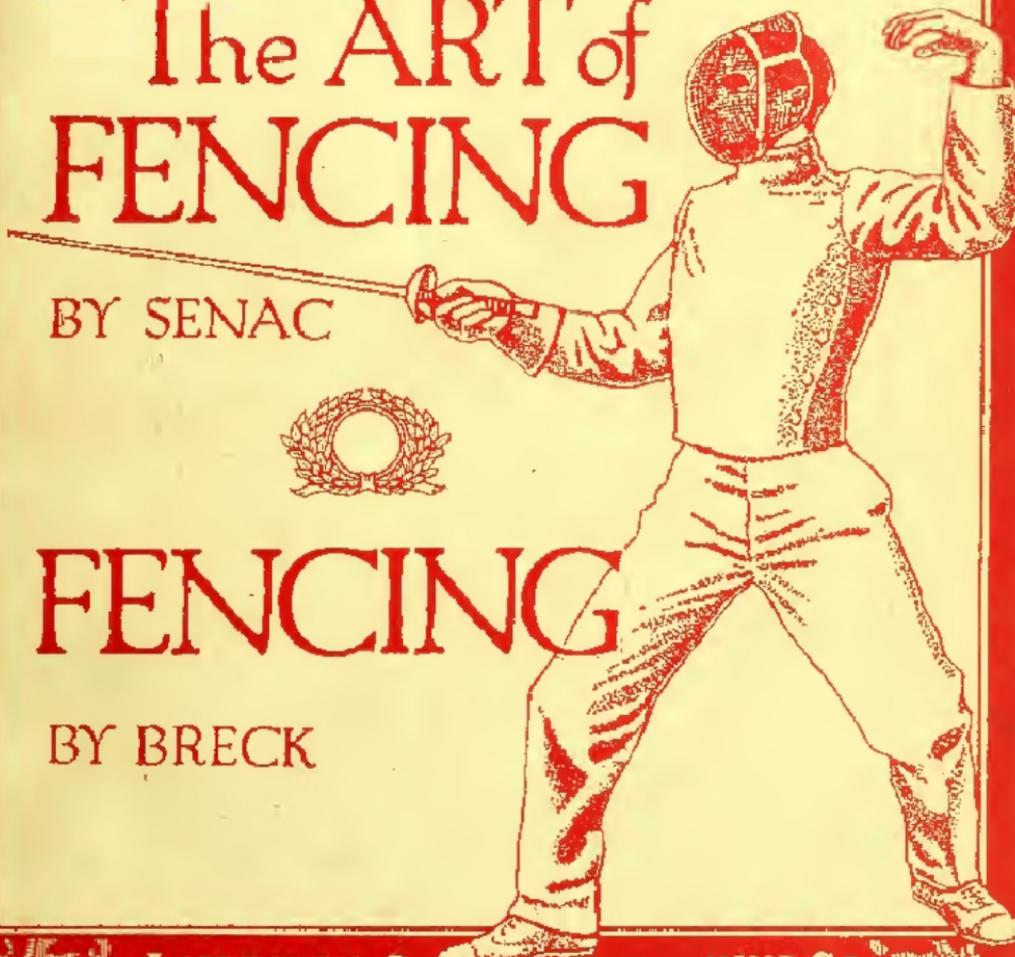
## The ART of FENCING

BY SENAC



## FENCING

BY BRECK



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SPALDING "RED COVER" SERIES OF  
ATHLETIC HANDBOOKS  
No. 30R

# THE ART OF FENCING

BY  
REGIS AND LOUIS SENAC  
OF NEW YORK  
PROFESSIONAL CHAMPIONS  
OF AMERICA



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## INTRODUCTION

The two best known and most capable instructors in fencing in America are Regis and Louis Senac, the Parisian experts who have long conducted an academy in New York City. Regis Senac, father of Louis Senac, was for many years instructor of fencing in the French army, the soldiers of which have won a world wide reputation as exponents of the highest form of the foil, sword and sabre wielder's art. M. Senac came to the United States in 1872. Shortly after his arrival here he won the fencing championship of America in a contest held in Tammany Hall, New York. He established a fencing school in 1874, which has continued to this day, graduates of which are leaders in both amateur and professional ranks.

Louis Senac, having had from an early age the benefit of his father's training, has developed into one of the most formidable fencers of modern days. He recently issued a challenge to the world for the international championship title.

Many well known people have studied fencing under the Senacs, among them being Perry Belmont, W. Gould Brokaw, Clarence Mackay, the Iselins of yachting fame, Mrs. Paul Dana, etc., etc. Scores of theatrical people, realizing the great value of the training derived from fencing, have also been their pupils.

In addition to his wide experience as an instructor, Regis Senac has also found occasion to put his fencing ability to more serious purposes. In France he participated in three duels and in each encounter was victorious, escaping without a single scratch, while every one of his opponents was seriously disabled.

The Senac fencing academy is at No. 1947 Broadway, near Sixty-fifth Street, New York, where Regis and Louis Senac instruct both individuals and classes. Louis Senac also has quarters in the Berkeley Lyceum, in West Forty-fifth Street, where he gives lessons twice a week.

## THE ANTIQUITY OF FENCING

A sport for even the kingliest of kings and a science worthy of the closest study is fencing, and many years of popularity have firmly imbedded it in the hearts of thousands of people. The noble art of attack and defense with the foil is one of the oldest diversions having wide latter-day vogue, and the fact that it has held its own with the multitudinous pastimes of the present period speaks volumes in testimony of the fascinations of the play and clash of steel.

Modern fencing was fathered by the swordplay of the medieval ages when, too often perhaps for the comfort and longevity of the populace, "might made right" and the life and honor of dashing cavaliers depended on their ability to wield the rapier or the sword. For purposes of pleasurable exercise and bodily training the ponderous old-time swords gave way in after years to the sensitive, tapering foil with which we are all familiar. Downward slashes and side cuts were replaced by the thrust, and science made success more the fruit of art and less the reward of mere brute strength.

History tells us that the first swords were used by the Greeks and the Romans. The weapons of that ancient epoch were clumsy implements of bronze, which inflicted a terrible wound. So far as the scientific use of the blade is concerned, however, we must look back to Spain, where the possibilities of the sword were first realized and developed. The Spaniards caused the "Song of the Sword" to become familiar "music" throughout their own land and others, and the daring dons, swarthy of mien and haughty in bearing, rise to heights in their deftness with the glistening steel.

From Spain swordplay was introduced into Italy and France and later it spread into Germany, England and America, etc. The word "sword" is used in a somewhat general sense, for the weapons, while they may be so described, exhibited a variety in form. There were huge, double-bladed bars of metal which were swung with both hands, and their office was to crush the heavy plates of armor worn by warriors of the period. Also there were weighty pointed blades, with both edges sharpened, to be manœvered with one hand, and then came the rapier, a lighter weapon that permitted scientific handling, etc., etc. Daggers, too, were considered a necessary adjunct to the accoutrement of the Sir Knight and to the dress of the gentleman of leisure.

During the sixteenth and seventeenth centuries the introduction and usage of steel weapons was one of the "striking" features of life. It has been said that the history of the sword is the history of the world, and this statement is particularly true of the hundred years extending from the middle of the sixteenth century to the middle of the seventeenth century. The popular weapon of the times was the Spanish-Italian rapier, with its accompaniments—a poniard and a buckler, a gauntlet or a cloak, the latter being used as a means of defence.

The advent of the rapier brought about "the most quarrelsome period in history," and everywhere instructions in the handling of the implements of assault and protection were in demand. In Italy experts made fortunes in giving lessons, and duels, street fights and other hand-to-hand engagements multiplied with incredible rapidity. It seemed that men sought to know the secrets of the sword and rapier science merely to demonstrate to the world the extent of their prowess, and which could be evidenced only by the spilling of blood in large quantities.

The rapier began as a plain, cross-hilted sword. Finally it

acquired guards as a protection to the hand, and afterward it took on the cup form of handle, by which we now know it. Seldom less than four feet in length, extending in some cases to five feet, and tapering to the sharpest of points, a deadly wound could easily result from a thrust.

As the adjunct of the rapier, the dagger was hardly less dangerous, since it could be used, not only to parry blows with the sword, but also to supplement the attack with that weapon. A common use of the dagger was to give the "coup de grace" after the contest with the sword had been won.

The combatants usually stripped to their shirts for the encounter, and when both weapons were used the fight was sure to be picturesque and exciting in the extreme. Among the tricks attempted by the fighters was that of seizing an opponent's dagger by its blade and wrenching it from his grasp.

In order to prevent this, the dagger was made with saw like teeth, set backward, to cut through the gloved hand of the swordsman and cruelly lacerate that member. As a counter measure, fine mail was sewed into the gauntlet, protecting the hand, and breaking the teeth of the dagger. Sometimes, after the dagger had been torn from the hand of an antagonist, the swordsman could throw it into the air with such precision that it has been known to pierce and kill the opponent in its descent.

In the course of time the blade was made shorter and deprived of some of its weight. With this lighter instrument came rapid advances in the science of rapier usage. The parry, the feint and the lunge became established and recognized elements, and then followed the lunge. The lunge is the forward movement of the body, executed by advancing the forward foot, the right, without displacing the rear foot. The credit for the discovery of the lunge

is given to diGrassi, a noted Italian fencing master of the sixteenth century.

The introduction of fencing into Italy and France resulted in the founding of two distinct schools or systems of attack and defense. The French system is held to be the superior and at the present day the ablest exponents of the fencing science are Frenchmen. The French school calls forth all the grace, agility and sensitiveness of touch a man or woman is capable of manifesting. It is a case of touch and go every moment. The Frenchman wins by finesse, by the apotheosis of skilful manœuvring. The Italian depends to a great extent on the power of his attack, seeking to bear opponents down by sheer strength. He puts more force into his thrusts and frequently stamps his forward foot violently and exclaims. An authority once said, "A Hercules is required in the making of a successful Italian fencer; a woman may rise to the top in the French school."

While that statement may perhaps be overdrawn, the idea of the difference in the two systems is well conveyed.

Henri Saint-Didier, a fencing instructor in Paris in 1570, was one of the leading pioneers of the art in France. It is generally believed that he gave names to the thrusts, etc., then in the fencer's repertoire. A teacher after Saint-Didier's time, Paer, arranged the various parries in classes, five in all, prime, seconde, tierce, quarte and quinte. The government military establishment near Paris, the High School of Military Gymnastics, is principally responsible for the progress of fencing in France of late years. Masters at arms are graduated from this institution who are sent to instruct the men in the various regiments of the French army.

France, Italy and Spain have long lists of names of fencers that have added to the fame of their countries. Aside from Saint-

Didier probably one of the best known of the old French experts was Chevalier d'Eon de Beaumont. He was born in 1728 and died in 1810. As a punishment for a political offense, the king of France, Louis XV., ordered him to wear woman's clothes, and as a result many people believed him to be really a woman. Beaumont went to London in 1763 as a plenipotentiary from the French court. His greatest fencing feat occurred when he met and defeated the then renowned Chevalier de Saint George. He reached the body of Saint George seven times, the latter scoring not even a single point. Saint George, by the way, was born at Guadaloupe, and was the son of a wealthy planter and a negress known as "La Belle Nanon." At exhibitions in London it was once remarked in regard to Saint George that "no professor or amateur ever showed so much accuracy, such strength, such length of lunge, and such quickness as he; his attacks were a perpetual series of hits; his parade was so close that it was in vain to attempt to touch him; in short, he was all nerve."

Other eminent masters of the French school in bygone days were Boessiere, the two Bertrands and Charlemagne.

Oldtime Italian fencers of note, who also wrote about the art, were Marozzo, Agrippa, Grassi, Fabris and Manciolino. Caranza and Narvaez were leaders in Spain.

Germans showed comparatively little originality in rapier play, having adopted first the Italian, and then a mixture of the Italian and French styles, but they are held in esteem as practical swordsmen. The Kreussler fencers, taught by one Kreussler, the founder of a family of twelve fencing masters, made a reputation for themselves all over Europe.

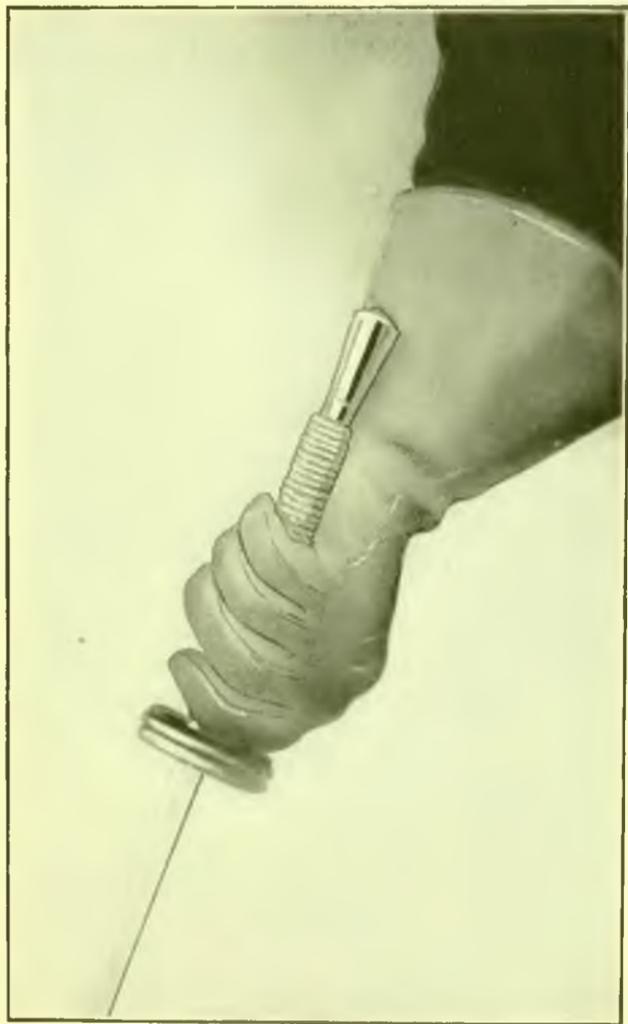
From the middle of the eighteenth century fencing was regarded as the study of paramount importance at German universities. At Jena, Halle, Leipzig, Heidelberg, and, later on, at Goettingen,



OFFERING AN OPPONENT THE CHOICE OF FOILS  
BEFORE A CONTEST.



THE SALUTE BEFORE THE CONTEST.



No. 1-A FOIL HELD (IN QUARTE) IN SUPINATION.



No. 2-A FOIL HELD (IN TIERCE) IN PRONATION.



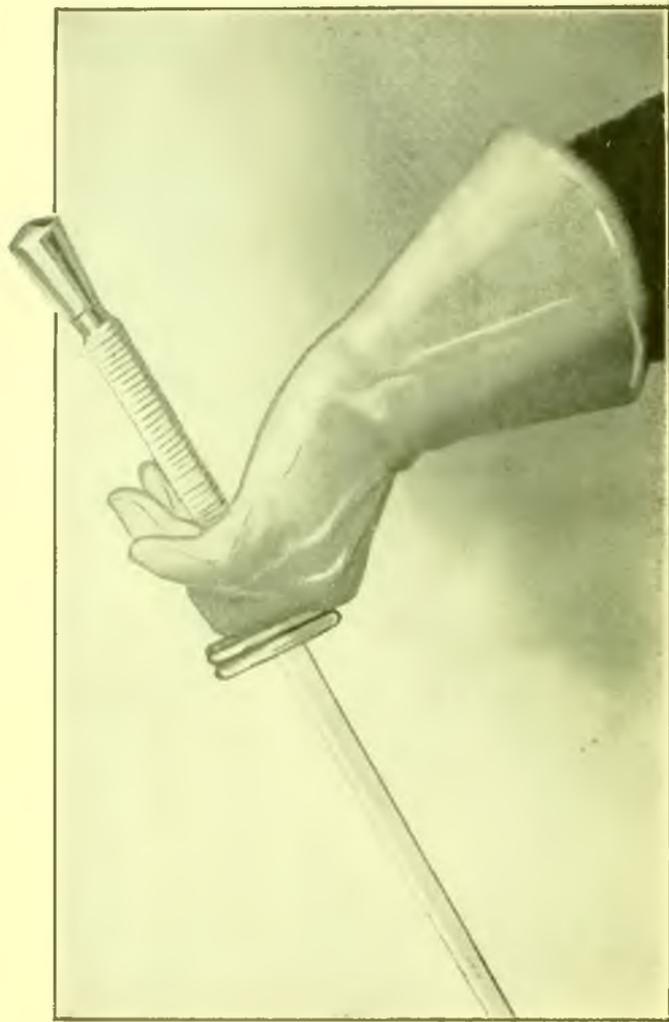
No. 3-IN FEINTING, HOLD FOIL WITH THUMB AND FIRST TWO FINGERS.



No. 4—METHOD OF HOLDING THE FOIL ON A PARRY—CLENCH FINGERS TIGHTLY AROUND THE GRIP.



No. 5—HOLDING FOIL AT END OF GRIP, TO GAIN REACH IN A LUNGE.



No. 6—THE POSITION IN WHICH TO HOLD THE FOIL IN A "HIGH TOUCH"

Helinstadt and Siessen, duels became so common and dangerous, —the play being simply cut and thrust fencing—that even the most peaceable student was never sure of his life for a single day.

Until about the third decade of the last century, the students insisted on fighting with the rapier, and on being either killed or dangerously wounded in an encounter. But as the German university fencing schools lost their importance the modern French foil play came into existence, while the system of fencing followed by the students became so specialized as to lose its true character, the object being simply to lacerate the opponent's head and face as much as possible, meanwhile protecting one's self from similar injuries.

Constant rivalry exists between the French and Italian schools. Their exponents seldom if ever weary of claiming preeminence for their own particular method. On several occasions matches have been engaged in by representatives of these two countries, and great interest has always been attracted to them. The most recent important contest of this sort was held in Paris a few years ago, when M. Damote, a maitre d'armes of Paris, clashed with and was wounded by M. Athos de San Malato, an Italian expert of prominence.

A careful consideration of the respective merits of the two schools teaches that the Italian school is, and always will be, inferior to the French, at least as long as the Italian fencer relies upon vigor and gymnastic ability instead of upon skill and agility, as does the Frenchman.

The art of the fencer consists more of adroitness than of mere strength, and its principles have long ago been laid down and explained. To fence according to the Italian method a man must be gifted naturally with considerable bodily strength, while, according to French authorities, a fencer who develops his muscles abnormally will seldom excel with the foil.

The fact is that there are in France a great number of persons in the very highest ranks of society, who, while skilful fencers, are yet by no means remarkably strong.

It is undoubtedly true that in most contests between Italians and Frenchmen, where both had an equal reputation, the French expert won.

For those who have studied the question the position of the French fencer is more to be admired than that of the Italian. The former is majestic, guards composedly, and is always covered; the Italian, on the other hand, is continually in movement, sometimes crouching, sometimes erect, but all the time apparently ready to jump upon his adversary, while from his throat issue strange guttural sounds, which are only too apt to mislead the spectators into believing his attacks much more dangerous than they really are. Most modern French fencing masters are graduates from the government school of Joinville-le-Pont, before mentioned. Such a school does not exist in Italy, or, in fact, in any other country outside the French dominions. At this school there are ten French teachers and but one Italian.

History tells of the celebrated Jean Louis, who, in 1814, while with the French army then invading Spain, killed thirteen Italian fencing masters in succession.

In Shakespeare's time, fencing with rapier and dagger was a prime favorite among recreations, and other less peaceable pursuits. We find many passages in the works of the Bard of Avon referring to sword play. In "Romeo and Juliet" we read :

He tilts

With piercing steel at bold Mercutio's breast ;  
Who, all as hot, turns deadly point to point,  
And, with a martial scorn, with one hand beats  
Cold death aside, and with the other sends  
It back to Tybalt, whose dexterity  
Retorts it.

## THE REWARDS OF FENCING.

The fencer is always enthusiastic concerning his art, his "grande passion." And why is this the case? Why does he not accept his fencing pleasures philosophically and continue in the even tenor of his way? The truth is, that he has found something of great value, of undeniable fascination, and about which he believes all his friends and acquaintances should know. Therefore does he publish the tidings abroad.

Sometimes uninitiated folk marvel at the unbounded praise fencing devotees shower on their favorite diversion. They stand aloof with a superior air and occasionally condescend to show a modicum of interest in the foils.

There comes a time, however, when the supercilious one becomes infected by the fever. He dons fencing garb, grasps a foil, and makes some instructor's life one continuous round of labor for weeks at a time. Then one day he realizes that he is actually a convert to the foils and that his enthusiasm may well be said to border on the fanatical. "I came to laugh and I remained to learn," he says to himself, and delves still deeper into the mysteries of the intricate, yet unparalleled science.

It is through many rewards to its disciples that fencing holds the attention of every man and woman, even though he or she taste ever so sparingly of its cup of pleasure. First, the practice of fencing affords an exercise that is absolutely unrivaled as a natural aid to the highest form of physical development and education. (Muscles as well as brains can be educated.) Can you fail to recognize the fencer? His grace and elasticity of bearing; his elegance of manner; his calm reserve, and, withal, the keenest of eyes; his firm hand-clasp, literally vibrating with energy; the admirable poise of his head; his erect carriage, and his buoyant step set him apart from ordinary men, men of sedentary pursuits.

The fencer is more what the Creator intended man to be, than is the merchant or banker who shuts himself in his private office from morning until night, cramping his chest and lungs, rounding his shoulders and breathing "second-hand" air.

The physical benefits of fencing are so numerous, in fact, that he that would enumerate them in detail must needs possess a vast measure of endurance. Every muscle is brought into play, individually and in combination, and the system is invigorated surprisingly. As a stimulant, a fencing bout is far more effective than the best tonic a physician could prescribe. So if you are a victim of any sort of a depressing affliction, try the fencing cure. After finishing with the foils, a cold bath and a rub down with a rough towel will chop off at least ten years from the burden Old Father Time has rolled upon you.

The fingers, wrists, arms, shoulders and legs are doubled in power by methodical fencing. This development of the muscular tissues, moreover, is invariably symmetrical. No huge, unsightly bunches of muscle stand out to impress bystanders. Lithe, agile and quick as a wildcat, the operator of the foil is as far removed from the abnormal as is the product of a sculptor's chisel. Large muscles, such as some few of the Italian fencers possess, for instance, retard the rapidity of movement and render impossible good form of even the most elementary description. In addition, overdeveloped muscles tire far more quickly than do those of average size.

Fencing also gives a man a mental equipment superior to that which he originally devoted to the art. The exercise requires study, thought and memory. It is none the less a science for being a recreation. Do not deceive yourself on this point. The brain is prompted to act without a moment's hesitation. It must change perception into action instantaneously. Readiness of wit



STRAIGHTENING THE FOIL, AFTER A TOUCH.



NO. 7 THE FIRST POSITION OF "ON GUARD" (RIGHT HAND).



No. 8 SECOND POSITION OF THE GUARD (RIGHT HAND).



No. 9—THIRD POSITION OF THE GUARD (RIGHT HAND).



No. 10—FOURTH POSITION OF THE GUARD (RIGHT HAND)—  
CORRECT.



No. 10A—FOURTH POSITION OF THE GUARD (RIGHT HAND)  
—INCORRECT.

[NOTE—Blade of foil is dropped too much from a straight line.]



A FAIR OPPONENT AT A DISADVANTAGE.



No. 11—FIFTH POSITION OF THE GUARD (RIGHT HAND).

is an unmistakable attribute of the fencer. He is as resourceful and as full of cunning as an Apache brave, and this is by no means a comparison to be sneered at. The fencer should make a better financier or diplomat than should a man reared along restricted lines. He should be quick to detect the weakness or strength of an argument or a situation and act swiftly, unerringly. He must do this very thing in fencing bouts. Cannot the same practice be transferred to business or professional life? There is no apparent reason to the contrary.

In social and everyday life the fencer has a distinct advantage over his narrower, disinterested, more prosaic co-laborer. He feels sure of himself at all times and under all conditions. His training has rendered it impossible for him to strike an awkward pose. He will unconsciously make movements that will attract attention through their ease. The constant use of his arms and hands has made him stronger than the ordinary man and the knowledge of this fact gives him confidence he would otherwise lack. In the business world he will be able to stand a great strain. No task will appal. The fresh blood and newly formed tissues will support him through many a crisis when competitors are exhausted and mayhap seriously ill through their efforts. The atmosphere of freshness and enthusiasm that he will unconsciously carry with him is certain to favorably impress the people with whom he comes in contact.

Fencing knowledge has often saved a man's life, or at least preserved him from serious bodily injury or loss of valuables. Attacked by footpads in a lonely spot, the fencer is able to keep his assailants at a distance with nothing more than a cane and possibly disable them. A relative of the writer was once surprised in his home by a burglar. The intruder, a burly ruffian, sought to overpower the man in question by brute force. The

latter, however, seized an umbrella, and, being an expert fencer, resisted the rushes of his opponent and punished him so severely that he was unable to escape from the police.

#### WOMEN AND FENCING.

Women find the art of handling the foils to be a wonderful benefit in many ways. The exercise reduces surplus adipose tissue, making their figures trim and comely, rounds their muscles, develops their busts, and the stimulus to the circulation of the blood improves their complexions to a highly desirable degree. They find fencing to be as conducive to lightness of foot and all around gracefulness as dancing, and all the large fencers' clubs reserve certain hours each week for the convenience of the wives and daughters of the members. In the New York Fencers' Club, for instance, an extract from the provisions of the House Committee reads as follows:

"The Ladies' Class has the privileges of the Club every Monday, Wednesday and Friday morning from 10 until 1 o'clock. The Maitre d'Armes and Prevot will be in attendance to give lessons."

Some of the woman fencers in this country are remarkably expert in execution of the various thrusts, parries and feints, and Miss Toupie Lowther, the well known champion of the English women's fencing world, is more than a match for many a man that considers himself a capable performer.

## HOW TO FENCE

He that would become proficient in fencing must make up his mind to devote a somewhat lengthy period to study and practice. The intricacies of the art are such that only the determined man can ever hope to excel. The erratic genius, the intermittent dabbler, the half hearted imitation enthusiast has no place on a fencing floor. A competent instructor is an absolute necessity, one that has mastered all the ins and outs of foil wielding, and when obtained his words should be given serious heed.

One of the first things you will learn will be the proper manner of holding the foil. You can never rise above the mediocre in fencing unless you are taught this point.

### HOLDING THE FOIL—SUPINATION AND PRONATION.

Hold the foil with the thumb resting on the upper and broader side. Do not allow your thumb to come in contact with the hilt. Some fencers raise its tip so as to avoid receiving a jar during an interchange of blows or thrusts. Close the fingers firmly around the handle and do not let them overlap the thumb. When the fingers monopolize space that should be devoted to the thumb harmful interference results. If the foil is properly held the front of the thumb nail will face upwards and the nails of the fingers will face to your left—unless you are left handed. The importance of the proper holding of the foil will be realized when it is known that the fingers direct the course the point is to take and also prevent the handle from swerving in the hand. The mode of holding the foil which has just been described, is known as

supination. In addition to it there is a position termed pronation. A foil held in supination is shown in Photo No. 1. When a foil is held in pronation the fingers are drawn closer together than in supination. The thumb comes closer to the fingers and the back of the hand is turned upwards. The position known as pronation is assumed in some attacks and parries, but supination is more frequently used. Do not forget, as do many superficial students of fencing, that the play of the wrist and the fingers is the primary, and the manipulation of the arm the secondary, consideration in a bout.

A foil held in pronation is shown in Photo No. 2. For variations in grip see also illustrations Nos. 3, 4, 5 and 6.

Probably every beginner finds the fencing grip and variations tiresome to persist in practising. But later on, when the muscles of the fingers and the hands become accustomed to the positions no inconvenience will result.

The elementary position in fencing is "on guard." The combatant takes his pose at the beginning of an engagement and from it moves into the general action involved in parries, attack, etc. In putting yourself on guard, proceed according to the poses—for the right hand—illustrated in Photos Nos. 7, 8, 9, 10, 11, 12 and 13, for left hand, Nos. 14, 15, 16, 17 and 18, all of which are as follows:

## THE MOVEMENTS OF "ON GUARD."

(RIGHT HAND.)

### FIRST POSITION—*Photo No. 7.*

In the first position to be assumed in coming to "on guard" stand erect, facing outward toward your opponent. Hold your heels close together, your calves touching, if possible. Point the feet outward at a right angle. Extend the fingers of the left hand, the palm facing outwards. Hold the foil in supination in



No. 12—SIXTH POSITION OF THE GUARD (RIGHT HAND).



No. 13—SEVENTH POSITION OF THE GUARD (RIGHT HAND).



LOUIS SENAC PARRYING A LUNGE IN QUARTE.



"A TOUCH IN THE SHOULDER DOES NOT COUNT."



No. 14—FIRST POSITION OF THE GUARD (LEFT HAND).

NO. 13. SECOND POSITION OF THE GUARD (LEFT HAND).





No. 16—THIRD POSITION OF THE GUARD (LEFT HAND).



No. 17—FOURTH POSITION OF THE GUARD (LEFT HAND).

[NOTE: In fifth position of guard (left hand) the body is held in same position as above, except that the arms are lowered, as in No. 11. In sixth position, simply bend at the knees, as in No. 12.]



No. 18 SEVENTH POSITION OF THE GUARD (LEFT HAND).



A "STOP" THRUST.



No. 19 WAITING FOR THE ADVERSARY.



LOUIS SENAC CLEVERLY SCORED AGAINST BY ONE OF HIS PUPILS

the right hand, the nails turned upwards. Straighten the right arm and slant it outward from the body, as in Photo No. 7.

SECOND POSITION—*Photo No. 8.*

Sweep the foil downward and point it outward from the body, the point almost touching the floor. Do not bend your elbow. The left hand, arm and feet maintain the same attitude as in the first position. Also keep the body erect and direct the eyes straight ahead.

THIRD POSITION—*Photo No. 9.*

Bring the hands together in the third position as illustrated in Photo No. 9. Point the foil on a straight line across the body to the left (it being taken for granted that you are right handed) and flatten the left hand on the top of the foil, the nails downward. Still keep the legs straight, the body erect and the heels close together with the feet at right angles to each other.

FOURTH POSITION—*Photos No. 10, 10a.*

Now bend your arms upward, close to the body, turning the left hand so that the nails face upward. Bend the arms in a circle around the head and, to preserve good form, take care to have each arm bent at the same distance from the side of the head. Point the foil to the left, resting it on the flattened back of the left hand. Keep the weapon in a straight line. You will detract materially from the merit of your performance if you drop your point lower than, or raise it higher than, the handle. Look to the front.

FIFTH POSITION—*Photo No. 11.*

Lower the right hand to a position opposite the right breast, point your foil outwards, and follow the line of the foil with your eyes. Drop the left elbow and arch the left hand gracefully over the left shoulder.

SIXTH POSITION—*Photo No. 12.*

Bend at the knees. Do not, however, lean forward. Hold the right and left arm as in the fifth position. Keep the heels close together.

SEVENTH POSITION—*Photo No. 13.*

In the seventh position advance the right foot as shown in Photo No. 13. Do not extend the right knee beyond the line of the right foot. The knee should be directly over the foot. Turn the left foot outward a trifle, in order to preserve balance and grace. Keep it flat on the floor. The left knee should also turn outward. Hold the left hand in position over the left shoulder. Now you are ready to extend the right arm, to straighten and stiffen the left leg, and lunge.

You are on guard (Right Hand) at the completion of these movements and they should be practiced so that you can execute them rapidly without in the least sacrificing grace and good form. For the positions of "on guard" with the left hand, except for the change of hand same as with right, see Photos Nos. 14, 15, 16, 17 and 18.

Another requisite for the beginner is that he learn the various positions leading up to an actual bout, such as awaiting an adversary, drawing the foil, saluting, etc., etc. See Photos Nos. 19, 20, 21, 22, 23, 24 and 25.

## ADVANCE AND RETREAT.

Following in order is the addition of the advance and retreat maneuvers to the fencer's repertoire. To execute the correct advance, carry the right foot ahead a short distance with a snappy, decisive step, not necessarily a loud powerful stamp, as some fencers affect. Quickly follow the right with the left foot holding, meanwhile, the same position of the body.

The left foot is moved back one **step** in the retreat which is naturally the opposite to advance. The right follows the left in this case. Advance and retreat movements have been imitated by the originators of the bayonet drills used in the United States army, with which fact Regulars and National guardsmen are probably aware. An illustration of a lunge (of which there are many in this book) will show the position of a fencer in advancing.

In advancing and retreating, care should be taken that you do not permit either movement to affect what is best described as "good form." Assuming that your pose is accurate before the advance or the retreat it should also be accurate after your change of base. Moreover, the transition should be effected with as much grace as possible. It may be well to add that the most familiar faults of the beginner are that he raises his feet too high in stepping or takes steps either too long or too short. Find the happy medium and stick to it. Always be on the alert while changing your position and never fail to observe exactly how the alteration of base has affected the momentary conditions of the contest. Keep your body entirely under control at all times.

#### THE UNDERLYING FEATURE OF ATTACK— THE THRUST.

The thrust is the fundamental element of attack in the fencer's repertoire. Its importance is paramount, and is in striking contrast with its comparative ease of execution.

To perform the ordinary thrust, merely lower the point of the foil to the point you wish to hit and straighten the arm snappily. Manipulate only the fingers and wrist in dropping the point. The principal requirements are accuracy and quickness. You must practice the thrust incessantly. Do not be led into careless ways through over-estimation of the simplicity of the movement.

The thrust is termed a "riposte" when your opponent can be reached by it alone; that is, without the forward movement of any other part of the body. You will be aided in thrusting properly by remembering two inviolate regulations. First, the arm must be straightened at the moment the foil strikes home and the point should be dropped lower than the hand. Many an otherwise capable fencer has ruined the technique of his art by failing to develop the thrust.

#### THE LUNGE—*Photos Nos. 26, 27, 28, 28a.*

Next in order to the thrust we should consider the lunge. The lunge is a combination of the former stroke with a forward bend of the body, etc., and which is well described by its name. Thus, it will be seen, the thrust is a prominent feature of the lunge.

In lunging (with the right hand) thrust, and simultaneously advance the right foot to say twice its length, and by straightening the left leg, carry the body forward. Drop the left arm quickly to the side, turning the back of the hand inwards. To maintain good form hold the head erect. Do not, moreover, overbalance yourself by allowing your body to bend too far beyond the line of the right foot. Balance should be held under all circumstances. When you lose your balance you are completely at the mercy of your opponent just as in boxing. You cannot avoid leaving an inviting opening. The lower part of the right leg—between the knee and the ankle—should be kept in a straight line (see Photo No. 26). When you lean too far front on the knee you are off the proper line of balance (see photo No. 28) and will find difficulty in springing swiftly back to a defensive position, should your adversary suddenly advance.

Take care in lunging not to turn over the left foot on its inner side. You should keep the sole of this foot flat on the floor. If

the position strains your ankle muscles at first, persevere. Practice will overcome this inconvenience.

### THE RECOVERY.

At the completion of the thrust and the lunge, you must execute the recovery. In this move you bring the right foot back to its original position and again bend the left knee which you have straightened. Elevate your left arm to a line with the left shoulder at the same time, arching the wrist over it as in the "on guard" attitude.

The manœuvres described in the foregoing paragraphs should not be considered merely in the light of individual features. They are to be used in combination, each merging gracefully into another, and one depending on another, just as the different parts of a steam engine unite in their workings to produce motion. A fault in one piece of the locomotive's intricate mechanism nullifies whatever merit exists in the remaining machinery, and exactly so is the fencer affected by a lapse in the performance of even a minor branch of technique.

Probably the tyro will be tempted to place too light a valuation on the movements involved in executing on guard, advance and retreat, the thrust, the lunge, and the recovery, etc. True, they may prove irksome at the start but all accomplishment with the foils is based on practice and to use a familiar expression, you must "keep everlastingly at it." If "necessity is the mother of invention," well directed efforts is the father of success, and while the writer does not claim distinction as an epigrammist, he is well aware of the fact that perserverance and painstaking development of fundamentals is absolutely necessary in the production of a fencer.

## CONCERNING THE "GAIN."

While speaking of combinations, we should not neglect another maneuver frequently brought into play with the lunge. In the gain you carry the left foot to a point close to and on a line with the right, both knees being bent at a widely diverging angle. In this manner you may oftentimes mislead your opponent in his estimate of distance, after the fashion of crafty boxers that have mastered the art of approaching within striking distance of their antagonists before the last named realize the fact.

The gain enables you to obtain a longer reach and you can then approach into hitting distance of a man without his becoming cognizant of it. In addition, he will not be able to tell the point from which your next attack will start. This practice is also used to advantage in following up a retreat. Endeavor to keep your balance. Do not swing from one side to the other. Invariably hold the right knee in its bent attitude so as not to reveal by it to your adversary that you are about to change your tactics. Seek to bring forward the left foot in as much of a line with the right as possible, for then you will disguise the movement of the former.

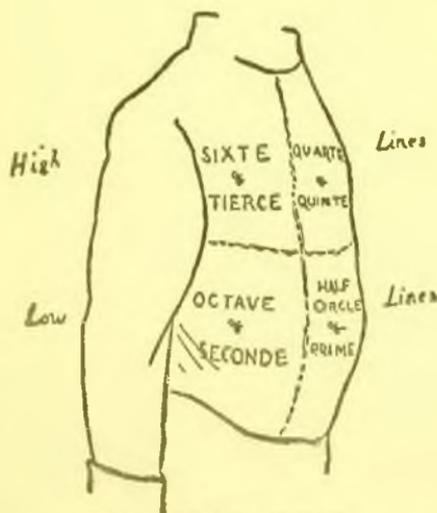
A recommendation has been made that short men use the gain frequently. It is suggested that thus they will in a measure be able to combat the handicap of their lack of stature and of reach.

## LINES OF ENGAGEMENT.

The learning of the terms used in fencing has caused many beginners trouble, and yet the nomenclature of the science is easy of appropriation for one's use if studied systematically. Possibly the most difficult terms are those having to do with what are known as "the lines of engagement," and which, at the same time, are among the expressions used most frequently. **The lines of engagement are imaginary marks on the front of the**

encing jacket which separate its face into four sections. These sections have particular names and attacks and parries are given names identifying them with the spot hit or defended. The upper quarters are termed the "high lines," the two beneath, the "low lines." In addition, the sections are divided into sides, the right or outside, and the left or inside. Each part of the quartered area is given two names, one of which, denotes, in most cases, whether the attack or parry is executed in pronation or in supination. The four sections and their designations are as follows:

Upper left side, *Quarte* (in supination); and *Quinte* (in either supination or pronation); upper right side, *Sixte* (in supination) and *Tierce* (in pronation); lower left side, *Septime*, or "half circle" (in supination) and *Prime* (in pronation); lower right side, *Octave* (in supination) and *Seconde* (in pronation).



LINES OF ENGAGEMENT.

*Prime* is pronounced "preem"; *seconde* is the same excepting that the accent is on the last syllable; *tierce* is "teeairce", with the accent on the "airce"; *quarte* is "carte"; *quinte* is "cant"; *septime* is "septem," and *octave* is "octahve."

To better illustrate the arrangement of the high and low lines the accompanying diagram is inserted.

As the boundaries of the different lines are but imaginary the various sections must of course be but approximately calculated. For scoring purposes, generally recognized rules have been formulated. They provide that hits, either too high or too low, shall not be permissible, that is, so far as they affect the official result of a match. The actual area in which hits count is that part of the front of the jacket extending from the line of the collar bone to the line of the hips. While hits somewhat higher or lower than the prescribed space do not receive full approval, they are recognized, however, by being recorded as "low," "high" or "to the right," as the case may be.

#### PARRIES.

A parry is a movement that turns away an opponent's foil point from the spot it is intended to hit and which may be merged into an attack. The reader may be of the opinion that the principles of attack should be given first consideration, but as parries are simpler we award them priority to attack in this instance. In relation to parries, study carefully the photos referred to later.

The arm is subordinate in the making of parries, which to a greater extent are executed with the fingers and wrist. It may well be added that the edge of the foil, as opposed to the flat side, is used in all parries, which are made by tapping an opponent's blade lightly and quickly. The forte of the parrying blade strikes the adversary's weapon. In this manner the forte, the point of your blade that gives you the advantage of the maximum of leverage, comes in contact with the opposing foil at the point—the foible—where its force is least capable of offering resistance.

#### SIMPLE PARRIES.

There are two kinds of parries, simple and counter. The first named will now be dealt with. The lines of engagement give



No. 20—FIRST POSITION IN DRAWING THE FOIL—THE SALUTE.



No. 21—SECOND MOVEMENT IN DRAWING FOIL.

[NOTE—Third position of right arm is the same as in first position, only in the third the foil is held in outstretched hand



No. 22—FOURTH MOVEMENT IN DRAWING FOIL.



No. 23—FIFTH MOVEMENT IN DRAWING FOIL.



No. 24 SIXTH MOVEMENT—PUTTING FOIL INTO SCABBARD.



No. 25—WRONG POSITION OF SWORD IN SCABBARD—HILT  
TOO HIGH.



No. 26—THE LUNGE (RIGHT HAND).



No 27—THE LUNGE (LEFT HAND).

names to the parries in the simple class, prime, seconde, tierce, etc.

#### THE PARRY OF QUARTE—*Photos Nos. 29, 30.*

The most important parry is the parry of quarte. In this manœuver the blade is carried quickly across the body from right to left. Use the fingers and wrist as much as possible. The elbow should be kept on a line with the hip bone and far enough from the body—just far enough and no more—to prevent cramping. Now, with a light tap on the foible of your opponent's foil his point is turned away from its line of attack, leaving your foil pointing slightly upward. Your right forearm should slant across your body to guard your left breast. For engagement of quarte see Photo No. 31. For a touch in quarte, Photo No. 32.

#### THE PARRY OF SIXTE.

In making a parry of sixte, proceed as follows :

Move your foil quickly across your body from left to right—from inside to outside—protecting the right breast. With practice you will be able to instill enough strength into the stroke to sweep your opponent's blade out of its intended course and free of the line of your body. The wrist, however, will strengthen gradually. Do not rely on arm parries. They are clumsy and ineffective against a trained fencer.

#### THE PARRY OF SEPTIME.

In parrying an attack in septime maintain the hand in the same position as in the parry of quarte. Drop the point with a semi-circular outward movement below the hand, taking care not to lower the hand or to drop the point below the waist line. Use power enough to carry the opposing foil clear of your body. The name "half circle" is frequently applied to this manœuver. The

parry of septime is generally used when, engaged in quarte, the low line on the same side is threatened.

#### THE PARRY OF OCTAVE.

Should your opponent threaten the low line on the same side when you are covered in sixte, you resort to the parry of octave. The parry is made by an outward half circle manœuver similar to that in the parry of septime.

#### "LOW QUARTE," OR THE PARRY OF QUINTE—

*Photos Nos. 33, 34.*

The parry of quinte guards the section between septime and quarte. Execute it by lowering the hand from quarte toward the hip, keeping the point directed slightly upward, and force the attacking point away from your body. For a disarm in Quinte see Photo No. 34a.

#### THE PARRY OF TIERCE—*Photo No. 36.*

In making a parry of tierce hold the foil in pronation. The parry covers the same ground as sixte, but in the latter, the foil is held in supination. For lunge in tierce see Photo No. 35.

#### THE PARRY OF PRIME—*Photos Nos. 37, 38, 39.*

The parry of prime covers the same ground as septime. It is then termed "low prime." It may also be used in covering the high inside lines, when it is called "high prime." In no other parry but this, does it become necessary to change the grip of the foil. The parry of prime is made from guard in quarte by moving the hand toward the left shoulder, dropping the point down sharply and turning the back of the hand upward and outward as far as possible.

THE PARRY OF SECONDE—*Photos Nos. 40, 41, 42.*

In the parry of seconde the foil is also held in pronation. The movement differs from the parry of octave, just as tierce differs from sixte. For engagement of seconde see Photo No. 43.

The student of fencing should remember that while the movements involved in the various attacks, parries, etc., are described in detail, they should be executed so quickly and so smoothly that they appear to be but one. Jerkiness and slowness are at all times to be avoided. The successful fencer must be as supple as a snake and as agile as a wildcat.

THE COUNTER PARRIES.

Counter parries are circles described around an adversary's foil, the purpose of which is to bring it back to the point from which it started. The counter of quarte and the counter of prime make the circle from right to left. In the counters of sixte and of octave the circle is made from left to right.

There is no cut and dried rule directing the size of the circle made by the foil point in a counter parry. The immediate circumstances of the encounter determine this. It is well to hold your foil, however, as close as possible to the opposing blade if you can make use of any of these particular strokes.

Relative to parries in general, Dr. Edward Breck of the Boston Fencing Club, and editor of "The Swordsman," who was the author of a previous issue of this book, made some remarks which will now be quoted. He said:

The safest advice is to practice assiduously *all* the parries, excepting perhaps prime, which is difficult to execute and very little used in foil play. As the beginner becomes more dexterous he will soon see for himself what guards are the safest to rely upon.

Successful parrying depends to a great extent upon a trained instinct, which enables one to foresee the direction of the opponent's attack, and upon accuracy and judgment in executing a movement. The important thing is not to be led off into making your parries too wide, for in fencing, as in everything else, the conservation of energy is vital. It is easy to see that if, upon your adversary's feint in sixte, you allow your blade to fly too far off to the right, you will be unable to get it back in time to parry his real thrust in quarte. Therefore, begin by *trying to make your parries too narrow*, and only broadening them when you see that you are hit too often. At the same time try to avoid moving the arm, using the fingers and wrist almost entirely. The greatest compliment that can be paid a fencer is to say that his *doigte* is excellent; *i. e.*, his finger-play.

The beginner is recommended to perfect himself in the counter parries, and to practice them industriously, as they will tire the strongest wrist at first. I shall not describe the complex parries at length, as they are but combinations of two or more simple parries. A very serviceable one is the counter of quarte followed by the parry of sixte; indeed, some fencers almost invariably follow up a counter by some simple parry, in order that, if your opponent has foreseen your counter and his point has followed yours around the same circle (called *doubling*), his eventual thrust in the opposite line will be stopped.

Strong combinations of this kind are the counter of quarte with the parry of octave, and the counter of sixte with the parry of septime or seconde.

The pupil should experiment with all these, for with them comes experience, and through experience and trained instinct which is the mother of judgment and foresight.

### THE VALUE OF FINGERING.

The beginner will do well to develop the practice of fingering, which consists in changing the direction of the foil by relaxing or tightening certain of the fingers without altering the general position of the hand. Fingering adds to your delicacy and finesse. The following exercises in fingering are recommended, and should be practiced industriously:

Being on guard, throw the point of your foil towards the right by relaxing the grip of the last two fingers, but without moving the hand; then, by replacing the last two fingers, bring the blade back to its original position, at the same time giving your adversary's blade a sharp, but light, dry beat. This will have the tendency, if he holds his hand as lightly as he should, to throw his point off to the right, upon which he executes the same beat upon your blade, and so on alternately.

This capital exercise should be practiced by two beginners for at least fifty or a hundred beats at a time, the greatest care being taken to use the fingers only in moving the foil.

### ENGAGEMENT.

Engagement is the act of crossing blades with your adversary in an opposite line to the one in which you were just engaged with him. This is done merely by lowering your point and passing it under his blade, using the fingers only, and taking great care after completing the movement that you are well covered, and that your point is in line with your adversary's eye.

### THE ATTACK.

The leading principle of attack is to penetrate or thrust aside your opponent's guard, and to hit the front of his jacket with the point of your foil. You may seek to attain this end by sheer

force, by superior quickness or by strategy. The lunge is the most valuable and the most frequently adopted form of attack.

The various modes of attack are susceptible of arrangement in groups which better enables them to be treated with due regard to their particular attributes.

### PRIMARY ATTACKS.

Primary attack is that begun by yourself, intending to hit by means of speed, a feint or through simple strength. In following the first of these three methods you endeavor to score by the lunge by superior swiftness and perfection of form. Here you do not seek to disguise your movement at all. Your object is to strike your opposite before he can parry.

In the first attack you try to mislead your opponent by threatening a part of his body other than that you really intend to hit and thus attempt to cause him to leave unprotected the latter portion of his anatomy.

When resorting to mere force you attack so violently, yet so advisedly, that the man on the defensive is disconcerted or overpowered to such an extent that he is unable to guard himself successfully. With your vigorous advance you endeavor to turn his blade aside, force him off his balance and to encircle his blade with yours, carrying it to one side. Then you can score with the point of your foil.

### SECONDARY ATTACK.

In the tactics of offense described under the caption "Secondary Attack" your object is to outmaneuver your fellow fencer on his own advance.

You may outwit him by anticipating an attack which you believe him to be formulating, or working up to, and by a spirited

offense, cause him to give up these plans; or you may attack him during the development of his scheme of offense, a "time attack." In a time attack you meet his advance half way. Lastly, you may withhold your forward step and clash with him as he seeks to drive his foil to your body. He will now be within thrusting range. Your thrust in this case will be a riposte, which is made from the parrying position when you stop a primary attack. In this stroke you seldom move either foot. "Counter Ripostes" are thrusts made directly after parrying a riposte.

### FALSE ATTACKS, A SUPPLEMENTARY FORM OF OFFENSE.

False or decoy attacks are resorted to merely for the purpose of enticing an opponent, as may be judged from their title. In these you do not necessarily need to lunge. Your idea is to cause your opponent to attack in such a manner that you can parry quickly and follow with a forceful return. A slight movement of the body or foot, or the twitching of the hand or shoulder is sometimes all that is required.

### THREE ESSENTIAL REQUIREMENTS WHICH EVERY FENCER SHOULD OBSERVE.

The intention of the writer, it is, to delve into the details of attack in its numerous forms, variations and combinations and before so doing he wishes to impress three true and tried essentials on the minds of his readers.

#### FIRST.

Keep the point of the foil below the level of the hand in attacking the high lines, and above the level of the hand in attacking low lines.

## SECOND.

Deliver attacks with a completely straightened arm, that is, the arm should be absolutely straight when the foil point reaches, or is supposed to reach, its mark.

## THIRD.

No matter what line you attack always take care to guard, or to be in a position to guard, yourself effectively in that line.

## THE TECHNIQUE OF PRIMARY ATTACKS.

## SIMPLE OFFENSE.

In the manœuvres included in the primary methods of attack the simple offense tactics are first to be dealt with. They are those made with what may be termed elementary or uninvolved movements. They are four in number, viz.: the *direct lunge*, the *disengage*, the *counter-disengage*, and the *cut-over*.

The *Direct Lunge* is only used when the adversary exposes himself in the line he is engaged in. A simple, straight thrust is also used on a feint by the adversary, or at the beginning of his attack, but it is then called a *stop-thrust* or *time-thrust*, and is a secondary attack.

The straight lunge is not generally used as an opening move by advanced fencers because of its unadorned simplicity which would rarely prove effective against a veteran so early in a match. To reach its target it must be sensationally swift. Concerning this form of lunge H. A. Colmore Dunn, the well-known English fencing authority, writes as follows :

“Say, for instance, that you are engaged in quarte and you notice that your opponent is carrying his hand too low, you may take advantage of this opening by a straight lunge high up.



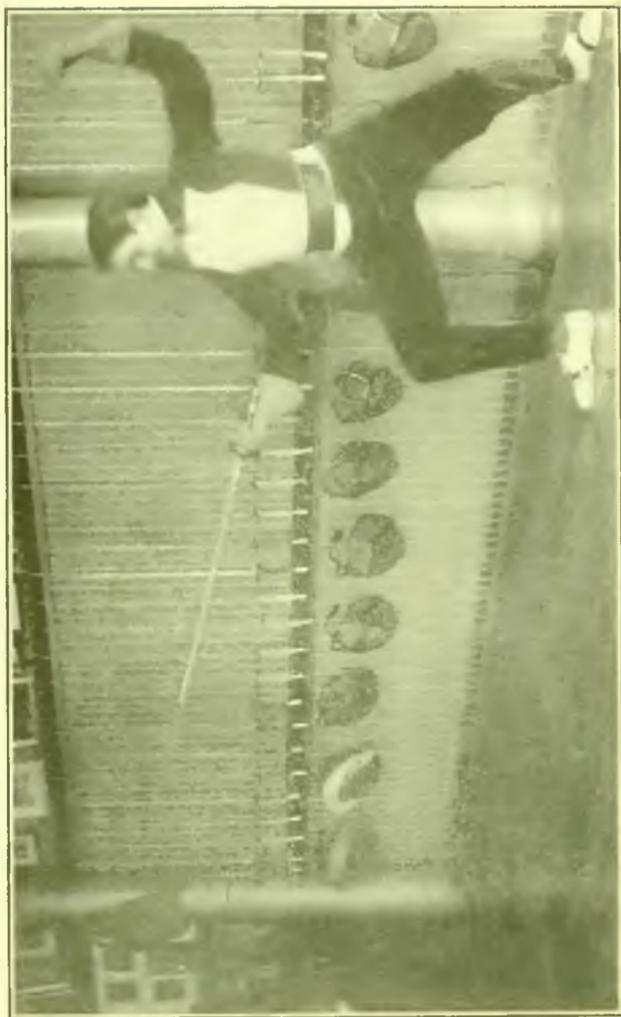
No. 28—INCORRECT LUNGE.—RIGHT KNEE BENT TOO FAR FORWARD—LEFT HAND IS DROPPED—  
LEFT FOOT NOT FLAT ON FLOOR.



A LUNGE IN SECONDE CLEVERLY PARRIED.



No. 28A—LUNGE IN POSITION OF QUARTE AND PARRY OF PRIME.



No. 29 - PARRY OF QUARTE.



No. 30—INCORRECT PARRY OF QUARTE.



THE "THREE FEET" (CORRECT).

Correct. The "Three Feet" is an ingenious method of lengthening the reach in a Jange.]



THE "THREE FEET" (INCORRECT).

[NOTE--Whole hand, instead of two fingers, is resting on floor, and the left foot is not flat on floor.]



No. 31—ENGAGEMENT OF QUARTE.

"Sometimes in dealing with an opponent who is in the habit of passing bent arm disengages, a good chance is offered for a straight lunge."

#### THE DISENGAGE.

To disengage consists merely in lunging in a line different from the one in which you are engaged. This is often used when the opponent engages heavily and presses your blade.

In a disengage use the wrist and fingers, leaving the arm almost entirely to itself. You can disengage from any line to any other. In order to disengage from one high line to another high line, drop your foil point under your opponent's blade. To change in this maneuver from a low line to another low line lift the point over his foil. Disengaging from high lines to low lines is performed by merely dropping the point, and from low to high lines, by raising it.

#### THE COUNTER DISENGAGE.

The *Counter Disengage* is executed by a circular motion followed by a quick lunge the moment your adversary changes the line of engagement.

For instance, if, while engaged in quarte, your opponent starts to engage on the other side, drop your point, and, following his blade round by a narrow circular movement, lunge in quarte, with your hand opposite (or held) to the left. The effect of a counter-disengage is always a lunge on your part in the same line in which you were engaged before your opponent started to change it. Two counter disengages immediately following one another are called a *double change*.

#### THE CUT-OVER, OR FRENCH COUPE.

The *Cut-Over* (French coupe) is used to attack the adversary in the high lines. It is a disengage executed by passing your

point over (never under) your adversary's and lunging in the new line. The movement of raising your point should be effected by the fingers only, and not by drawing back the arm.

The *Cut-Over* is a dangerous attack in the hands of a strong, quick fencer, for it is difficult to parry and can be changed instantly into a parry or an attack of a different description. The great danger in executing it is to slap, and to throw the point wide. To avoid this, practice slowly at first, and be sure to throw up your hand when delivering your point.

## FEINT ATTACKS

### ONE-TWO.

Feint attacks make up the second division of primary offensive measures. They consist of the One-Two, the One-Two-Three, etc., and the Double. The One-Two is performed by lunging in the original line of engagement after a dexterous feint. The lessons of experience dictate that you must make a determined move in the preliminary feint, thus luring your opponent on. It is at times advisable to accompany the simulated attack with a step with the right foot, as though to accentuate a genuine lunge. Advantage is frequently gained by feinting in the high lines and delivering the attack in the low lines and also by following the exactly reverse method. For a feint in seconde see Photos Nos. 44-45. You need not necessarily, however, disengage back into the original line threatened. You may, if you choose, carry the disengage into any available quarter, as circumstances render advisable.

### ONE-TWO-THREE.

There are times when the One-Two is carried a step further. By the interpolation of a third change of line you give it additional complication and form the One-Two-Three. In executing this blow you should make the first parry simple as well as the second. The best plan is to follow a simple parry with a counter. Do this in preference to making consecutive simple parries. You can use a counter from the position of the second simple parry, however, should you happen to have made a One-Two-Three possible by two simple parries.

## THE DOUBLE.

When you threaten a disengage and the movement meets a counter parry instead of a simple parry from your opponent you will be unable to resort to the One-Two-Three. You must go round the counter parry in order to mislead the rival fencer. As an illustration read carefully the following, which is a description of the Double, a combination of the feint disengage and the counter disengage.

In an engagement of quarte, if, on your feinting a disengage into a sixte, the opposer executes the counter of quarte, lift the point of your weapon and circle around his counter with a counter disengage. In this manner you will find your foil back in sixte, the line out of which you were intended to be sbut. The double is likewise made from high to low lines, from low to high lines, etc. The practice of the double affords a splendid exercise for the wrist and fingers. The novice should repeat the manoeuver time after time.

## FORCE ATTACKS.

In the Force attacks, as their name signifies, you must exert considerable muscular vigor in your operations. Disregarding merely for the moment the absolute requirements of nicety and finesse you resort to none the less scientific measures of comparative violence. Force attacks are subject to variations, of course, and the different forms of this branch of the foilsman's art are known as the "beat," the "press," the "graze," and the "bind."

## THE BEAT.

The beat, the press and the graze are the most frequently used. In the beat you quickly withdraw your blade (by a movement of the wrist, not of the forearm) press your forte against your antagonist's foible, and thus forcing him from the line of cover you

lunge straight into the opening he has left. The beat is sometimes used as a feint, followed by a disengage.

The withdrawal of your blade from that of your opponent is, of course, a disadvantage to yourself unless you take great pains to prevent him from finding an opening. Consequently, do not execute the beat with other than the swiftest possible motions. You may use the beat in conjunction with a swerving of the foil from one line to another, etc., and it can be of service in "re-beating," which means to beat an opposing foil now in one line and then in another. Also in the re-beat, you can work the first stroke as a feint by making it light, doubling the force of your offense on the second. In this way you will sometimes entirely confuse your opponents.

#### THE PRESS.

The press is simpler than the beat, as you exert force with your forte on your opponent's foible without the backward movement of the hand, and at once lunge into the opening thus secured. As time is saved by not withdrawing the hand the press is quicker than the beat; like that attack, however, it is sometimes used as a feint.

Through the fact that you do not carry the foil out of the line of engagement in the press it may be said to be less liable than the beat to leave your own body unprotected. Power is put into the press by the contraction of the muscles of the wrist and the tightening of the fingers around the grip.

#### THE GRAZE.

In the graze you raise your wrist, pit your foil's forte against the foible of your opponent's weapon and slide your blade, implanting the point in the line at which his foil pummel is pointing. The variations of the graze can be learned from an instructor in a

short time. You may use the graze as a feint or suddenly draw your foil clear of your adversary's blade and engage in any of the lines that present a chance for a score.

#### THE BIND.

The bind is a movement by which you meet the opposite foil with yours and carry the blade from either the low lines to the high, or from the high lines to the low, etc. As the transposition is completed drive home the point of the foil. The force you put into the bind keeps your opponent from freeing his blade soon enough to score.

In the bind you apply your forte to his foible. Binds are dangerous and the beginner will have little if anything to do with them. Only two or three are generally made use of. Endeavor to keep your opponent's point clear of your body as you carry his blade. It is apt to fix in your jacket, should he seek to force a lunge home when you are not well prepared.

Always remember that the great strength of the bind lies in keeping your forte to his foible. You can best make the bind effective when your antagonist projects his foil too far in advance of his body. In this faulty position you can readily reach his foible with your forte. Authorities agree that no hard and fast rules can be set down for the parrying of a bind because of the fact that they are exceedingly irregular in the degree of force involved, etc. The best plan of defense seems to be to let your opponent carry your foil to the point where he intends thrusting home, and then to disconcert him by exercising superior force and by thrusting his own blade to one side.

#### SECONDARY ATTACKS EXPLAINED.

In the forms of attack classified in the secondary division the principal feature is retaliation. Instead of sharply taking the ini-

tiative you await an opponent's attack and endeavor to turn it against himself by superior speed or generalship. Or you may vary this general mode of procedure in several ways, by attacking him while he is in preparation or in the development of his offense.

### THE RIPOSTE.

Probably the riposte is the most effective form of secondary offense. At any rate it is the most important. It may be compared to the brilliant retort of a lawyer in putting his opposing legal luminary to flight in an important case or to the decisive return of a sudden attack by the guns of a warship. Take and give, not give and take, is the doctrine of the riposte, and the best of the fencer's innate combative instincts are aroused by opportunities to meet an offense, defend yourself, and to retaliate snappily and tellingly. It is the answer to a challenge, the rise to an emergency, the test of spirit, and of what we generally term nerve.

The riposte is executed at such a moment when an adversary has reached the limit of his advance, when he has rounded out his attack, when he is extended toward you, straining at you in the final move of the lunge. Now it is that you will find attack opportune. Naturally he cannot recover himself fully in this position. He can neither "make good" his attack, as a rule, if it has failed on the first onslaught, and he must pause momentarily, with his foil outstretched, in order to steady or to "set" himself for his spring back into a guarding pose. Parrying his lunge you deftly drop your point and force it to his body, by carrying it, in most cases, along the line of your opponent's thrust. For if you sent it wide, he will be given a temporary advantage.

Of course, you must develop the facility of parrying with nicety

before you can hope to execute a riposte successfully and in good form. You feel your way, as it were, in the parry, and sensitive fingers and wrists, as susceptible to indications of energy as the drum of a telephone is to sound waves, are requisities.

The parry, as a forerunner of a riposte, should of necessity, be light and as swift as mountain winds. Also at every move, you must feel that you have the foil in entire control, and that your body is well balanced. Do not swerve from the line of action you map out for yourself for the vacillating, unsteady fencer, whose self reliance dissolves into nothingness under pressure, may possibly be an ornament, but never a credit, to the ancient profession.

The suggestion might be made that the fencer parry as close to his opponent's body as is consistently possible when a riposte is intended. By so doing, your foil point will have just so much less distance to travel to reach its target. Every quarter of an inch counts, as also does every fraction of a second.

As your opponent in his lunge has naturally brought himself into reach, you need not advance the right foot in most ripostes. You save time and take fewer chances of losing perfect balance and form by answering his attack from the position you first held.

Summed up, the chief rules for observance in the riposte are as follows :

Parry effectively, drop your foil point, straighten your arm quickly, and be firm and accurate.

When a fencer becomes comparatively expert, he may with safety change the line of a riposte by a single disengage. Always put dash and fire into a riposte. Brilliancy of execution adds immeasurably to a bout if accuracy be not endangered too greatly. Do not hesitate to take a chance now and then, particularly if you are a novice, and your style will become more attractive.



No. 32—A TOUCH IN QUARTE.



FIG. 33 A PAIR OF QUINTE.



No. 34—INCORRECT PARRY OF QUINTE.



FIG. 34A. A DESAEM IN QUIESCENCE OF QUARTER.



THE "CORFS-A-CORFS."—A

[NOTE—The corps-a-corps is a maneuver in which both fencers come very close together. In the illustration the fortes of the foils are touching.]



THE "CORPS-A-CORPS"—R.

[NOTE—When two fencers come into quarters as close as above, the referee separates the



No. 35-A LUNGE IN TIERCE.



No. 36—LUNGE OF TIERGE (LOUIS SENAC) AND PARRY OF TIERGE.

### COUNTER RIPOSTES.

A counter riposte, as its title suggests, is the following of an opponent's riposte by a riposte of your own. The movement carries the riposte forward another step and with it you may often take an adversary unawares, if he is not a veteran.

The counter riposte is of valuable service on occasions when you can manage to "lead on" an opponent who is inclined to be excitable. By determined action you can place him at your mercy. Control and balance are very important.

### ATTACKING BY MEANS OF A DECOY.

Subterfuge is one of the ruling elements of fencing. You must be a past master of false moves and suggestions, and in fact, of all branches of simulated action. By a seeming oversight your opponent may lead you into an attack on his strongest point. Your apparent advantage of the moment may have been given you in order that you may assist in your own downfall. Just as the astute chess player prepares pitfalls for his rival, so will your opponent lay snares for you with his foil, and in sheer self-defence you also must become learned in the subtle ways that lead to fencing strength.

In a decoy attack you offer an invitation to your opposite to enjoy a treat that does not exist. Leave an opening, or, say, extend your foil point wide, every nerve of yours, however, feeling for his attack, your wrist and fingers ready to snap back your weapon to the desired line. Learn your opponent's favorite parries, and feint in the lines they cover. As he protects them, let your foil seek the opening your experience has taught you he will leave.

Watch your opponent as a broker eyes the ticker tape when stocks are flighty. Observe these two hints which will prove of value:

As a rule, when a fencer intends to decoy, he carries his foil wider of the supposedly threatened line than would be the case in a bona fide attack. He accentuates his feint in order that you will be more certain to heed it. Govern yourself accordingly. Also, in decoys that you can detect—and practice will help you to do so—your adversary will sometimes carry his foil hand so far wide that he will be unable to bring it back in time to protect himself. Look for this, and attack him on the instant.

#### ABSENCE.

An "absence" is caused by the sudden withdrawal of one of the foils when both are engaged in any one line. The pressure of one blade against the other acts as a support to each contestant and when one weapon is quickly drawn away the other will naturally swing wide, throwing its holder off his balance and leaving an opening. The absence really comes under the head of "Attacks on Preparation," and may often be resorted to with advantage.

#### THE ASSAULT.

The assault is that mode of procedure which in the fencing room is usually termed "loose play." The aim of every beginner is that he will soon be permitted by his instructor to indulge in periods of actual combat, using whatever movements he desires and developing originality. The assault is the best possible means for developing judgment and versatility. It also enables one to judge as to whether or not he has formed a definite style of his own. Many a man that performs individual maneuvers faultlessly in practice shows all manner of errors in loose play, simply because he has not devoted sufficient time and effort to the development of the different attacks and defenses. He will never attack well in an assault until every move is performed

intuitively, as though natural, everyday actions that do not require the undivided attention of the mind.

Many fencers have ruined their form by beginning loose play too early in their careers. Lamentable faults have become habitual and loss of time and speed is distinctly noticeable. The golfer should learn the grips and the handling of the different sticks, etc., before he enters active competition, and so also should the fencer become absolutely familiar with the rudiments of foil wielding ere he ventures into the assault.

On starting in an assault you should always seek to ascertain the individual characteristics of your opponent's method. One man differs from another. One man's weak points are often the strong ones of another. If he is excitable, force the fighting, and he will often lose his self-control; if he is cool and wary, meet him with his own game, and do not let him draw you into premature attacks, etc. If a man's strongest point is his attack, try to keep him on the defensive, and vice versa.

Vary your tactics. The mechanical fencer is a piece of useless furniture. He is like the car horse that follows the same route day in and day out. Do not enable your opponent to accurately forecast your moves, and surprise him by the variety of your attack, etc. Again, do not permit a slow-thinking fencer to perfect his plans. He will be easy to handle when he is on the defensive but oftentimes proves dangerous when his plans are matured and advances into your territory.

Remember that you should not attempt to score with unnecessary force. Your foil button may have been lost in an interchange, or loosened and the point may penetrate the breast pad or the mask. Moreover, in fiercely strong lunges you naturally hold the foil very tightly. This practice coarsens your grip and gradually deadens the desirable sensitiveness of the fingers. Lean-

ing on the foil after the point has reached its mark is the height of folly.

### STABBING AND THE REMISE.

Fencers are frequently met with who draw back the hand in an attack, previous to completing the lunge. The habit of stabbing is pernicious. No lasting advantage is ever gained by it and the slightest pause awards your opponent an opportunity to reach you with a full lunge.

The stab, however, should not be confounded with the remise. The remise may not be indicative of the highest form of fencing, but it is allowable, nevertheless, and wins praise when successful. The remise differs from the stab in that it is a secondary thrust delivered AFTER A LUNGE HAS BEEN EXECUTED AND FAILED. The stab, on the contrary, is performed during a lunge, or BEFORE the arm and body have been fully extended. The remise may turn a miss into a hit, and by holding your lunging position momentarily after your opponent has evaded your attack, you may possibly be able to score by thrusting toward him again. If you hold the position too long, however, you will put yourself in danger of being hit.

### SCORING.

The subject of scoring brings up several important questions. Endeavor to make your hits clean and indisputable. Sometimes a man is robbed of a point because the scorer or umpire has not seen it. Either the touch has been too light to be noticed by a man several feet away, or a part of the body of either of the contestants has been in the line of vision.

The understood practice among fencers is that the man hit shall acknowledge his opponent's hit. Courtesy should always be one

of the accompanying elements of a bout. Be content to yield a disputed point rather than to press your claims unduly.

In match competitions do not hold carelessly to the lunging position when you have scored. The umpire may decide in favor of your opponent, he possibly having taken advantage of your lapse from vigilance and hit you in return. Correct and just scoring in fencing is a difficult proposition, and after all officials are only human.

If both combatants should happen to make simultaneous hits the point is placed to the credit of the man making the last parry. Suppose, for instance, that you lunge at a man and he parries, choosing not to riposte. Now, if you successfully remise the point is yours. On the other hand, should your antagonist riposte from the parry he scores a hit, the remise proving valueless, even if it reached its mark prior to the delivery of the riposte. Noticeable hesitation in delivering the latter, however, disqualifies. When a fencer has been disarmed in an engagement, he cannot be scored against unless he is hit fairly before his weapon strikes the floor.

### THE GRAND SALUTE.

The assault and the grand salute may well be said to go hand in hand on many occasions during exhibitions. The salute consists of a series of maneuvers performed without a mask, and which are given preparatory to an assault.

The salute includes practically all the major movements of attack and defense and its purpose is undoubtedly to show the onlookers the various features of the display about to be put before them in the actual bout. In the salute every action should show perfect balance and control. At no other time is a fencer in a more exposed situation. He is on show, and like the

five ribbon winners at the horse exhibits, he should "step" his pretense.

The salute is subject to variations, and complex maneuvers may be introduced. Every instructor should take pains to teach his pupils the salute and make certain that in it they attain advanced proficiency.

A description of the grand salute which has been given the approval of authorities is as follows:

### THE GRAND SALUTE.

"The two opponents come forward, equipped in all respects for assault, with the exception of the masks, which they carry in the left hand, and place on the ground beside them on the left.

"Then, standing face to face, foil in hand, just out of lunging range of the one with the longer reach, the two opponents together assume the preliminary position, and thence proceed to the position of guard, engaging their blades in quere, foible to foible, before advancing the right foot.

"Thereupon, one of the two, either the more honorable or the one chosen by agreement beforehand, proceeds to measure the distance between himself and his opponent, while the other goes back to the preliminary position in order to leave the way open.

"The one who is selected to open the attack takes distance in the following manner: First he comes to the upright position, then straightens his arm with the hand well raised up and in extension, and then lunges on so as to bring his point close up to the defender's breast, but without touching it.

"After taking distance, the assailant resumes the upright position, and draws back the hilt of his foil close to and on a level with his mouth, the point directed straight upward. The de-

fender, watching his actions, lowers the hilt of his foil so as to take up a like position at the same time.

"Then both together proceed to salute, first to left then to right, as follows: They begin by showing the parry of quarte, carrying hand, arm, and point further over to the left than in the ordinary way of forming the parry, so as to emphasize the movement; then, on the return from the parry, they bring the hand back on a level with the mouth, and, changing the hand into pronation by a turn of the wrist, show the parry of tierce in a like pronounced manner.

"After this both the opponents go through the movements necessary to bring them from the preliminary position to that of guard, as before, crossing the blades previously to advancing the right foot.

"The assailant then proceeds to pass a series of disengages—say four—to which the defender offers the corresponding parries.

"Thus, the assailant disengages into sixte, and as the arm is straightened in that line, the defender parries tierce with a crisp tap, taking care not to harsh his blade. On feeling the parry, the assailant smartly reverses his foil, turning the point toward, and so as to pass close beside his left ear, the hilt resting on the back of the hand, and the grip being held by the thumb and first finger only, while the other fingers are ranged beneath the first; and he lunges in with the pommel directed toward the defender, whom he keeps in view by carrying his hand far enough to the left to leave an opening between arm and blade.

"In order to make way for the lunge, the defender drops his point from the parry of tierce so as to show the parry of octave, only carrying the point far enough across the body of the assailant to avoid hitting him on the move forward.

"On the assailant's recovering from the lunge, the opponents

form the engagement of sixte or tierce. Again the assailant disengages, and, on the parry of quarte from the defender reverses his foil as before, but directs the point toward and clear of his right ear, and in lunging with the pummel toward the defender, his hand is carried far enough to the right to enable the assailant to see him between blade and arm.

"Here, to make way for the lunge, the defender shows the parry of septime, carrying the point across the body of the assailant to the other side.

"The remaining disengages are given and received with a repetition of the same movements as in the first two disengages.

"In delivering the first and last lunges, the assailant dwells a little time; but he passes the intermediate disengages as fast as possible.

"On recovering from the last lunge, the assailant shows a one—two without lunging, and the defender shows the parry of tierce, so that on this occasion the blades do not come in contact; and then both of them resume the upright position, the assailant raising his point as in the preliminary position, and the defender proceeding to imitate in all respects the actions of the assailant in taking distance.

"This done, the former defender becomes in his turn the assailant, and the latter now assumes the character of defender, each of them going through the same movements as his predecessor in the past, saluting in quarte and tierce, disengaging and parrying as before laid down.

"On the feint one—two of the now assailant, both opponents resume the upright position and fall on guard, not in the usual way, but with a backward movement of the left foot about twice its own length, and with the hand in the position of tierce.

"Next they both beat twice with the right foot, resume the up-



No. 37—PARRY OF PRIME.



No. 28—WRONG POSITION FOR PARRY OF PRIME—STANDING TOO STRAIGHT—LEGS TOO STIFF, ETC.



No. 39—LUNGING HAND IN QUARTE (LOUIS SENAC) AND PARRY OF PRIME.



26. 49—PARRY OF SEGOUIDE.



No. 41—INCORRECT PARRY OF SECOND.



No. 42—LUNGE IN SECONDE (LOUIS SENAC) AND PARRY OF SECONDE.



No. 45—ENGAGEMENT OF SECONDE.



No. 44—A FEINT IN SECONDE.

right position by bringing the left heel up to the right, and salute in quarte and tierce.

"In conclusion, both opponents come on guard as from the preliminary position, beat twice with the right foot, bring the left heel to the right, and salute one another by carrying the hilt up to a level with the mouth, the point directed upward, and then lowering hand and point to the position of seconde."



SPALDING "RED COVER" SERIES OF  
ATHLETIC HANDBOOKS  
No. 30R.

# FENCING

A Short, Practical and Complete  
Exposition of the Art of  
Foil and Sabre

ACCORDING TO THE METHODS OF THE BEST  
MODERN SCHOOL.

BY

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## Introduction.

Fencing is the knightliest of sports. In no other pastime is the interest so close, so intense, or so concentrated as in fencing, and in no other is the expenditure of muscular exertion and headwork so nicely proportioned. "You are here in actual touch with your opponent; the delicate rod of steel in your grasp is a lightning conductor that instantaneously flashes through your brain the knowledge of what attack your adversary is meditating. Every faculty of your brain, every muscle of your body, every nerve of eye and hand, all are on the alert; and you *live* more intensely, more vividly in an assault of a quarter of an hour, than most people do in a week."

Fencing is pre-eminently the gentleman's sport, but, unlike many other pastimes which have also received this name, such as polo, yachting, etc., it is within the reach of the poor man. Just as the noble, but impecunious D'Artagnan won his way to fame by his rapier alone, so the champion fencer of to-day is made with a very moderate outlay. Foils, masks, gloves, jackets, and a good master, or failing him, a first-class manual of the art, are all that is required.

What are the advantages of fencing? Let us first see in what it is superior to all other sports. In training the judgment, the eye, and the nervous instinct; in giving to the body suppleness, ease, and grace of movement; and in inculcating habits of courtesy. As a training for the muscles, too, fencing yields to no light gymnastics, not even to boxing, in spite of the popular view; as it accomplishes the same result in a much more systematic and less violent manner. A herculean young friend of mine, an enthusiastic boxer, and given to despising the gentler sister art, was lately persuaded to take fencing lessons. Entering the hall one day as he was finishing his bout, I heard him exclaim breathlessly, and with the sweat pouring off him, "Well, I never knew fencing took hold of a man so!"

## Historical Sketch.

The modern school of fencing is founded, as we know, upon the old sword play of Spain, and was introduced into France by travelers from that country, and into Italy through the conquest of Sicily by the Spanish Bourbons. From this period date the two schools of Italy and France. While the Italian masters have kept to this date the long foil with its bell-guard, direct descendant of the old Spanish rapier, the French have modified their weapon so, that it to-day harmonizes more perfectly with the national character, being lighter and more supple than the Italian. Scientific fencing may be said to date from the 16th Century, and was a sport patronized by royalty and cultivated by the *noblesse* alone. From Henry III, who was himself an expert fencer down to Louis XVI, this wonderful tradition of the French school was preserved without interruption, and the return of the Bourbons after the fall of Napoleon, was the signal for a grand renaissance of the art. The year 1825 represents the culminating point of the science during the first half of this Century; it was then that the two Bertrands, Jean-Louis, Boessiere, Saint George, Lafaugere, Charlemagne, and a host of others held high the banner of the art. Of modern masters, many of the first rank might be named, such as Merignae, Prevost and the amateur Vavasseur; in America, too, we may count worthy representatives of the French school in Corbessier, Rondelle, Jacoby, Gouspy, Vauthler, Senac and Bonnafous. Some of our prominent amateurs will be mentioned at the close of this volume. The Italian school is also by no means to be despised, and the Italians themselves, who are an athletic race, full of fire and cat-like agility, have always been known as the strongest of swordsmen, although in the opinion of most modern judges the French school exhibits a decided superiority in point of form and style over the Italian.

## THE FOIL.

### OUTFIT.

When you buy your outfit, go to a first-class dealer and buy no cheap stuff. It is pretty generally bad, and often dangerous. In selecting foils, choose one that seems to be of the right weight for your strength (better too light than too heavy), and which balances when the blade is laid across the finger an inch from the hilt. The handle should in every case be curved, and bound with twine. Do not be seduced into buying a pair of those gaudy, velvet-and-gold-handled affairs, with which some dealers strive to dazzle the ignorant. In the matter of masks get one with a fine mesh only. The common, cheap, wide-mesh masks too generally sold, even by reputable dealers, are a constant menace to life, and should really be prohibited by law. It was when wearing one of these wide-mesh masks that a prominent Fall River physician was lately killed by his fencing master, whose foil passed through the mask and into the victim's eye and brain—truly a terrible warning against the cheap and worthless.

The regulation French fencing shoes, with broad leather soles, are the best, but many prefer a shoe with a rubber sole. The principal requirement is that it shall not slip.

The glove should be loose but well fitting, and should be cut in gauntlet fashion.

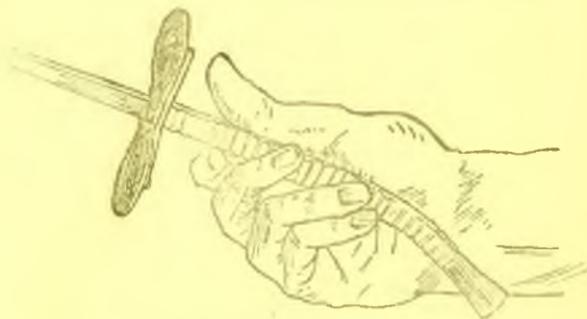
The jacket should be made of leather or some other stout material, backed with padding.

One rule should be strictly adhered to by all fencers, whether beginners or not: *never fence without a mask*. To disregard this rule stamps a man at once as ignorant, and exposes him to the ridicule of all well-taught fencers.

As in fencing form and style count for more than in other sports, great care must be taken to master the first principles, such as the holding of the foil, the guard, the recover, the different parries, etc.

## HOW TO HOLD THE FOIL.

This is the most important element, as in this sport, all the real play is restricted to the fingers, the arm playing a subordinate part. Let the concave of the handle rest in the palm of the hand, the thumb stretched along the convex, and the forefinger a trifle in advance of the thumb. Hold the foil lightly but firmly, and so flexibly that the point can be raised by the mere action of the fingers, which will ache for a time, until used to this unwonted exertion. This position of the hand is called *supination*. The other position is called *pronation*, and is secured by simply reversing the hand, so that the finger nails are turned downwards. (See figs. 1 and 2.)

FIG. 1.—HOW TO HOLD THE FOIL—*Supination*.FIG. 2.—HOW TO HOLD THE FOIL—*Pronation*.

The first position is the one most generally employed, and may be recommended to the almost exclusive use of begin-

ners. The great master Lafaugere gave his pupils the following excellent rule: "Hold your sword as if you had a little bird in your hand; firmly enough to prevent its escaping, yet not so firmly as to crush it."

#### HOW TO GET ON GUARD.

First take the position of attention; the feet at right angles with each other, the head erect, and right arm and foil extending downwards to the right, so that the button is about 4 inches from the floor; let the left hand hang down naturally, and poise the body so that your profile will be towards your opponent. The movements necessary for coming On Guard are seven in number.

1. Being in the position of attention, raise the arm and foil and extend them towards the adversary, the hand being opposite the eye. (See fig 3.)

2. Let the arm and foil drop slowly until the point is about four inches from the floor.

3. Swing the point of the foil around to the left side of the body until the foil is held horizontally across the hip, the right hand being reversed, nails downward, and the point of the foil pointing backwards; at the same time, place the fingers of the left hand together upon the blade, the palm up and the nails touching the guard.

4. Carry the foil, without altering the position of the hands, above the head until the arms are extended to their full reach, the foil being kept horizontal and close to the body as it rises.



FIG. 3.—COMING ON GUARD.—*First movement.*

5. Let the left arm fall back behind the head to a curved position, the hand being slightly above the head; at the same time bring the right hand down to the height of your right chest, about eight inches from the body; keep the elbow well in. The point of your sword is now directed towards your opponent, and in line with his eye.



FIG. 4.—ON GUARD.

6. Bend the legs by separating them at the knees, but without moving the feet.

7. Shift the weight of the body entirely on to the left leg, advance the right foot a short distance and let it fall in a direct

line from the left heel towards your opponent. (See fig. 4.)

This is the position of On Guard.

#### THE ADVANCE.

Being On Guard, take a short step forward with the right foot and let the left foot follow directly after with the same distance, taking great care not to alter the position of body, head, arm or hand. This step or series of steps should be made with great rapidity, but the right foot should always move first.

#### THE RETREAT.

Being On Guard, take a short step with the left foot backward and instantly let the right foot follow; the other parts of the body should not be moved, and the left foot should always move first.

#### THE CALLS.

This is an exercise to test the perfect equilibrium of the body, the weight of which should be so poised on the left leg as to make the following simple movements easy to execute. Being On Guard, strike or slap the floor lightly but sharply twice with the right foot, but without altering the position of any other part of the body. Care must be taken that the blow should be quick and light, which is impossible if the body is poised too much on the right leg.

## EXTENSION.



FIG. 5.—EXTENSION.

Without moving the other parts of the body extend the right arm quickly, but without jerking, so that the arm, wrist and hand shall form a straight line with the foil, the hand and foil being on a line with the shoulder. The position of On Guard is resumed by simply rebending the arm. This exercise should be practised carefully, as on its perfect execution depends the success of a lunge. (See fig. 5.)

## THE LUNGE.

Extend the arm as above described, and immediately afterwards straighten the left leg, and throw forward the right foot so that it shall strike the floor so far forward as is possible without losing the equilibrium; the left foot should not be moved at all, while the right foot should be planted at right angles to the left, the right lower leg and thigh forming a right angle or nearly so. As the body moves, let the left arm fall straight back so that it shall hang four inches above the left leg. (See fig. 6.) To return On Guard, bend the leg and throw the body back with the right leg, which follows it to its position. The lunge should be practised against a leather plastron or other device, hung upon the wall at the height of a man's breast, at least a couple of hundred times daily, care being



FIG. 6.—THE LUNGE.

taken to execute the movements with the greatest smoothness and precision. The movements should at first be made slowly and in the order given above; later on, the movements are accelerated and follow each other with such rapidity that the whole seems really to form but one movement. The mistake into which beginners are most likely to fall, is to throw the right leg and body forward before extending the arm; this should be carefully guarded against.

#### GAIN.

This movement consists in bringing up the left foot towards the right, keeping the knees still bent. In this way a step is really gained, and an especially long lunge can be made without the adversary's knowledge. The movement should on this account be made as stealthily as possible, care being taken not to let the body sway when the weight is shifted onto the right leg. The "Gain" is to be especially recommended to short fencers, as it has the effect of lengthening the lunge considerably.

#### THE SALUTE.

Having "recovered," carry the right hand to a position just in front of the throat, holding the blade vertically before the face, the hilt at the chin and the knuckles outward, then lower

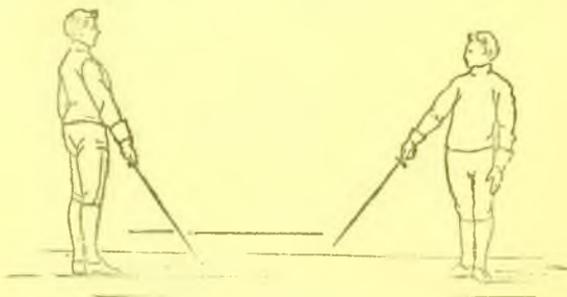


FIG. 7.—THE SALUTE.

and extend the arm, nails up, until the point is four inches from the floor and a little to the right of the body. (See fig. 7.)

The Grand Salute will be mentioned further on.

## THE RECOVER.

This is the action necessary in coming from the position of On Guard to that of Attention. It is accomplished by extending the right arm, lowering the left hand, and straightening the legs by drawing the rear foot up to the one which is in advance. The "Recover" backwards is done in the same way, except that the forward foot is drawn back to the one in the rear.

## LINES OF ENGAGEMENT.

For practical purposes the fencing jacket may be supposed to be marked out in quarters, the two upper halves being called the "High Lines," and the lower halves the "Low Lines." This is done in order to indicate as accurately as possible the place where the point of the foil arrives, or is intended to arrive. There are really four parries made with the hand in supination, and four, really the same, made with the hand in pronation. The first or *sixte* line is the upper right

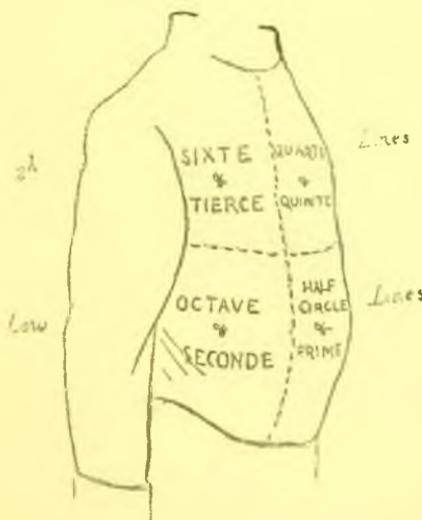


FIG. 8.—LINES OF ENGAGEMENT.

hand quarter of the body; a thrust at this portion is called a thrust or lunge in *sixte*, and the parry is called, with the hand in supination, the parry of *sixte*, or if the hand is in pronation, the parry of *tierce*. The second "High Line" is the left quarter of the breast, and is called the line of *quarte* or *quinte*. A thrust at this portion is called a thrust in *quarte*, and the parry is called, with the hand in supina-

tion, the parry of *quarte*, or with the hand in pronation, the parry of *quinte*. The third and fourth lines representing the lower half of the body, are called the "Low Lines." The first, or left hand lines, occupying the left lower half of the body are called the *octave* or *seconde*, according to the position of the hand, while the left lower portion is called the "Line of Half Circle" or *prime*. The positions of these two lines of engagement are easily seen in our illustration. (See fig. 8.)

### THE PARRIES.

In general it may be remarked that all parries should be made with the least expenditure of time and exertion possible. An expert fencer parries almost entirely by a movement of the wrist and fingers, keeping the arm nearly immovable. Most of the parries are made with a light quick tap with the *forte*, or stronger half of the blade, on the *foible*, or weaker half of the other. As a general rule, all parries should be made with the edges of the blade and not with the flat sides. Nothing is more common than to see young fencers slashing about in the air in their efforts to parry, as if they were cutting daisies. A good rule for the beginner is to make his parries—at least the simple ones—as far as possible without moving the point of the foil, but only the hand and wrist. There are two kinds of parries, the "simple," in which the attack is warded off by a single movement, and the "counter," in which a circle or series of circles is described with the point of the foil either to the right or left, the point of the foil returning to its original position.

### THE SIMPLE PARRIES.

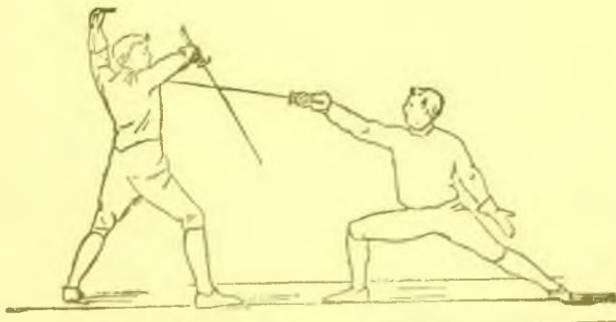
The "simple" parries are called *prime*, *seconde*, *tierce*, *quarte*, *quinte*, *septime* and *octave*. The *septime* is often called half-circle.

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NOTE.—*Prime* is pronounced "preem;" *seconde* is the same excepting that the accent is on the last syllable; *tierce* is "teealrce," with the accent on the "alrce;" *quarte* is "carte;" *quint* is "cant;" *septime* is "septe m," and *octave* is "octahve."

**THE PARRY OF PRIME.**

Being on guard, move the hand, reversing it nails downward at the same time, to a position opposite the left eye, but keeping the point towards the adversary's knee, and receiving the foible of his foil upon the forte of your own. This guard is somewhat difficult to execute, and is little used, the simpler parry of quarte being usually chosen, although if well executed by a quick motion it is effective, as it covers both the high and the low lines of the left side of the body. (See fig. 9.)

**FIG. 9.—PARRY OF PRIME.****THE PARRY OF SECONDE.**

This is to ward off a thrust made by your adversary at the lower right-hand side of your body, and is executed by a slight but quick downward movement of the hand, catching the hostile blade and turning it aside, the right hand being turned nails downward during the movement. (See fig. 10.)

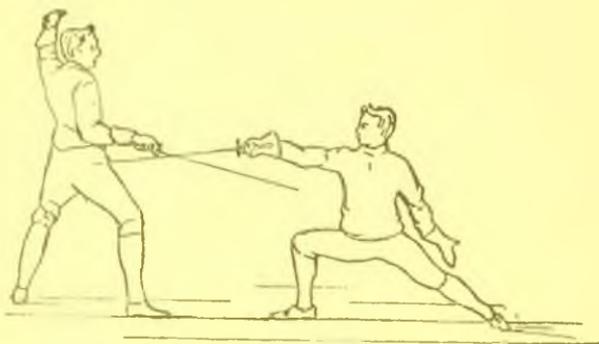


FIG. 10.—PARRY OF SECONDE.

## THE PARRY OF TIERCE.

This is to ward off your adversary's thrust at the upper right-hand part of your body, and is executed by turning your nails downward and moving your hand slightly to the right, just enough to throw aside your adversary's blade. Be careful not to make this movement too wide, and to keep the point of your foil towards your adversary and not allow it to fly away off to the right. (See fig. 11.)



FIG. 11.—PARRY OF TIERCE.

### THE PARRY OF QUARTE.

This very important parry, perhaps more used than any of the others, is employed to ward off the adversary's thrust at the left-hand side of your body, particularly in the high lines. It is executed by moving your hand towards the left until your forte encounters the foible of the adversary's foil and throws it aside. In making this parry incline the thumb slightly to the right, and keep your point opposite the opponent. (See fig. 12.)



FIG. 12.—PARRY OF QUARTE.

### THE PARRY OF QUINTE.

This is to ward off a thrust at the lower left-hand part of your body. It is executed by letting the hand drop from the position of quarte a little towards the left, and tapping the adversary's blade clear of the body. In doing so be careful to keep the point of your foil directed towards your adversary. The parry of quinte can be executed either with the hand in supination or in pronation, although the latter is usually employed.

### THE PARRY OF SIXTE.

This is to ward off a thrust at the upper right-hand part of your body, and is executed by carrying your hand far enough to the right to catch and turn aside the adversary's blade. Be careful not to make the movement any wider than is abso-

lutely necessary, and to keep your point directed towards your opponent. This parry should be carefully learned, as it is employed nearly as much as the parry of quarte. (See fig. 13.)

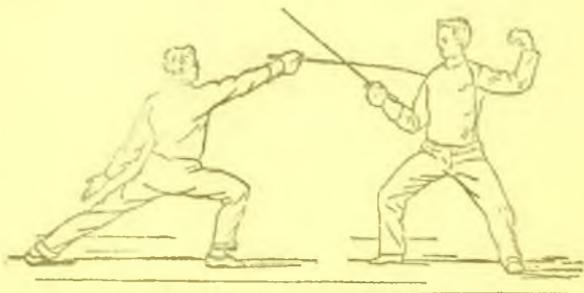


FIG. 13.—PARRY OF SIXTE.

#### THE PARRY OF SEPTIME

Is, like the parry of quinte, to ward off a thrust at the lower left-hand side of your body, and is executed by describing with the point of your foil a small semi-circle downward and towards the left, your hand at the same time being carried slightly to the left, just enough to throw aside your opponent's blade. (See fig. 14.)



FIG. 14.—PARRY OF SEPTIME.

## THE PARRY OF OCTAVE.

This is to ward off a thrust at the lower right-hand part of your body, and is executed by describing with the point of your foil a small semi-circle downward towards the right, your hand at the same time being carried slightly to the right, just enough to throw off your opponent's blade.

The principal danger for the beginner in executing these simple parries is to make them too wide. The movements of the hand should be as light as possible, in order that the body may not be uncovered, a state of things which will soon be taken advantage of by a quick adversary. As I said before, on making these parries try to keep the point of the foil as immovable as possible. (See fig. 15.)



FIG. 15.—PARRY OF OCTAVE.

## THE COUNTER PARRIES.

Although the simple parries which I have just described are theoretically sufficient to stop any kind of thrust, yet, when a *feint* attack is made, as, for instance, when your adversary feints at your right side, and, dropping his point under, thrusts at your left, a *counter parry* is often the surer. Rondelle's definition of the counter is as follows:

"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."\*

Each simple parry has its counter, made with the hand in the same position, and on the same side, as the simple parry, but it will be sufficient to describe the execution of the four most important.

### THE COUNTER OF QUARTE.



FIG. 16.—COUNTER OF QUARTE.

Being on guard in quarte, if your opponent thrusts in sixte, or, in other words, at your right breast, follow his blade round by describing a small circle downward and to the right, then up over to the left, and back again to the same position in which your hand and foil were when you began the movement. If you have done this quickly and smoothly enough, you will still be engaged with your adversary in quarte, having caught and forced his blade across your body and out of line. Make the circle as narrow as possible. (See fig. 16.)

### THE COUNTER OF SEPTIME.

Being engaged (on guard) in septime, on your adversary's thrust make your circle this time by raising your point over his blade; *i. e.*, by starting it over towards the right and back, under, to the left. (See fig. 17.)



FIG. 17.—COUNTER OF SEPTIME.

\* Rondelle's *Foil and Sabre*, page 21.

## THE COUNTER OF SIXTE.

Being engaged (on guard) in sixte, on your adversary's dropping his point and thrusting in high quarte (*i. e.*, at your left breast), lower your point and describe with it a small circle, beginning the movement from right to left. (See fig. 18.)



FIG. 18.—COUNTER OF SIXTE.

This parry and the counter of quarte are very much used by fencers, particularly by those who have strong wrists. Indeed, some fencers go so far as to use little else, indulging in a succession of furious circles to the right or left upon every feint of the adversary. This is of course dangerous business with a skillful opponent, and tends to deprive one's style of variety.

## THE COUNTER OF OCTAVE.

Being on guard in octave, to ward off your adversary's thrust in low quarte (*i. e.*, at the lower left-hand part of your body) describe a small circle, beginning the movement from right to left, catching and turning aside his blade in the course of it. (See fig. 19.)



FIG. 19.—COUNTER OF OCTAVE.

## GENERAL REMARKS ON THE PARRIES.

It is impossible in the course of so limited a pamphlet as this to go very deeply into the relative values of the different parries, but a few words as to the manner in which they should be used will suffice for the intelligent reader.

The safest advice is to practice assiduously *all* the parries, excepting perhaps prime, which is difficult to execute and very little used in foil play. As the beginner becomes more dexterous he will soon see for himself what

guards are the safest to rely upon. Successful parrying depends to a great extent upon a trained instinct, which enables one to foresee the direction of the opponent's attack, and upon accuracy and judgment in executing a movement. The important thing is not to be led off into making your parries too wide, for in fencing, as in everything else, the conservation of energy is vital. It is easy to see that if, upon your adversary's feint in sixte, you allow your blade to fly too far off to the right, you will be unable to get it back in time to parry his real thrust in quart. Therefore, begin by *trying to make your parries too narrow*, and only broadening them when you see that you are hit too often. At the same time try to avoid moving the arm, using the fingers and wrist almost entirely. The greatest compliment that can be paid a fencer is to say that his *doigte* is excellent; *i. e.*, his finger-play.

The beginner is recommended to perfect himself in the counter parries, and to practice them industriously, as they will tire the strongest wrist at first. I shall not describe the complex parries at length, as they are but combinations of two or more simple parries. A very serviceable one is the counter of quarte followed by the parry of sixte; indeed, some fencers almost invariably follow up a counter by some simple parry, in order that, if your opponent has foreseen your counter and his point has followed yours around the same circle (called *doubling*), his eventual thrust in the opposite line will be stopped.

Strong combinations of this kind are the counter of quarte with the parry of octave, and the counter of sixte with the parry of septime or seconde.

The pupil should experiment with all these, for with them comes experience, and through experience that trained instinct which is the mother of judgment and foresight.

#### FINGERING.

Before going further it is well to call the pupil's attention to an exercise calculated to give him accuracy and delicacy. Fingering really consists in changing the position of the foil in the hand merely by the action of the fingers alone. A good

fencer often parries a thrust by the mere displacement of his fingers without any perceptible movement of the wrist or arm. The following exercises are recommended, and should be practiced industriously:

Being on guard, throw the point of your foil towards the right by relaxing the grip of the last two fingers, but without moving the hand; then by replacing the last two fingers bring the blade back to its original position, at the same time giving your adversary's blade a sharp, but light, dry beat. This will have the tendency, if he holds his hand as lightly as he should, to throw his point off to the right, upon which he executes the same beat upon your blade, and so on alternately.

This capital exercise should be practiced by two beginners for at least fifty or a hundred beats at a time, the greatest care being taken to use the fingers only in moving the foil.

#### ENGAGEMENT.

The engagement is the act of crossing blades with your adversary in an opposite line to the one in which you were just engaged with him. This is done merely by lowering your point and passing it under his blade, using the fingers only, and taking great care after completing the movement that you are well covered, and that your point is in line with your adversary's eye.

#### THE ATTACK.

Your primary object, as you cross blades with your adversary is to place your point on the body of his jacket between the collar and the belt, and, furthermore, to do this correctly, gracefully, and without unnecessary expenditure of force or laying yourself open to his attack at the same time.

Now, you may attack in two ways. Either you may yourself begin by a direct thrust, a feint and thrust, or some other manoeuvre, or you can wait for him to attack and then take advantage of an opening to score yourself.

All attacks like the first mentioned, in which you yourself take the initiative, are called *Primary Attacks*, and all others *Secondary Attacks*.

The manner and correct moment to put these into practice will appear in the following exposition.

Remember that the foundation of the attack is the lunge, and therefore that your execution of this movement should be practiced until perfect. Three important rules should be kept constantly in mind: 1. Straighten the arm before lunging, even if only the fifth part of a second, for a thrust with a bent arm will throw your point wide four times out of five. 2. Throw your hand up and your point down; otherwise you leave yourself open, and your foil is apt to bend down instead of up—an ugly result. 3. Be careful always to “oppose” towards the side on which your opponent’s foil is. By “opposition” is meant the movement of hand and foil into such a position, when you are stretched out in lunge, that a direct, straight thrust of your adversary is impossible. For instance, if, when engaged in *quarte*, you drop your point under and lunge at your opponent’s right breast, be sure to carry your hand somewhat to the right, as his blade is now on that side of yours, and if he parries your lunge he will yet not be able to hit you by simply straightening his arm. If, however, you carry your hand towards the left you leave your whole body exposed.

#### PRIMARY ATTACKS.

These are divided into *Simple*, *Feint* and *Force Attacks*.

#### SIMPLE ATTACKS

are those made with one simple movement only, and are four in number, viz.: the *direct lunge*, the *disengage*, the *counter-disengage*, and the *cut-over*. The *Direct Lunge* is only used when the adversary exposes himself in the line he is engaged in. A simple, straight thrust is also used on a feint by the adversary, or at the beginning of his attack, but it is then called a *stop-thrust* or *time-thrust*, and is a secondary attack.

The *Disengage* has already been described. It consists merely in lunging in a line different from the one you are engaged in. This is often used when the opponent engages heavily and presses your blade.

*The Counter-Disengage* is executed by a circular motion followed by a quick lunge the moment your adversary changes the line of engagement.

For instance, if, while engaged in quarte, your opponent starts to engage on the other side, drop your point, and, following his blade round by a narrow circular movement, lunge in quarte, with your hand opposed (or held) to the left. The effect of a counter-disengage is always a lunge on your part in the same line in which you were engaged before your opponent started to change it. Two counter-disengages immediately following one another are called a *double change*.

*The Cut-Over* (French coupe) is used to attack the adversary in the high lines. It is a disengage executed by passing your point over (never under) your adversary's and lunging in the new line. The movement of raising your point should be effected by the fingers only, and not by drawing back the arm.

*The Cut-Over* is a dangerous attack in the hands of a strong, quick fencer, for it is difficult to parry and can be changed instantly into a parry or an attack of a different description. The great danger in executing it is to slap, and to throw the point wide. To avoid this, practice slowly at first, and be sure to throw up your hand when delivering your point.

#### FEINT ATTACKS.

These form the second group of Primary Attacks, and consist of the One-Two, the One-Two-Three, etc., and the Double.

A feint is, of course, a false thrust, made to deceive the adversary into thinking it a real one. It is made by extending the arm as in a lunge, but not moving any other part of the body, excepting, perhaps, a slight advance of the right foot. It is, in fact, exactly the same movement as *extension*. In feinting stretch the arm well out, the point directed full at the adversary's breast, else he will not be deceived by the movement.

#### ONE-TWO.

This is executed by feinting in one line and really lunging in the original line of engagement. Thus, being in quarte, drop your point under and extend your arm as if to lunge in

sixte, but, instead of doing so, the moment he parries move your point back again and lunge in quarte. You can feint in any line and lunge in almost any other, so that the combinations are numerous. A feint of cut-over may be substituted for the simple extension to vary your play, although this is rather difficult to execute.

#### ONE-TWO-THREE.

This is a group of two feints (made by extending your arm and dropping your point under his and back again on his parry), followed by a final lunge, your third movement. Thus, being in sixte, feint in quarte, then in sixte, and lunge finally in quarte. The movement made in feinting should be as narrow and rapid as possible.

#### DOUBLE.

You cannot execute the One-Two if your opponent parries by a counter, that is a circular parry, but you can get out of its way by going round it, *i. e.* by describing a circle yourself and lunging in. Thus if, when from quarte, your feint in sixte is met by the counter of quarte, simply raise your point, circle round his blade again and thrust in sixte. This is a Double, and is a combination of the disengage and the counter-disengage. A little practice in this attack will reveal to the pupil its great utility. A good check to the Double is a counter followed by a simple parry, a strong defense in almost any case.

#### FORCE ATTACKS.

These are executed by means of displacing the adversary's blade, instead of avoiding it, as in the previous attacks. The Beat, the Press, the Glide and the Bind belong to this class.

#### THE BEAT

is a quick, sharp blow of your blade upon that of your opponent, for the purpose of opening a way for your lunge which immediately follows. This stroke should be made with the *hand only*, and should be sharp but dry. A *false beat* is a

somewhat lighter blow of the same kind, made to draw out the opponent, or to disquiet him. The beat is often followed by a disengage.

#### THE PRESS

is analogous to the beat, excepting that, instead of striking the adversary's blade, you give it a sudden pressure, heavy enough to force it aside and make way for your lunge. The *traverse* is a species of *press* made by continuing the push, sliding your blade along his, and then forcing your point.

#### THE GLIDE.

This, again, is a kind of traverse, but much lighter, and is used not so much to force your opponent's blade aside as to deceive him, and slide your point along towards his hilt before he appreciates what you are up to. The *glide* is most often used as a feint before a disengage.

#### THE BIND.

This consists in passing your point over your adversary's blade and pressing it down, your forte on his foible,\* and into the opposite low line. (Thus from high quarte to low sixte, called *fianconade*). The bind is difficult to execute, and is attended with much risk when engaged with a strong opponent. It is hardly to be recommended to beginners, and is in any case little used.

### SECONDARY ATTACKS.

These are made (1) when your adversary begins to attack you, (2) during his attack, and (3) on the completion of his attack if it fails.

#### 1. ATTACKS ON THE ADVERSARY'S PREPARATION.

In plain English these are attacks which you make the moment you perceive an intention on your opponent's part to attack you. For instance, if you feel a pressure on your blade

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\*The forte of a foil is the thicker, and the foible the thinner half of the blade.

instead of waiting for his direct lunge or disengage, you disengage yourself like lightning, thus taking him off his guard. Another case is where you foresee his intention, to precede his attack with a "Beat." The moment he tries this movement you avoid the blow by dropping your point under and lunging smartly. All these attacks on the preparation depends upon judgment and the trained instinct which comes with practice. Generally speaking they are only to be put in practice when your adversary's preparatory movements take up time enough for you to push your own attack. If you are slow the result will be that both will lunge at once, and as his attack was begun first the point (providing he hits you) will go to him, for the strict rule is that he who is attacked must parry. Thus if A lunges at B, hitting him fairly, and B, instead of parrying, simply straightens his arm, hitting A fairly, it is A's point, for B should have parried. Of course, if A's point goes wide, and B's hits, it is B's point.

Practice gives a man the faculty of feeling, by the touch of his adversary's blade, about what the latter is going to do.

## 2. ATTACKS DURING THE ADVERSARY'S ATTACK,

or "on the development," are such as are undertaken in the midst of an attack upon you, and are mostly *time* attacks. They are very like the preparation attacks, excepting that they are begun a little later. The Bind is a common attack on the development, it being made easier for you by the fact that your opponent is nearer you than when he is on guard.

## 3. ATTACKS ON THE COMPLETION

are such as you undertake when your adversary has attacked but failed to hit you, and are called *Ripostes*.

Suppose, being in quart  $\odot$ , he attacks you with the *one-two*, and you parry successfully his lunge in quarte. The moment his point passes you, straighten your arm and hit him before he can recover himself. As he is stretched out in lunge it will

take him some time to jump back on guard, during which, if your parry was not too wide, and your *riposte* accurate, he is 'your meat.' (See fig. 20.)



FIG. 20.—RIPOSTE AFTER PARRYING QUARTE.

The great mistake made by beginners in riposting is in moving the body. This is quite unnecessary, as your adversary, being in lunge, is very near you, and in moving forward you only overreach yourself and your *riposte* will be apt to fly wide.

A good rule, and one which characterizes all really good fencers is *never to omit to riposte* after your adversary's attack. Beginners nearly always forget to do this, being satisfied to have parried successfully. A master of the *riposte* is a dangerous man, for his adversary knows that if his attack fails he is lost. Remember that you cannot *riposte* if your parries are too wide, for by the time you bring your blade back into line your adversary is on guard again. Again, if your lunge has been parried and your adversary *ripostes*, get back on guard like a flash, at the same time parrying in your turn, and throwing in your point, which is apt to hit him if you are very quick. In fig. 21 Right has lunged quarte; Left has parried and *riposted*, but Right has drawn back his hand in tierce quickly enough to parry Left's *riposte*. Now, if Right is



FIG. 21.—TIERCE PARRY OF DIRECT RIPOSTE.

quick enough, he can, as he jumps back on guard, straighten his arm again and *riposte* in his turn. To see a good fencer lunge out freely and fearlessly, and, failing to hit, parry the *riposte* successfully, and finally score in his turn by a *counter-riposte*, is a very pretty sight. Beginners are recommended while getting back on guard after an unsuccessful lunge, to execute a quick counter-parry. This frequently stops a *riposte*.

#### FALSE ATTACKS.

These are not feints, but broader movements calculated to draw out your opponent and make him attack you, or in order to discover what parry he is likely to use. Most fencers have certain favorite parries which they use constantly. On crossing blades with a swordsman whose strength and style are unfamiliar, it is an excellent plan to employ a false attack, which will be likely to make him show the kind of parry he habitually relies upon. False attacks are of almost all descriptions. Thus, straightening the arm, changing the line of engagement—a step in advance, in short, any movement that will make your adversary believe you are really attacking him, is a false attack. A favorite one is to uncover yourself a trifle.

in order to draw a straight thrust or a disengage from your adversary. The execution of these attacks depends, of course, on judgment alone, as does also the power of distinguishing between a true and a false attack.

### THE GRAND SALUTE

is a series of manoeuvres executed by two combatants for the purpose of "limbering up" and usually precedes a formal assault.

Although difficult to master without a teacher, it is given below in the words of H. A. Colmore Dunn, a well-known English amateur:

"The two opponents come forward, equipped in all respects for assault, with the exception of the masks, which they carry in the left hand, and place on the ground beside them on the left.

"Then, standing face to face, foil in hand, just out of lunging range of the one with the longer reach, the two opponents together assume the preliminary position, and thence proceed to the position of guard, engaging their blades in quarte, foible to foible, before advancing the right foot.

"Thereupon, one of the two, either the more honorable or the one chosen by agreement beforehand, proceeds to measure the distance between himself and his opponent, while the other goes back to the preliminary position in order to leave the way open.

"The one who is selected to open the attack takes distance in the following manner: First he comes to the upright position, then straightens his arm with the hand well raised up and in supination, and then lunges out so as to bring his point close up to the defender's breast, but without touching it.

"After taking distance, the assailant resumes the upright position, and draws back the hilt of his foil close to and on a level with his mouth, the point directed straight upward. The defender, watching his actions, lowers the hilt of his foil so as to take up a like position at the same time.

"Then both together proceed to salute, first to left then to right, as follows: They begin by showing the parry of quarte, carrying hand, arm, and point farther over to the left than in the ordinary way of forming the parry, so as to emphasize the movement; then, on the return from the parry, they bring the hand back on a level with the mouth, and, changing the hand into pronation by a turn of the wrist, show the parry of tierce in a like pronounced manner.

"After this both the opponents go through the movements necessary to bring them from the preliminary position to that of guard, as before, crossing the blades previously to advancing the right foot.

"The assailant then proceeds to pass a series of disengages—say four—to which the defender offers the corresponding parries.

"Thus, the assailant disengages into sixte, and as the arm is straightened in that line, the defender parries tierce with a crisp tap, taking care not to harsh his blade. On feeling the parry, the assailant smartly reverses his foil, turning the point toward, and so as to pass close beside his left ear, the hilt resting on the back of the hand, and the grip being held by the thumb and first finger only, while the other fingers are ranged beneath the first; and he lunges in with the pommel directed toward the defender, whom he keeps in view by carrying his hand far enough to the left to leave an opening between arm and blade.

"In order to make way for the lunge, the defender drops his point from the parry of tierce so as to show the parry of octave, only carrying the point far enough across the body of the assailant to avoid hitting him on the move forward.

"On the assailant's recovering from the lunge, the opponents form the engagement of sixte or tierce. Again the assailant disengages, and, on the parry of quarte from the defender, reverses his foil as before, but directs the point toward and clear of his right ear, and in lunging with the pommel toward the defender, his hand is carried far enough to the right to enable the assailant to see him between blade and arm.

"Here, to make way for the lunge, the defender shows the parry of septime, carrying the point across the body of the assailant to the other side.

"The remaining disengages are given and received with a repetition of the same movements as in the first two disengages.

"In delivering the first and last lunges, the assailant dwells a little time; but he passes the intermediate disengages as fast as possible.

"On recovering from the last lunge, the assailant shows a one—two without lunging, and the defender shows the parry of tierce, so that on this occasion the blades do not come in contact; and then both of them resume the upright position, the assailant raising his point as in the preliminary position, and the defender proceeding to imitate in all respects the actions of the assailant in taking distance.

"This done, the former defender becomes in his turn the assailant, and the latter now assumes the character of defender, each of them going through the same movements as

his predecessor in the past, saluting in *quarte* and *terce*, disengaging and parrying as before laid down.

"On the feint one—two of the now assailant, both opponents resume the upright position and fall on guard, not in the usual way, but with a backward movement of the left foot about twice its own length, and with the hand in the position of *terce*.

"Next they both beat twice with the right foot, resume the upright position by bringing the left heel up to the right, and salute in *quarte* and *terce*.

"In conclusion, both opponents come on guard as from the preliminary position, beat twice with the right foot, bring the left heel to the right, and salute one another by carrying the hilt up to a level with the mouth, the point directed upward, and then lowering hand and point to the position of *seconde*."

#### THE ASSAULT.

All that we have learned in the preceding pages is but preliminary to formal fencing, called, when in public, an "assault," and in the fencing-room a "friendly bout" or "loose play."

If you are studying under a master, never fence for points until he thinks you sufficiently advanced, and always take the lesson first; or, if no master is present, practice thrusts and parries with your friends. Begin every bout by saluting your adversary before falling on guard, and whenever you are honestly touched, never fail to acknowledge it by saying "touch." Remember that fencing without perfect courtesy is not fencing at all, and if you find a man who habitually fails to acknowledge hits, my advice is to avoid crossing foils with him. If you are hit on any part of the person outside the prescribed lines, you must acknowledge it all the same, as such a hit stops the bout until both combatants have crossed blades again on guard. Thus if you are hit on the mask or arm, call out "on the mask!" or "on the arm!" Do not forget that, if attacked, you must parry, and that, when both lunge together, the touch is usually counted to the one who *made the last parry*. As the rules of the Amateur Fencers' League of America govern all the contests in this country, fencers are recommended to study them carefully, and to accustom themselves to them. For instance, if possible always fence within a space twenty feet long by

three feet wide, and let each bout consist of five points. One exception, however, is recommended in friendly bouts. Count every hit on every part of the jacket between collar and belt, and not only those of the right side of the middle line, as prescribed by the A. F. L. A. This is so as to get used to parrying *all* hits. Moreover, the median line rule is one that obtains in America alone, being unknown abroad. It is a good one for us, however, as it encourages accuracy, and leaves less space for the somewhat random hits of the "slasher" and the "rusher." Disarming does not count and should never be done intentionally.

Remember that no hit counts that is made by a stab, that is, a blow made by drawing the elbow back beyond the body. Fence lightly, for the heavy-handed man will, other things being equal, always be beaten, and will tire first, on account of his waste of energy.



## THE SABRE.

The blade of a sabre is divided into edge, point, back, heel and tongue, the last-named part being that piercing the handle. The handle is divided into a guard and a grip.

### TO HOLD A SABRE CORRECTLY,

Grasp it firmly with the fingers, placing the thumb along the back of the grip.

### PRELIMINARY POSITION.

Stand with the heels together and the feet at right angles, the right arm extending down near to but not touching the body, and the point of the sabre four inches from the floor. From this position three movements are necessary.



FIG. 22.—TO COME ON GUARD.

## TO COME ON GUARD.

1. Raise the right arm until the sabre, in a straight line with it, is horizontally extended toward the opponent's head, nails downward, and the hand opposite your own eyes. (See fig. 22.)

2. Execute two vertical moulinets, first to the left and then to the right, and bring your hand, nails down, and the arm half bent, opposite your shoulder, your point being directed towards your adversary's eye.

3. Bend the legs and advance the right foot from twenty inches to two feet. (See fig. 23.)

## MOULINETTS

Are circles cut in the air by the sabre from right to left or from left to right, the hand being reversed in the process.

## VERTICAL MOULINETTS

Are circles made by letting the sabre fall forward and around vertically, the blade coming up either on the right or left side of your body. At the end of a moulinet (pronounced *moolinay*) the arm should be fully extended.

## THE UPPER CUT

Is a vertical moulinet executed by letting the blade fall backward instead of forward.

The Advance, Retreat, Recovery and Calls are the same as those in foil practice.



FIG. 23.—ON GUARD.

## THE LUNGE

Is usually begun by a moulinet or under-cut. The legs and body advance as in foil practice. The left hand in sabring is always held in the small of the back, usually grasping the belt or strap. (See fig. 24.)

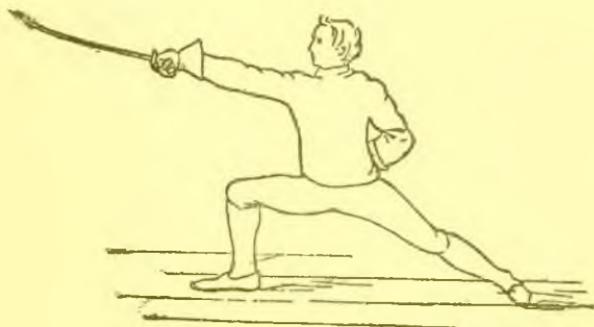


FIG. 24.—THE LUNGE.

## THE ATTACK

Is either simple or compound. The simple attack consists of the thrust, and cuts at different parts of the head and body.

## HEAD CUT.

Raising your point over your opponent's blade, extend the arm, and cut down onto your adversary's head, drawing back your hand so as to make the edge cut. Get back on guard with the greatest quickness. Opposition should be used in every sabre cut and lunge, as in foil. (See fig. 25.)

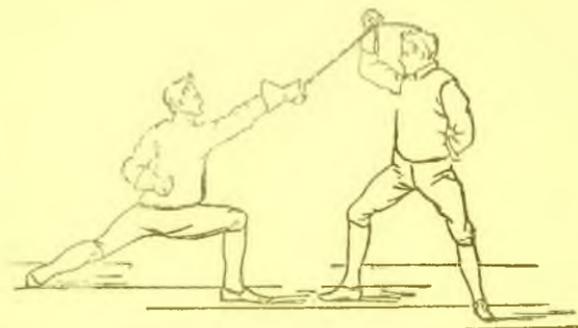


FIG. 25.—HEAD CUT AND PARRY.

## LEFT CHEEK CUT.

Raising your point over your opponent's blade, extend your arm, turning the hand to quarte, and execute a drawing cut on your adversary's left cheek. Recover quickly. (See fig. 26.)

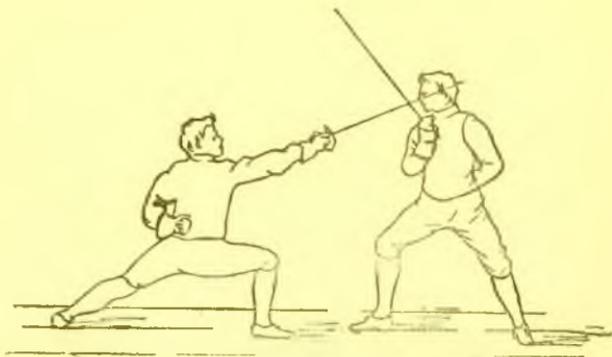


FIG. 26.—LEFT CHEEK CUT AND PARRY.

The Right Cheek Cut is executed when on guard in quarters. (See fig. 27.)

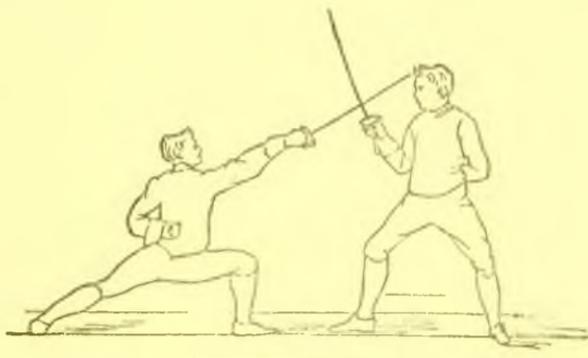


FIG. 27.—RIGHT CUT CHEEK AND PARRY.

#### BREAST CUT.

This is like the Cheek Cut, excepting that the object of the slash is the chest. (See fig. 28.)



FIG. 28.—CHEST CUT AND PARRY.

## WAIST OR GIRDLE CUT.

Carry your point under the adversary's blade, extend the arm, turning the hand to quarte, and execute the drawing out across his waist. Recover as always. (See fig. 29.)

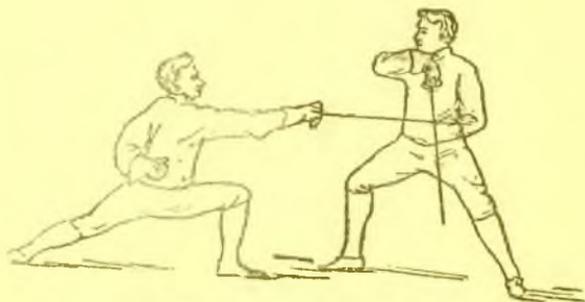


FIG. 29.—WAIST OR GIRDLE CUT.

## FLANK CUT.

Drop your hand, extend, and slash the adversary's hip. (See fig. 30.)

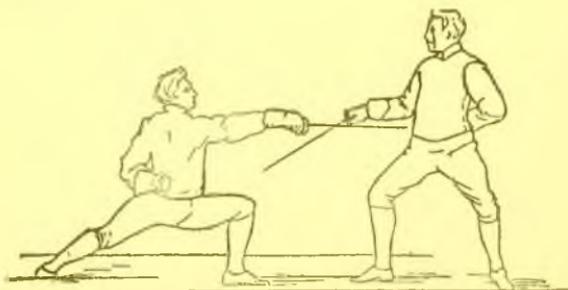


FIG. 30.—FLANK CUT AND PARRY.

## THIGH CUT.

This is like the preceding, only its object is the adversary's thigh. Of course the opponent's right breast, waist, flank and thigh can also be attacked, the movements, from the regular guard, not requiring the avoiding of his blade; but these attacks are somewhat easier to parry. (See fig. 31.)

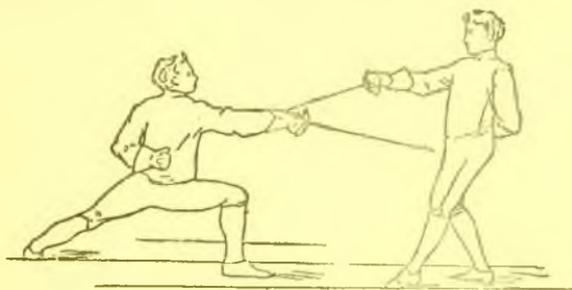


FIG. 31.—THIGH CUT, ESCAPE, AND ARM CUT

## POINT THRUST.

Drop your point under, extend, and lunge quickly, the edge of the sabre being turned up. (See fig. 32.)

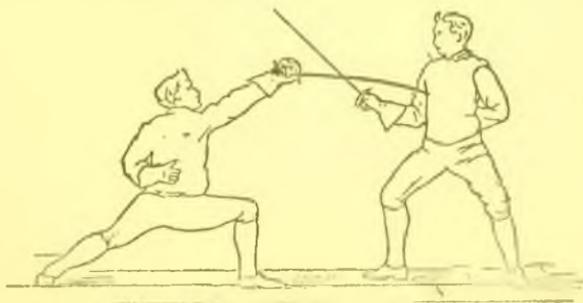


FIG. 32.—POINT THRUST.

## ARM CUT.

There are several ways of executing this. You may use a combination of the glide and press and cut the upper side of the adversary's arm, turning your hand over as you strike. You may force his blade aside with a beat and cut in sharply. You may pass under his blade, extend your arm, turning the hand, and cut his wrist or forearm.

This cut is a very good one when the adversary's guard is careless. Figure 31 shows an arm cut made by taking a short step just out of range when the adversary attacks, and delivering the cut when his arm is extended.

## THE PARRIES.

All parries are made by catching the adverse blade on the heel of your sabre, and edge to edge.

## HEAD PARRY.

Hold your weapon horizontally in front of the crown of your head. (See fig. 25.)

## CHEEK PARRY, LEFT OR RIGHT.

To parry a cut at your left cheek, raise your hand to a position opposite the left breast and a few inches from it, the sabre blade pointing upward, forward, and a trifle towards the right. (See fig. 26.) The Right Cheek Parry is the same, only executed on the right side. (See fig. 27.) The cheek parries are also used against shoulder cuts.

## BREAST AND GIRDLE PARRIES.

Hold the sabre forearm horizontally across the upper chest, the blade hanging almost vertically, about six inches from the body, the edge towards the left. (See figs. 28 and 29.)

## FLANK PARRY.

Hold the hand just beyond the body at the right, opposite the waist, the blade pointing downward, the edge to the right. (See fig. 30.)

## TO PARRY POINT THRUSTS

Use the common parries of tierce, quarte, or, in the low lines, seconde. In fig. 30 a point thrust in the low lines is being parried by seconde.

## TO AVOID ARM CUTS

Draw your sabre hand back out of range, or oppose your blade in time.

## AVOID THIGH CUTS

By escaping to the rear, or, in other words, by withdrawing the leg which is attacked. (See fig. 31.) This is well to practice, although, as a matter of fact, no cuts are counted below the hip by the rules of the A. F. L. A.

## THE RIPOSTE.

Never riposte until you are sure of being covered, or that your adversary's blade is not in dangerous proximity. Riposte at the nearest or most exposed part of your opponent's person, which is most frequently his arm. (See fig. 31.)

## THE TIME THRUST

Is an attack on the adversary's development, and is either a Point Thrust or an Arm Cut. (See fig. 33.) On his Head Cut you can escape and slash his arm. Also upon his Thigh or

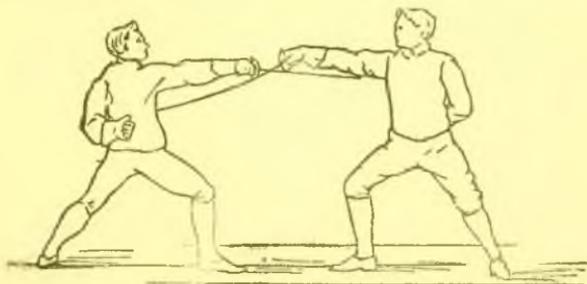


FIG. 33.—TIME THRUST.

Waist Cut. (See fig. 31.) On his Flank Cut execute a Point Thrust at his breast with strong opposition.

### THE STOP THRUST

Is an attack on the adversary's preparation. It is usually a Point Thrust or Arm Cut aimed at the nearest part of the adversary's person the instant he begins his attack. The Stop Thrust should be followed by an escape to the rear, in order to avoid being hit at the same time.

### COMPOUND ATTACKS

Are, of course, the numerous combinations of the simple ones already described, and are met by one of the simple parries or a series of them. Experience will soon put the beginner on the right track, both in the matter of feints and parries.

### GENERAL REMARKS.

When fencing with the sabre be sure that you are well protected, for some nasty cuts can be dealt with even a dull blade. The neck and right arm especially should be carefully padded, and the mask strong. The rules of sabre matches will be found in the accompanying laws of the A. F. L. A.



## FENCING RULES

Adopted at a General Meeting of the Amateur Fencers League of America, May 10, 1905.

### FOILS

1. Foil competition shall be conducted by three or more judges (one of whom may act as director) for each bout, who shall be experienced Amateur Fencers, selected from different clubs, if possible, and whose decision shall be final and without appeal. There shall also be a timer, who shall time the bouts in accordance with rule three.

2. Each contestant shall fence a bout with every other contestant, except when the total number of entries for finals exceeds seven, in which case semi-finals shall be held. The contestants shall be divided by lot into squads of from four to six each, and the two highest men in each section shall meet in the finals.

3. Each bout shall consist of four minutes actual fencing, and contestants shall change positions after two minutes. Contestants shall come on guard, in the middle of the space, at the command of a judge.

4. Each judge shall make his final award without consulting his fellow judges, taking into account the general bearing of the competitors, the number and value of touches and the general form shown in defense and attack.

5. Touches shall count only when made upon the body, within the limits bounded by the collar of the fencing jacket and the median line, the hip, and a line drawn from the hip to the posterior limit of the armpit around the front of the arm and along the crest of the shoulder to the collar. A touch on any part of boundary line shall count.

6. When a touch is made outside the limits and it is evident to the judges that it would have been good if the adversary had not made an illegitimate movement, it shall count.

An illegitimate movement is the one by which the adversary seeks to avoid a touch within the limits prescribed by purposely presenting some other part of his body to the point of the weapon.

7. The competitor attacked should parry. If a stop thrust be made it shall only count in favor of the giver, provided he be not touched at all.

8. A touch, whether fair or foul, invalidates the riposte.

9. A touch is of no value when the point is twisted on to the body after the slap of the foil.

10. The judge *must* stop a corps-a-corps as soon as made.

11. A disarmament is of no value. A touch *immediately* following a disarmament counts.

12. A point scored from a thrust started with the elbow behind the body (jab thrusts) shall not count.

13. Each contestant shall fence with the same hand throughout the bout.

14. Competitors shall wear clean white fencing jackets. The jacket of each competitor must be covered with chamois within lines described where touches count. (See Rule 5.)

15. Contestants shall fence within a marked space of twenty feet long and thirty-six inches wide, with a mark plainly indicating the middle.

16. When a contestant oversteps the limits a judge shall stop the bout and each judge shall award a touch to the opponent of the man overstepping these limits, and the director shall start the contestants again, in the middle of the marked space.

17. Should a competitor seek to evade the point of the attacking weapon by movements inconsistent with

good form (such as corps-a-corps, ducking or dodging) the judges may award a touch to his opponent.

18. Foil blades shall not exceed thirty-four inches in length.

19. Contestants should acknowledge all touches in an audible voice. A persistent failure to do so is an offense against form and shall be considered by the judges in making the final award.

### DUELLING SWORDS

1. Duelling sword competitions shall be conducted by three or more judges for each bout, who shall be experienced Amateur Fencers, selected from different clubs, if possible, and whose decision shall be final and without appeal.

2. Each contestant shall fence a bout with every other contestant for one touch. Each touch shall count one point.

3. A judge, upon seeing a touch, shall stop the bout, and thereupon a vote shall be taken. A touch shall be awarded only upon the agreement of a majority of the judges. Neither judges nor contestants shall discuss the touches made or claimed, nor shall any comment be made upon them.

4. Sword tips shall be chalked merely to aid the judges in arriving at a decision; a chalk mark is *not conclusive* evidence of a touch.

5. The contestant receiving the lowest number of touches shall be declared the winner, the next lowest second, and so on.

6. A touch on any part of the adversary counts.

7. A disarmament is of no value. A touch *immediately* following a disarmament is valid.

8. If both contestants are touched simultaneously, the judges shall declare a touch against each man. If, however, it is clear to the majority of the judges that one touch is *perceptibly* ahead of the other, the touch shall be considered good.

9. The diameter of the bell guard shall not exceed five and a quarter inches ( $5\frac{1}{4}$ ), and the blade shall not be more than thirty-four (34) inches long.

10. Each competitor shall wear a dark fencing suit and a dark glove.

### SABRES

1. Competitions with sabres shall be held before a jury of three or more judges, one of whom may act as director.

2. Sabre blades shall not exceed 33 inches in length; and shall not be more than  $\frac{5}{8}$  inch, nor less than  $\frac{1}{2}$  inch in width at the base, tapering to not more than  $\frac{1}{2}$  inch, nor less than  $\frac{3}{8}$  at the point.

3. All contests to be for a total of seven touches (cuts or points).

4. A competitor not parrying and returning after being touched, whether fairly or foully, shall be penalized  $\frac{1}{2}$  point.

5. A cut or thrust on any part of the body above the hip shall count.

6. Contestants shall touch blades and retreat one step after each touch, whether valid or not. A contestant failing to comply with this rule will be penalized  $\frac{1}{2}$  point for each offense.

## RULES GOVERNING COMPETITIONS

1. A championship meeting shall be held annually, and at such time and place as may be designated by the Board of Governors of the A. F. I. A.

2. Division meetings shall be held at such time and place as may be designated by the Division Committee. Each Division shall hold a meeting at least two weeks prior to the National Championship, which shall be considered a preliminary to the Championship Meeting.

3. No fencer shall be eligible to enter the National Championship (except as provided in Rule 4, following), unless he shall have attained a score in foils, swords and sabres, of at least 60 per cent. of the possible number of points to be obtained at such meeting.

4. A medal man of preceding years shall be privileged to fence for championship honors without qualifying in the preliminaries, provided he has not been defeated at any intervening championship.

5. The judges and scorers shall be appointed by the Board of Governors and a record kept of all fencers at championship meetings.

6. At the Division Contests (preliminaries), the judges and scorers shall be appointed by the Division Committee, and a list of all fencers taking part and qualifying in the preliminaries properly endorsed by the Division Committee, shall be transmitted to the Secretary of the League within seven days after such meeting.

7. When more than three teams compete, all fencing with the same weapons, they shall be drawn in pairs. Team No. 1 meeting No. 2 and the winner shall meet the winner of the contest between Teams No. 3 and 4,

etc. No team shall be entitled to more than one bye.

8. Before all competitions the judges shall inspect the weapons and costumes of all contestants, and disqualify those whose equipment violates any of the rules. Any weapon of defective temper shall be ruled out.

9. As far as practicable the judges will separate the representatives of the same Club or Division into the various squads.

*Definition.*—A Novice is a fencer who has never won a prize in any open competition.

A Junior is a fencer who has neither won a first prize in an open competition, save in a novice class, nor a place in national championship.

Admission to all A. F. L. A. Contests Free to all Members of the League.

W. SCOTT O'CONNOR, *Secretary*,

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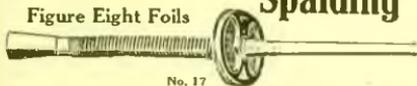


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Figure Eight Foils



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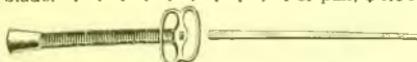
No. 7. Iron mountings, "figure 8" guard, corded handle. Per pair, \$1.50  
 No. 11. Blued mountings, "figure 8" guard, corded handle, blued pommel, 34-inch blade. Pair, \$2.50  
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 No. 17. Special "Club" Foil, nickel-plated and polished, improved "figure 8" guard and pommel, special corded handle, 34-in. blade. Pair, \$4.00  
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 Extra blades for Italian pattern foil, flat style, best quality. . . . . Each, \$1.25

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 No. 1½. For Sword No. 15. . . . . " 1.75  
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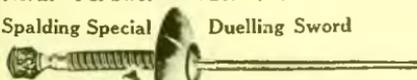
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 Blades for any of above models. . . . . Each, 2.50  
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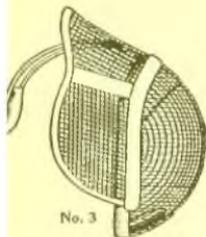
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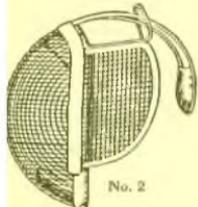


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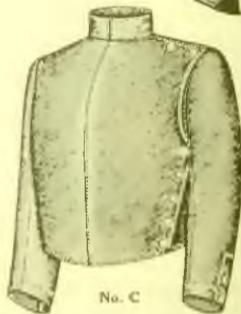
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No. IHX. High cut, best quality white rubber soles. Youths', white canvas; misses', black. Pr., \$1.40 ★ \$11.12 Doz.

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STORES IN ALL LARGE CITIES

FOR COMPLETE LIST OF STORES  
SEE INSIDE FRONT COVER  
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Prices in effect January 5, 1915. Subject to change without notice. For Canadian prices see special Canadian Catalogue.

ACCEPT NO  
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THE SPALDING

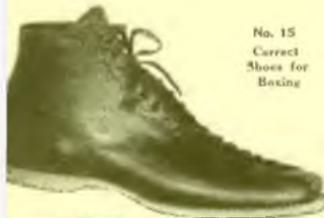


TRADE-MARK

GUARANTEES  
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### SPALDING GYMNASIUM SHOES

Gymnasium Shoes must be comfortable and easy, yet fit snugly and give the wearer a sure footing—they must also be durable. Spalding Gymnasium Shoes possess all of these good qualities and, in addition, are reasonable in price.



No. 15  
Correct  
Shoes for  
Boxing

No. 15. High cut, kangaroo uppers, genuine elk-skin soles. Will not slip on floor; extra light. The correct shoes to wear for boxing. Pair, \$5.00



No. 155

No. 155. High cut, elk-skin soles, and will not slip on floor; soft and flexible, women's and men's sizes. . . . Pair, \$4.50



No. 21

No. 166. Low cut, selected leather, extra light and electric soles; men's sizes only. Pair, \$3.00

No. 66L. Women's. Low cut, extra light, selected leather uppers. Electric soles. . . . Pair, \$3.00

No. 90L. Women's. Low cut, black leather, electric soles and corrugated rubber heels. Pair, \$2.50

No. 21. High cut, black leather, electric soles. Sewed and turned, which makes shoes extremely light and flexible. Pair, \$2.50

No. 20. Low cut. Otherwise as No. 21. Sewed and turned shoes. Pair, \$2.00

No. 20L. Women's. Otherwise as No. 20. Sewed and turned shoes. Pair, \$2.00



No. 133

#### Spalding Special Bowling Shoes

No. 133. Best selected drab chrome tanned leather uppers with corrugated rubber soles and flexible shank. A perfect bowling shoe and very satisfactory also for general gymnasium use. Pair, \$4.50

No. 148. For bowling and general gymnasium use. Light drab chrome tanned leather uppers with electric soles. Laces extremely low down. Pair, \$3.50



No. 166



No. 66L



No. 90L



No. 20



No. 148  
Bowling  
Shoe

PROMPT ATTENTION GIVEN TO  
ANY COMMUNICATIONS  
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