

**THE ART OF DEFENCE ON FOOT
WITH THE BROAD SWORD AND SABRE**

FOURTH EDITION

BY CHARLES ROWORTH

1824

**TRANSCRIBED, RESTORED AND INTRODUCED BY
NICK THOMAS
INSTRUCTOR AND CO-FOUNDER OF THE ACADEMY
OF HISTORICAL FENCING (UK)**

Presented below is a complete reconstruction of the fourth edition of Charles Roworth's 'Art of Defence', or AOD as it is sometimes now known. The AOD is one of the most important references on British swordsmanship on foot in the Napoleonic period. The British army did not adopt an official infantry sword system until after war's end. However, when they did, it was based on this style depicted by Charles Roworth, as well as Henry Angelo Senior, whose son created the official system in 1817, based firmly on his father's methods. Despite not being an official system, these 'broadsword' methods were widespread throughout the 18th century. In the case of Roworth's AOD manual, it was recommended for purchase and use by British officers in many publications of the time. They are also well referenced to have been taught in many military units. Roworth's manuals give the most in-depth insight into infantry sword combat in this period, and likely served as the basis of sword training for many in the army and militia of the day. As well as a method for those elsewhere, such as in America, where this edition was published.

The Art of Defence was first published in 1798. This second edition was also published in the same year, and though very similar, it features a number of changes to both text and illustration. A third edition was published in 1804, which further adapted the text to a greater extent, and changed the plates (illustrations). A final fourth edition was published in New York, USA, in 1824, which is presented here, and could well be considered the most complete and easiest to read!

This manual was intended to teach a universal form of swordsmanship for all military swords when used on foot. That included the Spadroon (right) and Infantry Sabre (left), the Scots Broadsword (Centre), the hanger (shorter infantry sword like a cutlass), and cavalry swords when used on foot.

Charles Roworth was a serving member of the prestigious Royal Westminster Volunteers. During the Napoleonic period, many militia units were formed across the country due to the risk of invasion. These were local troops designed to defend the country, as well as to police and suppress local uprisings and civil discontent.

The images (right) show some of the weapons that were intended to be used according to this system. Though the AOD manual extends beyond them to newer patterns too. The fourth edition as presented here was published in the United States, where many similar swords were in use at the time, and for many years after.

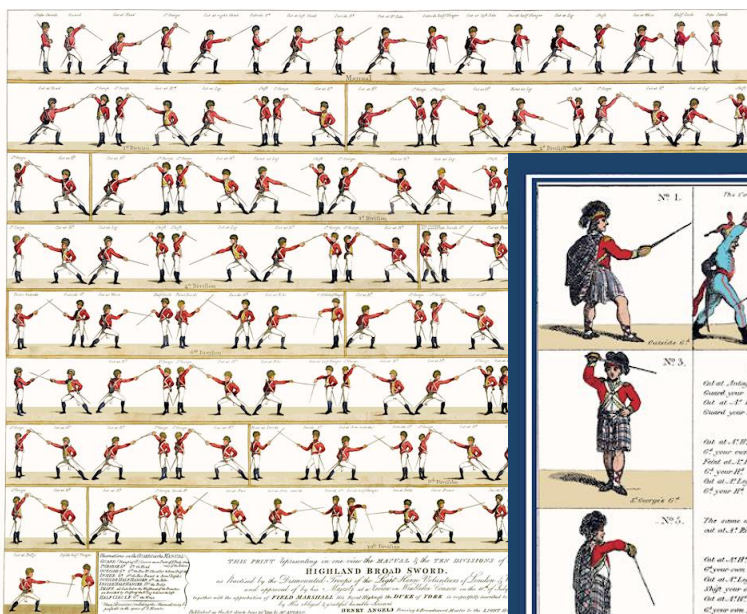


The swordsmanship style depicted is predominately a linear one, and is characterised by a parry-riposte style that primarily uses the lunge, recovery and slip system as means of attack and defence. It mixes cut and thrust extensively. If you want to study this style, we would highly recommend that you also make use of the Henry Angelo posters (below) regarding the Taylor ten lesson system described in this manual. This is a simple and well-structured set of solo and partnered drills that are very useful.

Both that and Angelo's 'guards' posters can be found on the AHF resources page. You can also find our sabre workbook there which delves in to the Taylor ten lesson system as depicted in Roworth's 1804 and 1824 editions, as well as a lot of additional information that you will find useful.

You will notice that the 'Highland' or 'Scotch' methods are mentioned in these works. It was common in the 18th century to use the term 'Highland' or 'Scots' to market swordsmanship at this time. It was a strategy founded in the fearsome reputation of the Highlanders as strong and brave swordsmen, especially after the Jacobite risings. In fact, this sort of broadsword combat was not unique to the Scottish or the Highlanders, but was widespread throughout Britain. As was the form of the basket hilt broadsword. The Austrian connection is due to John Gaspard Le Marchant's treatise on cavalry combat, published in 1796. He revolutionised cavalry swords and combat after his experience beside the excellent Austrian cavalry in the Low Countries campaign of 1793-96. His manual was adopted as the first official cavalry manual in the British army, and clearly influenced the works of Angelo and Roworth.

La Marchant also left us with a very useful illustration (next page) on the grip used with sabre. Varying from what we would call hammer grip, to handshake grip, depending on the action. This is different to the thumb on the back being the norm with spadroon (as Roworth explains), and later sabre styles.



Lesson 1.
Old at, Antagonists Hand.
Stand your own.
Out at - 1st Leg.
Guard your Hand.

2.
Out at - 1st Leg.
2nd your own.
Stand out - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.

3.
The same as the second, after which
out at - 1st Bk.

4.
Out at - 1st Leg.
High your own.
Out at - 1st Leg.
2nd your own.

5.
Slung up from an outside Guard and
slip your point falling square to the
right.

6.
1st out at your Face
Revers Arm open on inside Guard, and
Out at the thigh.
2nd your own.
Out at - 1st Bk.

7.
Bring open on inside 1st foot for the
cut of - 1st arm & out at the same (inside)
2nd your own.
2nd parry to the half circle.
Bring open on outside 1st foot for the
cut of - 1st Bk.
2nd your own.
2nd parry to the outside half hanger.

THE GUARDS
of the
HIGHLAND BROADSWORD
as taught by
HENRY ANGLO
in the Original Scotch Broadsword
Broadsword Master
to the L. Honor. Infantry
of
LONDON & WESTMINSTER

7.
Out at - 1st Leg.
2nd your own.
Out at - 1st arm outside.
2nd your own.
Out at - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.

8.
Bring open on outside 1st foot for the
cut & out at - 1st arm outside.
2nd your own.
2nd parry to the half circle & out at your 1st
2nd your own.
Out at - 1st Bk.
2nd your own.
Out at - 1st Leg.
2nd your own.

9.
Bring open on outside 1st foot for the
cut & out at - 1st arm outside.
2nd your own.
2nd parry to the half circle & out at your 1st
2nd your own.
Out at - 1st Bk.
2nd your own.
Out at - 1st Leg.
2nd your own.

10.
Out at - 1st Leg.
2nd your own.
Out at - 1st arm outside.
2nd your own.
Out at - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.

Lesson 1.
Old at, Antagonists Hand.
Stand your own.
Out at - 1st Leg.
Guard your Hand.

2.
Out at - 1st Leg.
2nd your own.
Stand out - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.

3.
The same as the second, after which
out at - 1st Bk.

4.
Out at - 1st Leg.
High your own.
Out at - 1st Leg.
2nd your own.

5.
Slung up from an outside Guard and
slip your point falling square to the
right.

6.
1st out at your Face
Revers Arm open on inside Guard, and
Out at the thigh.
2nd your own.
Out at - 1st Bk.

7.
Bring open on inside 1st foot for the
cut of - 1st arm & out at the same (inside)
2nd your own.
2nd parry to the half circle.
Bring open on outside 1st foot for the
cut of - 1st Bk.
2nd your own.
2nd parry to the outside half hanger.

THE GUARDS
of the
HIGHLAND BROADSWORD
as taught by
HENRY ANGLO
in the Original Scotch Broadsword
Broadsword Master
to the L. Honor. Infantry
of
LONDON & WESTMINSTER

7.
Out at - 1st Leg.
2nd your own.
Out at - 1st arm outside.
2nd your own.
Out at - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.

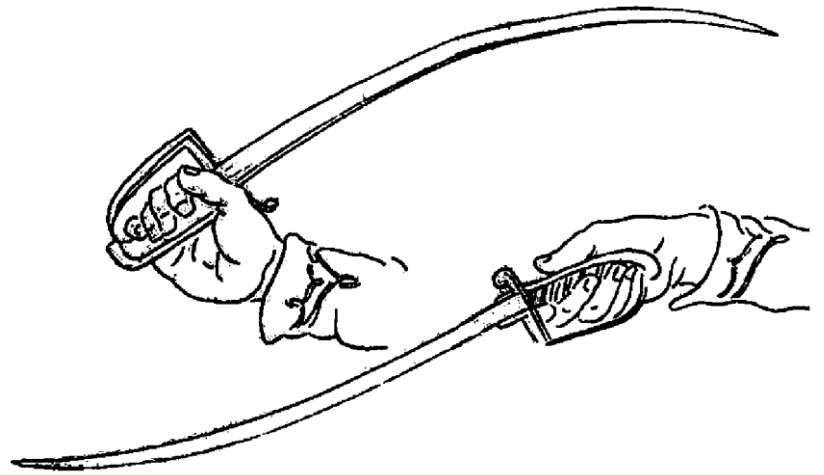
8.
Bring open on outside 1st foot for the
cut & out at - 1st arm outside.
2nd your own.
2nd parry to the half circle & out at your 1st
2nd your own.
Out at - 1st Bk.
2nd your own.
Out at - 1st Leg.
2nd your own.

9.
Bring open on outside 1st foot for the
cut & out at - 1st arm outside.
2nd your own.
2nd parry to the half circle & out at your 1st
2nd your own.
Out at - 1st Bk.
2nd your own.
Out at - 1st Leg.
2nd your own.

10.
Out at - 1st Leg.
2nd your own.
Out at - 1st arm outside.
2nd your own.
Out at - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.
Out at - 1st Leg.
2nd your own.

Printed at the Art Directs, just as it was, and sold at the Academy in Dutton Street Piccadilly, at N°55, Green Church Street.

Sword practice at this time period was predominately done with a 'singlestick'. A wooden stave with a leather basket hilt for the protection of the hand. That can still be a useful training tool today, though we also have a range of synthetic (nylon), and steel training swords that can more realistically and accurately represent the original weapons. Whatever your choice of training tool, be sure to wear suitable safety equipment, have respect for your opponent, and for the weapon and the damage it can cause, even when blunt and not made of cold steel!



This transcription and restoration was brought to you by the Academy of Historical Fencing (UK). It is freely available for non-commercial use on the resources page of our website, alongside many other scans, transcriptions and workbooks on European swordsmanship.

www.swordfight.uk

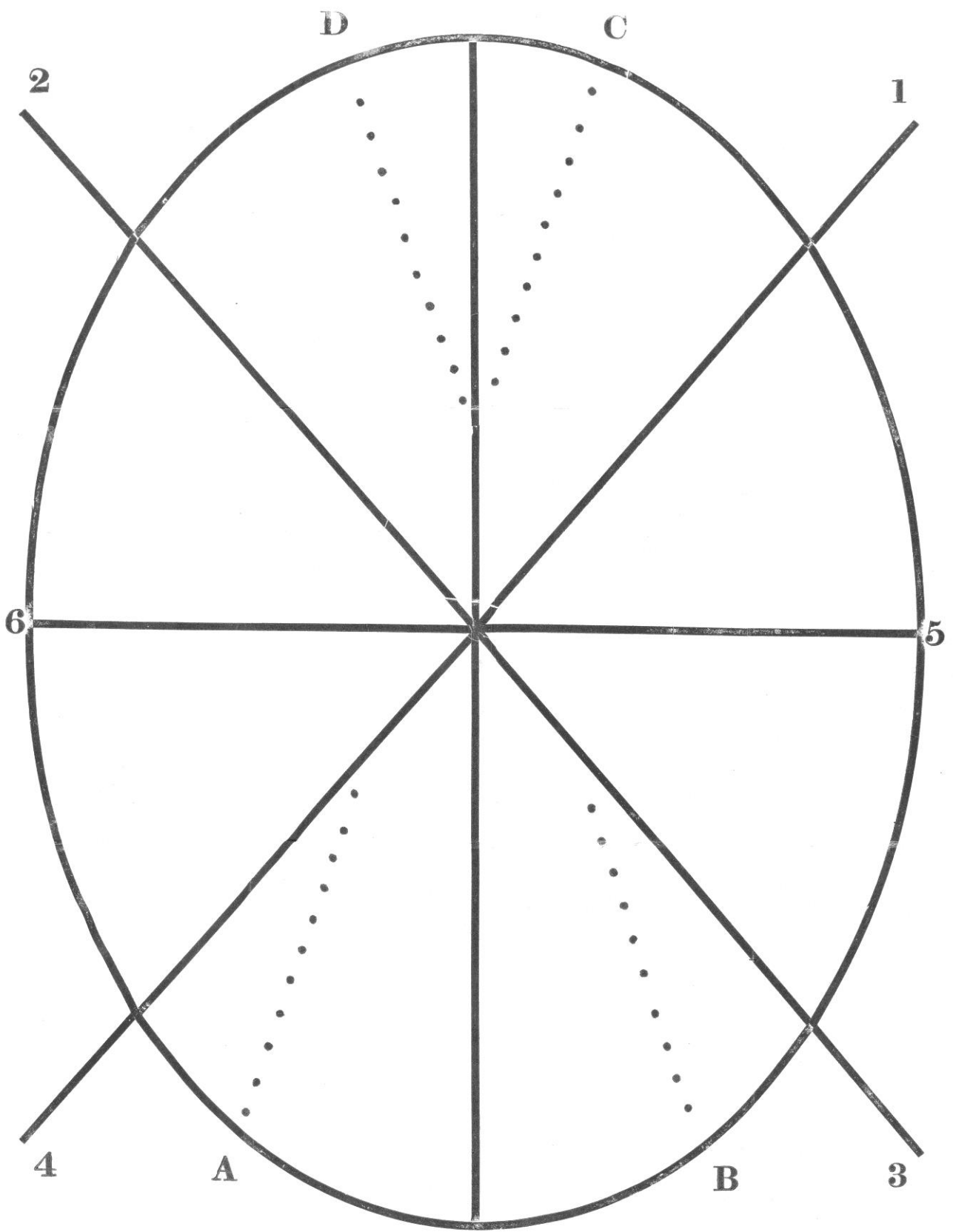


THE

ART OF DEFENCE ON FOOT

WITH THE

BROAD SWORD AND SABRE.



THE
ART OF DEFENCE ON FOOT.
WITH THE
BROAD SWORD AND SABRE:
ADAPTED ALSO FOR
THE SPADROON, OR CUT AND THRUST SWORD.
IMPROVED AND AUGMENTED WITH
THE TEN LESSONS
OF
MR. JOHN TAYLOR

Late Broadsword Master to The Light Horse Volunteers of London
And Westminster

ILLUSTRATED WITH PLATES
By R. K. PORTER, Esq.

NEW-YORK
PUBLISHED BY H. DURRELL
Johnstone & Van Nordes Printers

1824.

CONTENTS.

PART I.

PRACTICE AT THE TARGET.

	<i>Page</i>
<i>OF Holding the Sword</i>	9
<i>Position</i>	11
<i>Longeing.</i>	12
<i>Medium Guard</i>	15
<i>Inside Guard.</i>	16
<i>Outside Guard</i>	17
<i>Introductory Remarks on the Six Cuts</i>	18
<i>Direction of the Cuts</i>	22
<i>Method of practising the Six Cuts at the Target</i>	24
<i>Cut I</i>	<i>ib.</i>
<i>Cut II</i>	25
<i>Cut III</i>	26
<i>Cut IV</i>	27
<i>Cut V</i>	28
<i>Cut VI</i>	<i>ib</i>
<i>Combining the Six Cuts</i>	29

PART II.

PRACTICE WITH ANTAGONIST.

	<i>Page</i>
<i>General observations</i>	31
<i>Distance</i>	37
<i>The Advance</i>	39
<i>The Retreat</i>	40
<i>Traversing</i>	41
<i>Disengaging</i>	44
<i>Forcing an Adversary's Guard</i>	45
<i>Timing</i>	46
<i>The Slip</i>	<i>ib.</i>
<i>Inside Guard</i>	50
<i>Half Circle Guard and Spadroon Guard</i>	52
<i>Outside Guard</i>	55
<i>Hanging Guard</i>	56
<i>Half-Hanging Guard</i>	59
<i>St George's Guard</i>	60
<i>Bearing</i>	62
<i>Battering</i>	63
<i>Feints</i>	64
<i>Disarming</i>	65

APPLICATION OF THE POINT.

	<i>Page</i>
<i>Thrusts.</i>	67-71
<i>Parades.</i>	72-78




<i>Cuts differing from the general principles of the System</i>	79-83
<i>Cut at the Advanced Leg.</i>	84
<i>Parade and Return for the above</i>	87
<i>Broad Sword Salute</i>	88
<i>The Lessons as taught by Mr. Taylor</i>	90
<i>Lesson to be performed with the Sword</i>	93
<i>Remarks on the Spadroon</i>	94

APPENDIX

<i>Opposing the Small Sword</i>	100
<i>Spadroon</i>	102
<i>Musquet and Bayonet</i>	106
<i>Variations from general principles of the System when engaged with Sticks</i>	107

THE
ART OF DEFENCE,
WITH THE
BROADSWORD AND SABRE.



THE following treatise is divided into Two Parts. The FIRST containing a *Mode of Practice at a Target*,* which may frequently afford exercise or amusement, when it may not be possible, at the instant, to find another person equally desirous of improvement in the science. In this part is described the method of directing the edge, and recovering to a guard from any cut which may

* The target for this purpose will be found at the beginning of the book, from whence it may be taken and fixed against a wall or partition, as directed in p.11.

have either missed or cut through its object, without suffering your body to remain exposed, or straining your wrist.

It is not, however, necessary for learners to occupy a great length of time with the first part, before they proceeded to practice with an antagonist: it will be sufficient if they make themselves acquainted with the direction of the several cuts, and the numbers by which they are distinguished. The mode of recovering to guard by whirling up the blade, and the terms of the wrist requisite for that purpose, may be acquired at convenient intervals, by practising with either a sabre, broadsword, cut-and-thrust sword, or hanger; and gentlemen will, by that means, become accustomed to the weight of the weapon, and accurate in carrying a true edge; whereas if they practice *only* with a stick, the weight of the sword will render it so unwieldy, when they are compelled to draw it on a real occasion, as to frustrate almost every offensive movement made against an antagonist possessed of either science or agility.

The SECOND PART treats of the *Practice with an Antagonist*, by attention to which, gentlemen may improve each other very fast, provided they act, and communicate their remarks, as directed under the head of GENERAL OBSERVATIONS, p.31, with that candour which every one has a right to expect in this kind of friendly contest and amusement.

I would not, however, venture to recommend the practice with a friend, for the sake of improvement, with naked swords; since, although not attended with danger in the cavalry exercise, yet, as the situation of persons engaged on foot, does not confine them to one or two particular cuts at commencing the attack, but admits of more various and complicated movements, an error in regard to the parades might prove fatal.

In this treatise, the broadsword and sabre are generally mentioned, yet the instructions will be found equally applicable to the hanger and spadron, or light cut-and-thrust sword. The deviations

which may prove necessary for the latter, are noticed under the head of REMARKS on the SPADROON.

In the APPENDIX, are some hints which may be found useful when opposing a person armed with a small sword, or with a musket and bayonet. The variations from the general principles of the system, when contending with sticks only, are also noticed in that part.

PART I.

PRACTICE AT THE TARGET.



OF HOLDING THE SWORD OR SABRE.

THE broadsword and sabre must be held with the fingers clenched around the gripe, sufficiently fast to prevent the blade wavering, the thumb being either placed on the back, or towards the left, as most convenient. At the instant of parrying or attacking, it will be requisite to grasp it with strength; but that exertion of the muscles is so natural, as not to need much insisting on. The chief object is to keep the gripe encircled as much as possible with the fore finger and thumb, whatever may be the position of the blade, relaxing or contracting the other fingers according to its direction. Placing the thumb upon the back of the

gripe, is the mode always adopted by small-swordsmen and spadroon players; but the hilts of broadswords and sabres are frequently made too short and confined to permit it, and the curve of the sabre-blade renders it unmanageable and unsteady if held in that manner. In practising with light sticks, and in using the spadroon, or-cut-and-thrust sword, the placing the thumb in that position will be found to give a celerity and sharpness to the cut; but the weight of the blade, of either a broadsword or sabre, will, in some instances, prove too great to be thus acted upon, and will frequently require that the gripe be completely encircled with the fore finger and thumb, in which manner I would advise holding the sword when practising the cuts at the Target.

POSITION.

THE first object of the learner should be to attain a firm yet flexible position. For this purpose he must learn to support the most part, if not the whole, of his weight on his *left* leg, in order that the right, which is to be advanced, may be either retired from a cut, or thrown rapidly forward on a lunge. It is therefore necessary to commence the practice in the following manner :

Fix the sheet, on which the six cuts are described, flat to the wall, the centre of it about one inch below the height of your shoulder. Leading to the perpendicular line down the centre, mark a line with chalk on the floor. At the distance of about ten feet from the figure, place your left heel, so as just to touch the line, the left knee bent, to throw the weight of the body on that leg, the right foot advanced about 14 or 16 inches towards the target; the toe pointing to the perpendicular line. The left shoulder must be thrown back, and the body kept

as much in a line as possible, in order to expose no more of it than necessary to your supposed antagonist. The left hand may be raised to the height of the left ear, in order to preserve the balance of the body; or may be fixed firm with the inside of it on the left hip-bone, as may be found most convenient.

From the above position, practice slipping the right foot back till the middle of it becomes opposite the left heel, in order to retire the right knee from your adversary's reach when necessary, which is easily and quickly done, if you rest no more weight than directed on that foot.



LONGEING

IS the stepping forth with the right foot from the position described in the preceding page, in order to effect a cut or thrust. In beginning this practice, make the first trial without attempting a cut at the same time, till you can longe straight upon

the line on the floor, keeping your left foot firm, and recover yourself with ease.

At the instant of longeing, the left hand should drop on the left thigh; from whence it should be thrown up smartly to the left as you recover, which will assist in regaining your position.

Although an extensive longe is doubtless advantageous to those who can make it easily, yet it will not be found, on a real occasion, so necessary as a quick recover. For which reason it will be imprudent in gentlemen to accustom themselves to step farther out, than their strength or activity naturally admit. Care must always be taken to place the right foot flat on the ground, and not to make so violent an extension, as to pitch on the heel of that foot.* The proper extent is to bring the left knee straight, and the right knee perpendicular to the instep.

*It should be considered that in real contest, the difference of the ground, and many other circumstances, concur to render any unnecessary extension hazardous; especially to such persons as have used themselves to practice on an even floor, perhaps with slippers chalked at the bottom.

After practising the longe until you are enabled to step well forward, and recover without difficulty, the next object is to execute the cuts in such a manner as not to expose yourself to a counter or retort by suffering your arm to sway improperly with the motion of the sword.

To prevent accidents, by the sword escaping from the hand, it will be necessary to have a leather sword knot, which should be soft and pliable, and not so tight as to confine the motion of the wrist.

Before you draw the sword, pass your hand through the loop, and give it a couple of turns inwards, which will render it sufficiently secure.

As all attacks should be preceded by a defensive posture, and concluded by a return to one, it may be necessary to commence with the following guards from whence the cuts are chiefly made. I shall reserve the description of the others until I treat on the practice with an antagonist.

MEDIUM GUARD.

THIS position rather merits the appellation of *prepare to guard*, as it affords hardly any protection without some change of position, and should be only adopted (if at all) when you are in doubt on which side your adversary means to join, and before his weapon is within reach of yours. It consists in presenting your sword perpendicular, with the shell opposite the bottom of the target, the point upwards, and the edge opposite the line down the middle.

It must be observed, as an invariable rule, that the ward-iron should be exactly over the middle knuckles, either when holding a guard or making a cut, by which means the direction of the knuckles will always govern the edge of the weapon.

INSIDE GUARD.

FROM the medium guard, by a turn of the wrist, bring the hilt of the sword opposite A, the finger nails upwards, the blade sloping sufficiently across the target to direct the point to C, the arm nearly straight from the shoulder to the wrist, but not stiff. See Plate III.

In this position the edge of the sword is to receive the blow from an antagonist, and the bevel of the blade next the edge should be opposite to the dotted line from A to C. If you turn the edge too much to the left, you will find a difficulty in striking, or be exposed to a cut on the outside of the wrist.

This guard secures the face and front of the body from cuts I. and V.

OUTSIDE GUARD.

FROM the last detailed position, by a motion of the wrist turn your knuckles outward till the hilt arrives opposite B, the blade at the same instant crossing the target till the point is directed to D: the bevel of the edge opposite the dotted line from B to D, and the finger nails downwards. See plate VI.

Having observed the relative situation of these two guards, practice the change from one to the other and back again, till you are able to execute it, with such agility and precision, as to render it impossible for an adversary to disengage his weapon from one side and cut at the other without being opposed by the edge of your sword.

In this parade, the action of the wrist should always proceed that of the shoulder; and be so immediately followed by it, as not to present an

opening to your adversary by holding a crooked wrist; an error to which beginners are very liable, especially on the inside guard.



INTRODUCTORY REMARKS ON THE
SIX CUTS.

THE following method of making the six cuts, though not practised or taught as a necessary part of the science of broadsword in England, till lately introduced into the cavalry exercise, will be found attended with some advantages. For instance: when first engaging, many persons are apt to retire out of distance as you aim the first or second stroke, if they have sufficient space for that purpose, and unless such cut be made on a principle of expeditiously recovering your weapon, the loss of time will afford your antagonist and opportunity of cutting or thrusting before you regain your defensive posture. Others practice a mode of slipping a cut by withdrawing the arm; in which if they succeed,

they are almost certain of throwing in a cut before you can recover from a forcible stroke, except you have accustomed yourself to this manner of executing the six cuts.

Secondly. The strain, from the weight of your sword and force of the blow, may so far disable your wrist, as to render you incapable either of a vigorous attack or of a quick and firm parade.

On which account a person, who cannot perform the cuts upon the principle here recommended, must not attempt to strike with rapidity or force, until he perceive an absolute certainty of every blow reaching his antagonist, unless parried by his weapon.

This disadvantage is obviated by the following method of practice, in addition to which, facility of execution and flexibility of wrist are obtained.

In making cuts I. and II. the point nearly describes a circle, from the commencement of the cut to the return to the guard ;- To make this easily from the motion of the wrist, and preserve the arm in its proper direction, is of much importance, and can only be attained *by beginning gradually, and observing how far you can conduct the blade in making the cut in the requisite direction, without straining the wrist, or disordering your position.* For instance, in making cut I. you will find that you cannot proceed farther than to bring your point a little below fig. 4, without some change of position; this change must be effected by turning the wrist, till you can give freedom to the blade to complete the remainder of the circle, which brings the point up to the front of your position. Every unnecessary width of motion (which would be a short consequence of bending the arm) must be avoided. Therefore, having brought your point from fig. 1 to fig. 4 in the first attempt, pause and observe the position necessary to be taken by the wrist, as described in the directions for making cut *One.*

A similar obstruction will be found in making cut II. as soon as your point sinks below figure 3, which must be surmounted in the same manner, by observing the directions given for the third motion of cut II.

These difficulties may be easily removed by attention and practice; and when the learner has attained the mode of executing the first two cuts, he will find little trouble in acquiring the others, as they are performed on the same principle.

It is, however, to be observed, that cuts I. and II. cannot be well performed with the ancient close or basket hilt upon this principle, as independent cuts; although the six cuts, when combined, may be made with it.

.

DIRECTION OF THE SIX CUTS.

THERE are but six directions in which a cut can be properly and safely made with a broadsword or sabre; four of which are diagonal, and two horizontal. Some persons may, perhaps, here mention a seventh, viz. perpendicular; but, in practice, that cut will be found to partake so much of the diagonal direction, and of course be so easily parried, either by the inside or outside guard, or if aimed at the head, by the hanging guard, or the St. George, that I shall not trouble the reader farther with it, than by observing, that whatever guard he resorts to against the upper cuts, if it be correctly held, will form a sufficient obstacle to the perpendicular stroke; and proceed to describe the six cuts above mentioned.

CUT I. is made downwards from right to left of your own position.

CUT II. downwards from left to right.

CUT III. upwards from right to left.

CUT IV. upwards from left to right.

CUT V. horizontally from right to left.

CUT VI. horizontally from left to right.

Each cut being named according to that figure
on the target from which it is commenced.

METHOD OF PRACTISING THE SIX
CUTS AT THE TARGET.

HAVING placed yourself opposite the target as before directed, adopt the outside guard, and from thence commence CUT I. in the following manner:

Motion 1. Turn your hand to A. the point of your sword to figure 1.

Motion 2. Conduct the point from figure 1, to figure 4, taking care that the edge leads, and the arm remains steady.*

Motion 3. Turn the wrist so as to bring the thumb downwards, the back of the hand, and flat of the blade opposite yourself, and recover to the outside guard, by bringing up the

*The learner, I trust, will excuse my repeating the caution given in p.20, that he must *begin gradually*. If he attempts to make the cuts *rapidly and with force*, before he attains the proper term of the wrist by which the weapon is to be recovered, he will be liable to unpleasant accidents

blade with a sweep, clear of the inside (or front) of your position.



CUT II.

Motion 1. **FROM** the inside guard turn, your knuckles towards B. the point of your sword to figure 2.

Motion 2 Conduct the point of the sword from 2 to 3.

Motion 3. Turn the inside of the wrist upwards, which will drop the point of the sword outwards to the rear, relax the three fingers nearest the pommel, and recover to the outside guard by raising the blade with a sweep clear of the right shoulder.

Having ascertained the changes of the wrist necessary to recover your blade in these two cuts, practise them until you are able to perform each as one motion without any pause, and to recover from either cut to the inside or outside guard, as occasion may require.



CUT III.

Motion 1. **BY** turning the upper part of the wrist and back of the hand downwards from the inside guard, drop the point outwards to the right, till the edge of the blade is opposite the diagonal line from 3 to 2, at the same instant raising the wrist with a straight arm as high as the shoulder.

Motion 2. By the contraction of the fingers and motion of the wrist, conduct the point up the line from 3 to 2.

Motion 3. When arrived at figure 2, turn the back of the hand up, and drop the hand so as to bring the blade into the position of the outside guard.



CUT IV.

Method 1. FROM the outside guard, by a turn of the wrist, drop the point to the left, till the edge becomes opposite the diagonal line from 4 to 1, raising your hand to the height of your shoulder, the arm extended and straight.

Motion 2. By the spring of the rest conduct the point along the line from 4 to 1.

Motion 3. Turn the inside of the wrist rather upwards, and sinking the arm, come to the inside guard.

CUT V.

Motion 1. **TURN** the back of the hand downward from the inside guard, thereby dropping the point of the sword to the right, till it becomes opposite figure 5.

Motion 2. By inclining the wrist inward, and keeping the nails upward, the point will be conducted across the target to figure 6.

Motion 3. Raise the point from figure 6 to C. and come to the inside guard.



CUT VI.

IS the reverse of cut V. and is performed with the nails downward.

Motion 1. Drop the point to the left, till opposite figure 6.

Motion 2. By inclining the wrist outwards make the cut across the target to figure 5.

Motion 3. Raising the point to D. and recover to the outside guard.

The preceding guards are not mentioned as the only positions to which it will be necessary to recover, after making these cuts, but as the most eligible in the first stage practice.



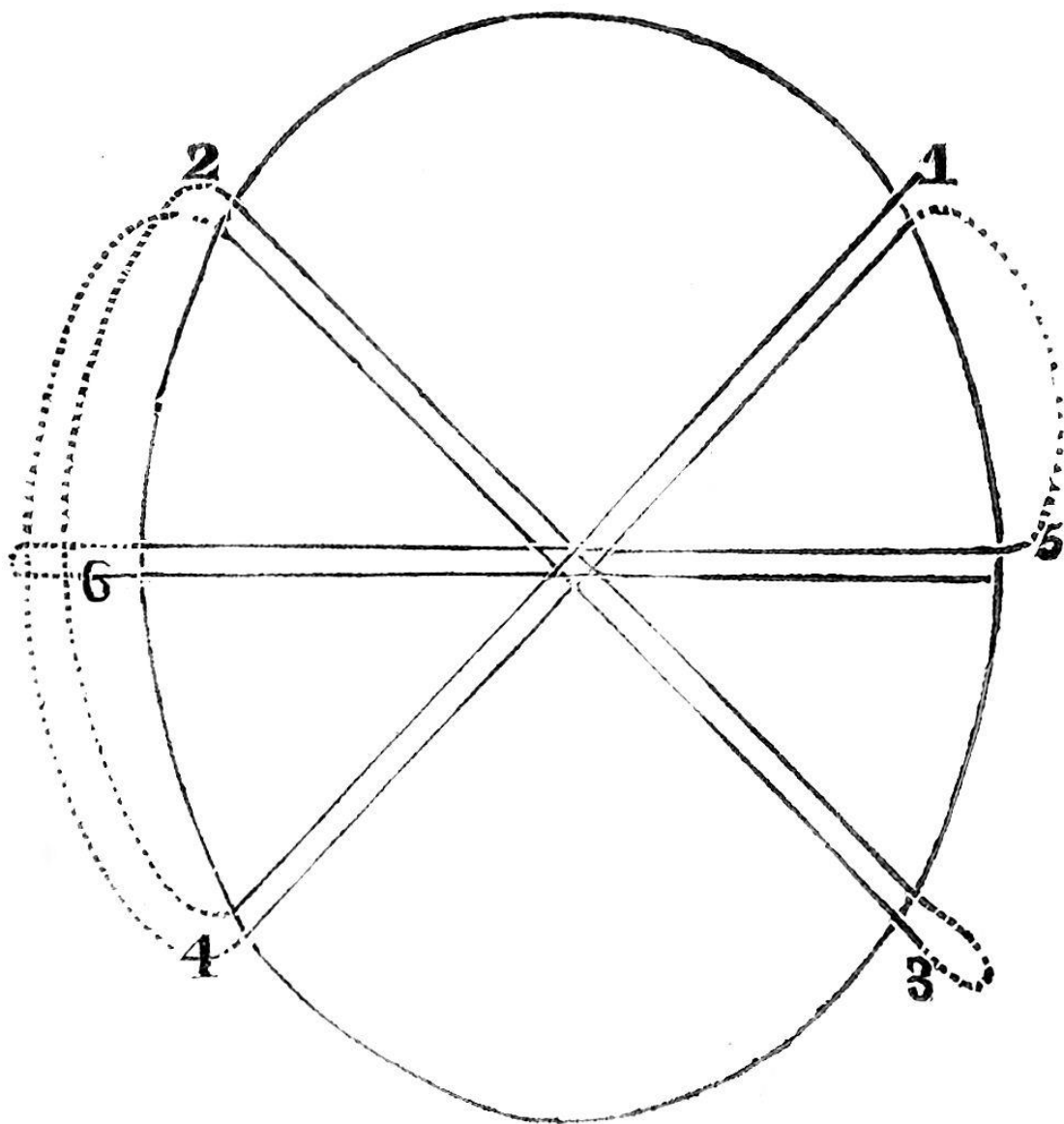
COMBINING THE SIX CUTS.

THE learner may now proceed to combine the six cuts, that they may all be performed without pausing, which will be found extremely useful in an attack, especially if an antagonist breaks ground and continues to retire, as is frequently the case at the onset; it may also prove advantageous in an engagement at night; since, if properly performed, the blade will necessarily cross your own position in such manner as to afford considerable security from the stroke of your adversary, and, by the reiterated

attack, will compel him to remain almost entirely on the defensive, or subject him to a certainty of receiving your edge on his sword arm, particularly if he does not know the direction of those cuts which so rapidly succeed the one he may have at first escaped or parried.

The difference between executing the six cuts singly, as before described, and when combined, consists in not resorting to any particular guard after each cut, but continuing your attack from cut I. till you have made II. III. IV. V. and VI. in doing which the point proceeds from the conclusion of one cut to the commencement of the next, according to the dotted lines on the plate.

Be cautious not to lift your arm against the figure at which the cut begins, as that would leave your body unprotected.



The Six Cuts.

PART II.

PRACTICE WITH ANTAGONIST.



GENERAL OBSERVATIONS.

IN commenting your practice with an antagonist, for the sake of improvement, begin slowly; the one taking the defensive part entirely; the other attacking, and mentioning the number of the cut he means to make; each carefully observing the motion of his opponent, and informing him what part appears to become exposed by the changes from one position to another; where any defect of that kind appears, repeat your practice, till, by the correctness or celerity thus acquired, you become more perfect. Then change situations, and let the assailant act on the defensive. By making observations coolly in this manner, you will acquire more

skill and precision in one lesson, than in playing twenty at random; and will likewise avoid unpleasant accidents.

Next proceed to attack and defend without naming what cuts you intend; in doing which endeavour first to become correct in making cuts I. and II. and opposing them by the inside and outside guards. Then add III. and IV. Afterwards V. and VI. increasing the celerity of your attack by degrees, and opposing each cut according to the following table.

Cut I.	Parried by <i>Inside guard</i> ,	described in page	50
II.	———— <i>Outside guard</i> ,		55
III.	{ if made by dis- engaging from the outside, }	<i>Inside Half-hanger</i> ,	60
III.	{ if made by dis- engaging from the inside }	<i>Half-circle guard</i>	52
IV.	———— <i>Outside half-hanger</i> ,		60
V.	———— <i>Inside guard</i> ,		50
	or, if made low, by the <i>Inside half-hanger</i> ,		60
VI.	———— <i>Outside guard</i> ,		55
	or <i>Outside half-hanger</i>		60
Cuts made directly at the head are opposed by the <i>St. George</i> ,			61

The whole of the six cuts may be warded by the *hanging guard*, the hand or blade being moved

a little to right or left, and raised or lowered accordingly: but observe, if already engaged on an *inside guard*, it will be useless to attempt taking the hanging guard against Cut V. Or III. unless your antagonist makes a feint at the outside before he delivers his cut.



I have before remarked that it will be unsafe in friendly practice to make use of broadswords or sabres, and shall now take the liberty of cautioning learners, who wish to attain the science of real defence, also, against the false mode of defending themselves with a basket so large as that which cudgel players generally use, and on which they receive two thirds of the blows aimed at them, since that will be accustoming themselves to a protection which they cannot have on a real occasion.

The basket, for this purpose should, therefore, be made narrow, and as small as possible without hurting the hand: and as gentleman should always endeavour to defend themselves rather with the

fort* of the sword than the hilt, they ought not to practice stopping a blow with the sides, or any other part of the basket except where the hilt of a sword would equally project.

By marking a narrow line with chalk down the supposed edge of the stick, accuracy in carrying the edge of the sword may be acquired.



In Part I. the mode *of recovering to guard* has been considered under the idea of the cuts not meeting with sufficient, resistance either from the blade or body of your antagonist, to impede their course; but in practising with an opponent, it is not to be understood that the recovery to guard must be always made on that principle: from cuts I. and II. when parried, the blade naturally rebounds up the line in which it fell, till the point rises high enough to form an inside or outside guard. From cuts V. and VI. the point must be

*The *fort* of the sword is that half of the blade next the hilt; the half nearest the point is denominated the *feble*.

raised in a similar manner, if the cut is opposed by the blade of your antagonist. In making cuts III. and IV. it should be a rule, never to apply above four inches of the point, in order that it may free itself, and mount to the inside or outside guard: if that may be prevented by your antagonist's blade crossing above yours, you may withdraw your blade from your attempt to make cut III. under the half-circle guard, and from attempting cut IV under the hanging guard.

After making a cut be careful always to recover to that guard which brings your *edge* opposed to your antagonist's blade.

If at any time you should be compelled to oppose a weak parade to your adversary, by your wrist being in a constrained position, quit that posture as soon as possible, either by directing a cut at him, or springing back at the instant you change.

To attain security from a counter stroke whilst attacking, it is requisite that in every cut made by

you, the fort of your sword should be directed in some degree towards your antagonist's weapon; so that although the point of your sword may effect the cut, yet the fort shall at the same instant be opposed to any blow he may then deliver. For example:

In making cut I. the hilt being carried to the left of your position, as much as when on the inside guard, at the instant the point commences the cut, occasions your blade to form a cross on that of your antagonist and thereby affords a certainty of protection, unless he can change his position considerably in less time than you can make the cut. Cuts I. and II. should therefore in general be made with the hand lower than the shoulder, and III. and IV. with it raised above the height of the shoulder.

On this principle it is that the *ARM should never* be lifted towards the side at which you intend a cut, since by that motion both hilt and blade would be entirely removed from between yourself and antagonist, and consequently you must become exposed to the same cut you aim at him.

Experience will soon direct to how great a degree it is requisite thus to cross your adversary's blade. By extending the principle to an unnecessary extreme, you may indeed frequently prevent your own blow taking effect, by encountering your antagonist's sword only; and on the other hand, by not sufficiently observing it, may become exposed yourself by every cut you attempt.

In some situations it will, undoubtedly, be proper to cut *from* your antagonist's blade, instead of *towards* it; for instance, in making a cut over and within his guard, or under and within his guard; in such cases this attack may be safely risked, because you have previously forced his sword far enough from the line to prevent a counter stroke, or retort before your recover takes place.



DISTANCE

WANT of attention to preserve the proper distance is an error to which beginners are very liable.

No invariable positive space can be recommended, as almost every situation must depend on the height, strength, and activity of your opponent. The most general principle that can be laid down, is, that your left knee should be about six or eight inches beyond the reach of your antagonist's point upon the most extensive longe he can exert. But it is difficult to prove your distance by this method in real contest; in that case you may judge more easily from the point of your sword just reaching his shell when both your arms are straight, and neither inclining the body improperly forward. If you permit him to advance nearer, he may throw in a cut or thrust too rapidly for your parade, especially if he first deceive you by a feint. To avoid this, some persons accustom themselves to spring back, frequently dropping their point to their antagonist's face, when contending with one of an impetuous and forward temper; a mode which will, undoubtedly, be found very useful, if the ground on which they are engaged should afford sufficient room. Others adopt a circular step (called Traversing) to right or left, and thereby effect their purpose in less length. But

experience and practice will best determine which to make use of, according to the circumstances and situation in which you may chance to contend.



THE ADVANCE

IS to gain ground upon an adversary when at too great a distance to reach him by a lunge, or by pressing forwards to compel him to retreat into worse ground, or a more disadvantageous situation: it is effected by stepping forward with the right foot about one third of your lunge, at the same time transferring the weight of your body from the left leg to the right, that you may be enabled to slip the left foot along the ground to within six inches of the right heel; then step forward again with the right foot, and draw up the left as before (still preserving the position of body erect, and being careful to oppose a proper guard) till your object be attained.

THE RETREAT

IS used to gain a more advantageous situation that may be behind you, or to avoid any inconvenience you may sustain from an adversary of superior strength or impetuous temper pressing too closely upon you. In this situation the left leg must lead, and the weight be thrown in the first motion on the right, lifting the left foot from the ground to avoid any unseen obstacle in the rear, then planting it firmly about sixteen or eighteen inches backward, and drawing the right to within ten. After this, raise the left foot, and planting it as before, draw the right after it, continuing your retreat as occasion may require.

TRAVERSING.

THERE are two modes of traversing, viz. *backward* and *forward*; either of which may be adopted according to the ground or other circumstances in which you may engage, and will be found useful, if in retiring from an adversary you are obstructed by a ditch or other impediment. Traversing is preferred by many to retiring, because it has not so much the appearance of suffering a defeat.

THE FORE TRAVERSE

IS performed in a large circle, the centre of which is the middle of the *line of defence*,* on which line you and your adversary engage; such is the line P, Q, C, H, G, in the opposite page, and the circle formed by the traverse will be P, A, C, E, G, I, L, N:

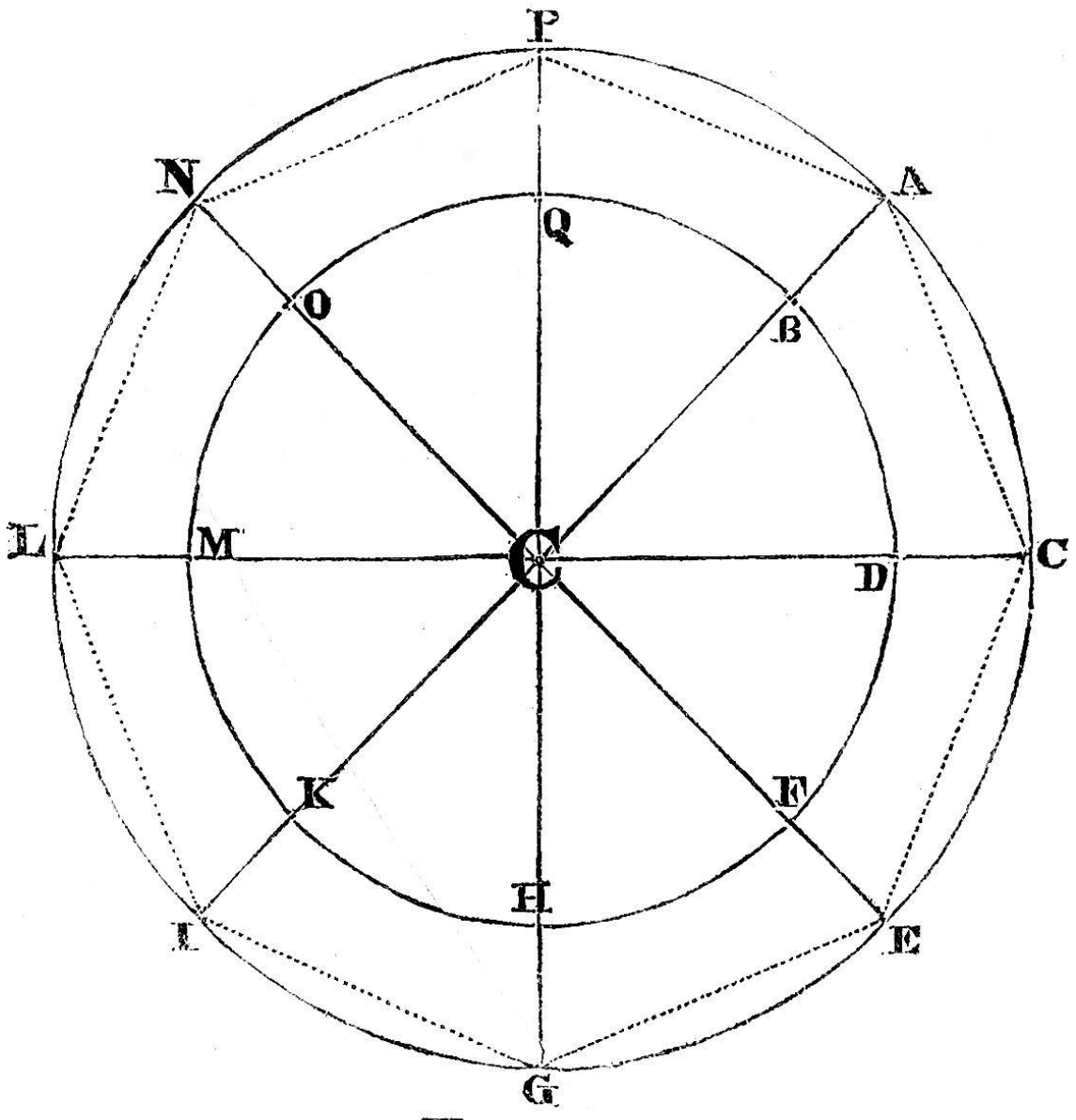
* A straight line supposed to be drawn through the centre of your own body, and that of your adversary.

For the right foot being at Q, and the left at P, the traverse is begun by stepping about with the left foot from P, to A, and the right foot immediately after from Q to B; and then the line A, B, C, K, I, will be the line of defence; at the next step remove the left foot from A, to C, then the right from B, to D, which will make the line C, D, C, M, L, the line of defence. In the same manner continue till you have obviated your difficulty, or drawn your antagonist into the bad ground, carefully attending to your guard, and not stepping so far as to disorder the erect position of your body.



THE BACK TRAVERSE

IS the counter-part of that already described; and is commenced by moving the *right* foot first: for instance: Standing in the line of defence P, Q, C, H, G, remove the right from Q to O, the left from P, to N, which renders the line N, O, C, F, E, the line of



Traverse

defence: Thus stepping back, the right foot moving first, you may traverse the whole or such part of the circle as may be requisite.

This practice may, at times, prove exceedingly useful, especially if you should be at first engaged with sun directly in your face, as a person who performs it readily, by traversing half the circle, brings his opponent into the place he had just quitted, and by a vigorous attack at that instant may redouble the embarrassment

DISENGAGING

CONSISTS in quitting that side of your antagonist's blade on which you are opposed by his guard, in order to effect a cut or thrust where an opportunity may present. It is performed either by raising the point of your sword towards yourself so as just sufficiently to clear the blade of your opponent, or by dropping the point below his hilt. The change, in either way, should be made very quickly, and in the instant of passing your adversary's weapon, the edge of your blade should be turned to meet any cut that he may direct at you, otherwise you become liable to be disabled, from the ward-iron not protecting the hand.

The disengage to effect a cut, is generally performed over the wrist; that with intention of thrusting, under it. To cut III. or IV. under the wrist, it is sometimes best to disengage below it.

FORCING YOUR ADVERSARY'S BLADE.

IF at any time your antagonist appears languid and weak on his guard, and barely covers his body on the side he is opposed; by stepping well forward and striking your fort smartly on his blade, you may be enabled to deliver a cut with out risk, even at the part he intends to secure, taking care to direct your blade in such a manner that the plate or cross bar of your hilt shall prevent his sword coming forward, and sufficiently bearing your hand to the side opposite that at which your point is directed, to prevent an interchanged cut.

This should be performed partly by the sudden extension of the arm, and partly by the spring of the wrist.

TIMING

IS the exact and critical throwing in a cut or thrust upon any opening that may occur as your antagonist changes his position. For instance, if he changes from an inside to an outside guard, or from outside to inside, in a negligent manner, his wrist becomes exposed, and frequently part of his sword-arm above the elbow. The same opportunity presents itself, if in his feints he should suffer his sword to sway his arm, instead of making them lightly from his wrist, or should not recover quickly from a cut which you have parried.



THE SLIP

IS performed by withdrawing that part at which your antagonist directs his cut; in order that his weapon, being deprived of the expected resistance, may sway his arm from the defensive posture, and thereby afford an opening for a cut. It will not

however, often effect this purpose against a person who can execute the cuts on the principal recommended in this work, as the recovery is so very expeditious; but may prove an excellent deception against an impetuous antagonist, especially if he be ignorant of the science.*

It will therefore be proper for the learner to accustom himself sometimes to recover from the longe with his right hand drawn quickly up to the breast, the edge of his sword turned to the left or right, according to the direction of the cut he means to slip. If the cut he intends to avoid be made at the inside of the sword-arm, the edge should be turned to the left as in the inside guard, the point raised perpendicular to the hilt, and the return

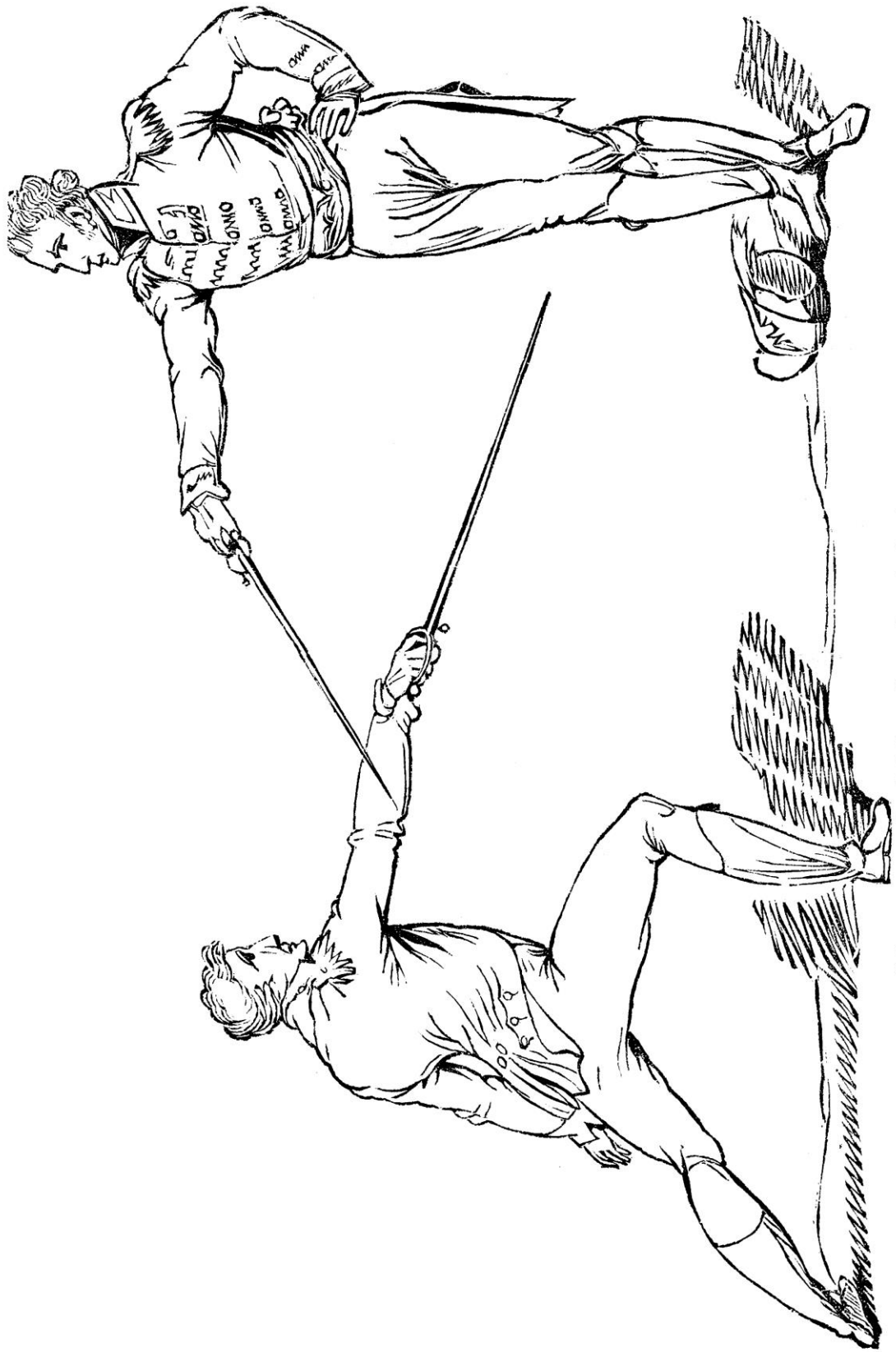
* It has been frequently asserted, that a bold active man, unacquainted with the art, by rushing forward with repeated attacks, will perplex a good swordsman, and, if not defeat him, reduce the contest to an equal hazard; but this can only happen, if such swordsman, has never reflected on the measures fit to be adopted in an engagement of that nature. For instance, if a swordsman slips a cut attempted by one of that description, instead of parrying it, he may effect a cut before the ignorant can possibly recover, and with such force as totally to deprive his antagonist of that vigour and audacity on which alone he could depend

from this position should be cut II. Should the attack be made at the outside of his arm, the edge should be turned outwards, and the hilt held a little below the right shoulder, returning cut I. the instant his adversary's blade passes.

Some are so partial to this manoeuvre of slipping an adversary's cut, that by practice they become enabled to slip a cut even when directed at their body. But this, unless exceedingly well executed, becomes hazardous, on account of its disordering their position, especially if an adversary should longe farther than expected, and cut low; added to which, by throwing their body from the line of defence, the antagonist may be induced to thrust upon them in that unguarded position, and will thereby obtain a decided advantage.

In circumstances where the withdrawing the hand up to the breast is not sufficient, the slipping a cut on the inside is effected by drawing the right foot backward and sideways to the right of the line, letting your adversary's sword pass a little out

XIII.



Advantage of withdrawing the right leg.

of reach, then stepping into the former position, return cut II. or VI. at his outside, which becomes exposed by his weapon not meeting the resistance expected.

To an outside cut, the slip is performed by drawing the right leg with the whole body backwards and sideways a small degree out of the line towards the left, contracting the arm a little, the sword still in the line, and under an outside guard; let your antagonist's point pass, and returning your right foot to its former place, make cut I. at the inside of the arm, or II. at the head. I have mentioned this method of performing the outside slip, as it is attempted by some, but not with the intention of recommending it, as the hazard is much greater than the probable advantage.

On the hanging guard the slip may be practised with great safety, by stepping the foot quite out of and at right angles with the line of defence, the whole body being last brought well beyond it toward the right: and the guard remaining still opposed

to your antagonist to protect you from his cut, in case he should longe farther than you expect.



INSIDE GUARD.

TURN your hilt to the left, the finger nails upwards, as in Plate III. the pommel directed towards the inside of your chest, the point opposite your antagonist's left eye, or elevated from one to four inches above it. Should he bear against your blade to force it out of the line, raise your point, so as to withdraw your feeble from his bearing; or disengage quickly and cut at the outside of his arm.

Cuts I. and V. are warded by this position, the latter, however, requires a trifling inclination of the hand downwards.

In parrying cut I. at the cheek, it will be found advisable to carry the wrist rather more to the left as in Plate IV. raising the point nearly perpendicular, to prevent you from being deceived by a feint:

III.



Inside Guard.

If you suffer your point to remain low, an offer may be made at your cheek, and the cut delivered over your guard at the head.

Although when standing on an inside or outside guard, the right foot is advanced, yet when parrying a cut with either of these guards it is deemed almost eligible to slip back that foot to the left; lest instead of cut I. or II. at the upper part, your antagonist may be tempted to cut at the leg or thigh. See Plate XII.

Cut V. is frequently made too low to be parried by the inside guard, which is intended only to ward the inside cuts above the wrist. The next consideration, therefore, will be the method of parrying inside cuts below the wrist.

HALF CIRCLE GUARD.

THIS guard is adapted to ward cuts III. or V. made at the inside below the wrist, and is formed by swiftly dropping your point to the right, as in the first motion of cut III. till it becomes opposite your antagonist's body, carrying your hand to the left of your line of defence, and directing the edge of your weapon towards your antagonist's sword, instead of his body or arm. The general rule for the height of your hand is to hold it in line with the left eye, but that must depend in a great degree on the attack made by your antagonist: otherwise, if he sinks his fort low enough to strike it across your feeble, he will probably beat your blade sufficiently out of the line to affect his cut.*

Finding his attack parried by the half circle, your opponent may endeavour to double his cut

* For this reason if cut III. or V. be made at you by disengaging from the outside guard, it will be best to parry them with an inside half-hanger. See page 60.



Half Circle Guard.

(as he recovers) on the upper part or outside of your arm: this you may prevent by raising your point to an inside guard, and thereby meeting his blade with yours, as he endeavours to cut or disengage over your wrist. If he disengages by throwing his point wide, and thereby escapes your inside guard, parry by an outside guard.

This position (or at least one differing only in holding the hilt lower and the blade more horizontal) is by many termed the SPADROON GUARD; it is not however to be considered as a chief position of defence with that weapon, being weak and very liable to be forced. It should therefore only be adopted for the purpose of parrying a low-cut or thrust at the inside, and not as a guard on which to engage or wait for an antagonist, except by a player who may be skilful enough to use it as a lurch,* in order to induce his antagonist to throw at some part which he intends to withdraw from

* When standing on the Spadroon Guard, it is usual to bring the left arm across the chest, and place the left hand on the right arm between the elbow and the shoulder, in order to steady it.

his cut, that he may seize the opening afforded by such attack.

When on this guard, you should always remember, that if your antagonist succeed in making a forcible beat on your blade, especially on the back of it, he will in all probability disarm you. Therefore, instead of receiving his blow in that position, slip it by withdrawing your weapon at the instant, and return cut II. at the outside of his sword arm.

Caution, however, will be requisite, that you do not withdraw your sword instead of parrying a blow aimed at yourself. The difference will depend on the distance you are from your antagonist, and on his advancing or remaining stationary.-Always quit this position as soon as possible, for the inside or outside guard, in doing which spring back, that your antagonist may not throw in a cut by timing your change of position.

VI.



Outside Guard.



Cut at the right cheek parried by the Outside guard.

OUTSIDE GUARD.

TURN your knuckles to the outside, the finger nails downwards, carrying the hand about six or eight inches to the right of the line of defence, so as to protect the outside of your position, and direct your point to the right eye of your antagonist. (*See Plate VI.*) Should he endeavour to force your blade out of the position, gain his feeble by withdrawing and raising your point,* or disengage and cut on the other side.

This guard secures against cut II. and, by sinking the hand in a small degree, against cut VI. In parrying cut II. at the right cheek, be careful to turn the hand well outwards, and raise the point, as in Plate VII.

* If your adversary's point has crossed above the back of your blade, so as to threaten the inside of your position, adopt the hanging guard, by throwing up your wrist quickly as possible, and bear his blade off to the inside; should you attempt to parry by the outside guard, after his point has crossed your blade in such a degree as to come withinside your guard, you will only add to the force of his cut. See cut V. *ever and within the guard.* (See Round Parades.)



Hanging Guard.

HANGING GUARD.*

THIS may be taken from either the inside or outside guard, by dropping the point of your sword till it is directed towards your antagonist's body, a little above his right hip, raising the hand as high

*The hanging guard possesses several advantages, and is at the same time liable to some objections. I shall mention the principle of each, and leave the learner to exercise his own discretion in what circumstances to adopt it.

Among the advantages to be derived from the hanging guard, the most important will be found in the protection it affords, by covering so large a portion of the body, as the whole of the blade is appropriated to that purpose, especially in the direction in which the first and most natural blows are made; while from the oblique position of the weapon, a blow, however forcible, slides down it without endangering the hand. For these reasons, it seems well calculated to parry off any sudden attack in the dark, especially if it should be made against a person armed only with a stick.

The hanging guard is also well adapted to prevent an antagonist from thrusting at the body beneath the wrist, and to obviate those feints which might otherwise be made, by shifting his point from side to side under your wrist on either the inside or outside guard.

Another material advantage is, that it requires a very trifling motion of the wrist to meet with your blade any cut whatever that may be made.

The constrained position of the hand, and weight of the weapon, will at first be found tiresome on this guard, but practice will soon overcome that defect, and enable a person to deliver a blow with amazing rapidity and force from it, as may be observed in the practice of the French Spadroon players, many of whom place their chief dependence on the protection afforded by their guard in seconde, which only differs from this guard in the wrist not being held quite so high.

as your head, and looking your adversary in the face under the shell of your sword.

This guard admits of two positions, according to the cuts it may be used to oppose, which may be denominated inside hanging guard, and outside hanging guard.

The inside (or *prime*) hanging guard, is formed by bending the elbow, till the back of the wrist is brought opposite the forehead over the left eye, and is intended to protect against cuts I. III. and V. when made at the inside; the left of the head being covered from attack by the hilt; but if the cut be made direct at the head, it is most prudent to adopt the St. George's guard, especially as the hilts now used have no basket, and very little shell.

If the antagonist cuts II. or VI. at your outside, you must meet his edge by carrying the weapon to the right of your position.

The outside (or *seconde*) hanging guard differs from the former, in having the arm perfectly straight, the blade being carried to the right, so as to protect against cuts II. IV. and VI.

When in this position, the adversary's sword must be kept by your blade sufficiently to the outside to prevent any cut or thrust being made at that part.

If your antagonist disengages from the *seconde* hanging guard to make cut I. III. or V. you must oppose them by the *prime hanging guard*, which is formed by inclining your wrist to the left till the back of the hand is in a line above the left eye, the point rather lowered, to prevent cut III. being made under it.

Although the *prime hanging guard* will be found very useful for parrying cuts III. and V. when made by disengaging from an outside guard; yet it cannot be used to parry those cuts when they are made by

disengaging from an outside guard; in such case the half-circle guard must be adopted.

It will be necessary by practice to obtain a degree of firmness and celerity in changing from the *prime* to the *seconde* hanging guard, since a cut made at either of those guards occasions the assailant's sword to rebound with swiftness, and enables him without much hazard to strike at the other side; and although it is against the rules of broadsword play in schools or friendly contests, to make two cuts on one longe, yet in an engagement for life, this is not likely to be attended to.



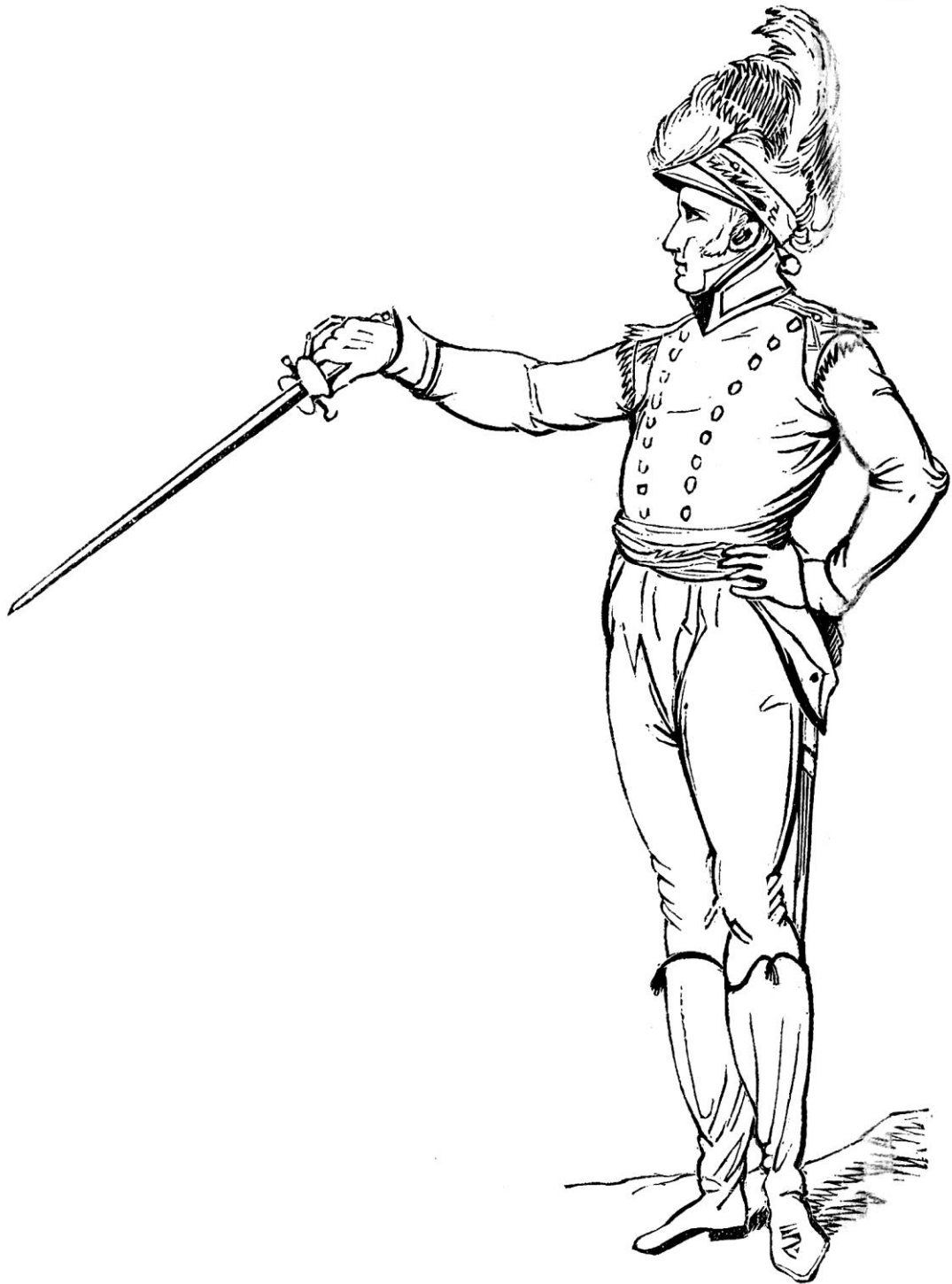
HALF-HANGING GUARD.

WHEN parrying a thrust or cut directed low, it will be unsafe to hold the hand high enough to view your adversary under the hilt; because such position would enable him to apply the fort of his blade against your feeble, and thereby render your resistance inadequate to the force of his attack.

IX.



Inside Half Hanger.



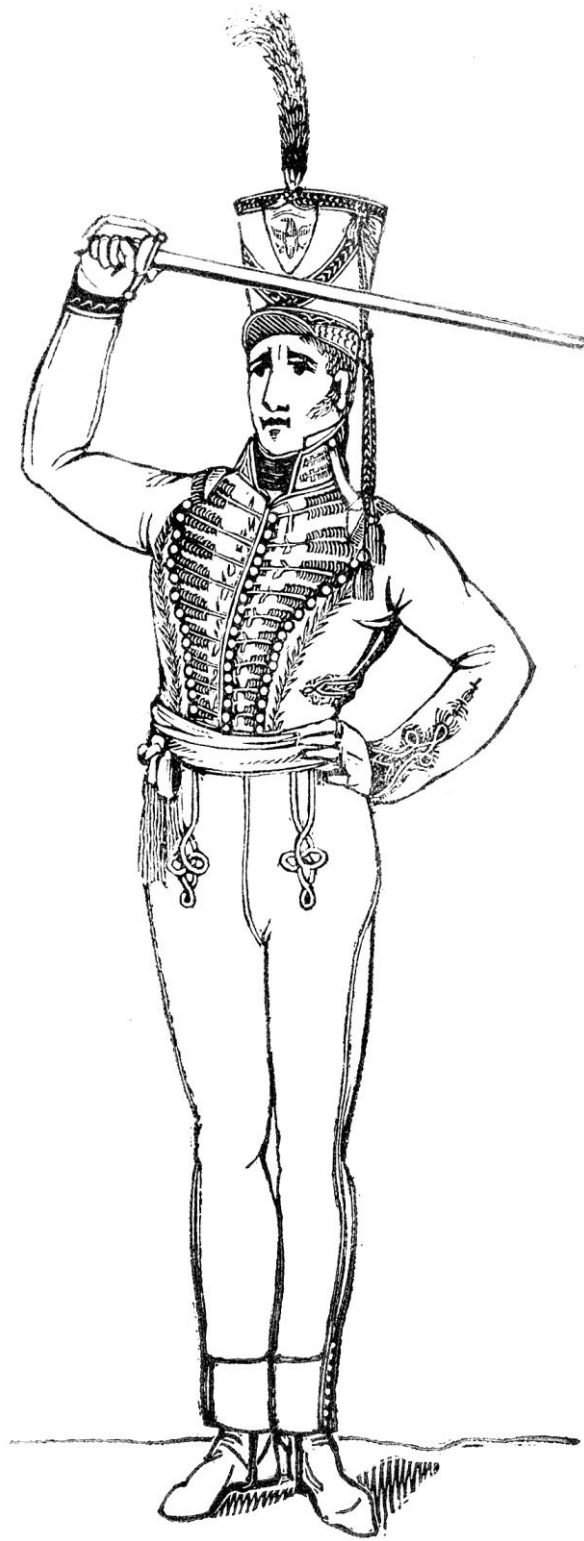
Outside Half-hanger.

To obviate this disadvantage the *Inside* and *Outside Half-hanging Guards* must be resorted to, which differ from the preceding only in your hand not being raised so high, but held low enough to view your opponent over your hilt. The right foot is to be slipped back, and the point of your sword dropped sufficiently close to your own position, to prevent your antagonist forcing in his cut or thrust, by encountering your sword with the fort of his own weapon. See *Plates IX. And X.*



ST. GEORGE'S GUARD

IS intended to ward a blow at the top of the head, if your adversary disengages from the outside for that purpose; it differs from the hanging guard only in rising the hand somewhat higher, drawing back the right arm, and bringing the point nearer to yourself. In this position, the fort of your blade, which is to receive the blow, will be at least three or four inches above your head. The ward-iron of the hilt must be turned well up to protect the knuckles. It



St. George's Guard.

will be proper to slip the right foot back to the left heel at the same instant. See *Plate XI*.

Some persons, instead of keeping the sword advanced before them, raise the hand till the blade crosses above the head in an horizontal direction from right to left.

The latter position is seldom used, and can hardly ever be necessary, except to protect the head from a blow made by an antagonist from behind, (for which purpose it is adopted in the Cavalry Exercise) or to withdraw your weapon from one in front to endeavours to seize it, and is unarmed himself.

Against a blow made by a person in front, however near, the first described position will be found preferable, raising your sword-hand and hilt, according to circumstances.

It must be observed that the St. George's Guard is not intended to lie under, but only to stop a blow at the head, when your antagonist advances so closely upon you, that the hanging guard, is not sufficiently secure. The best way in general of changing from the St. George (unless when you

immediately return a cut or thrust from it) is to adopt the hanging guard, taking care to direct your point towards the ribs of your antagonist, and to keep your body well in line. From this position, there is less danger in taking another than if you change directly from the St. George to the inside or outside guard.

Having acquired the preceding guards, the next articles to be attended to our *bearing*, *battering*, the *feints* and *disarms*.



BEARING

IS generally practised by longeing forward briskly on the outside guard, opposing the fort of your blade to that of your antagonist, and from thence slipping your fort towards his feeble,* by which means you may press his sword out of the line; this (unless he takes to the hanging guard) leaves his head, neck and breast exposed to your edge, and from this position a *cut over and within his guard* may be made, but must be executed with celerity.

* In attempting this, be careful not to slip your sword too far down, lest your antagonist disengage and cut withinside.

Bearing on an inside guard is sometimes practised, but is not so safe, as the opponent may easily drop his point, and springing back make cut III. at your arm.

Upon the hanging guard, *bearing* cannot be used to advantage, since in bearing on an antagonist's blade to obtain an opening at the outside of his position, you expose your own head and inside, and by slipping from your bearing he will in all probability effect a cut.



BATTERING

IS striking on your antagonist's sword to obtain an opening, and requires the same degree of caution as *bearing*, lest your antagonist slip his blade from your stroke, and make a cut on the contrary side. It can seldom be attended with success against any but the outside and spadron guards, when used to force an opening on the side at which you batter; but sometimes by inducing an adversary to resist that attack, you may disengage and cut on the contrary side.

OF FEINTS.

A FEINT is an offer at a cut or thrust without striking home. There are two sorts, *single feints* and *double feints*. The single feint is made by disengaging from that side on which you are opposed by your adversary's guard, and making a slight motion at the other, you then return to the first and deliver the cut. For instance, if engaged on the outside guard, you will disengage over the point, and dropping your point on the inside of your adversary's blade about six inches, return to the outside, and deliver cut II. at his arm, or VI. at his ribs. If you find him prepared to carry those cuts (II. and VI.) You will only make an offer as before, which constitutes it a double feint, and deliver your cut at the head or inside of his position.

But as cutting at the inside against an antagonist who is tolerably perfect in his guards, especially from feints, is attended with the danger of a counter-stroke, I would recommend when you intend a double feint to commence it by a disengage from the inside.

The purpose of feints being only to induce your adversary to guard a part at which you do not design to strike, the feints, whether single or double, may be directed at any other part as well as those mentioned. Great caution is necessary, that in making your feints you do not uncover yourself so much as to receive a time thrust or cut. The feint should also be directed at a part from whence you can quickly recover your weapon to effect the cut you intend.



DISARMING.

THERE are various methods of disarming attempted, but the safest and most likely to succeed is, after parrying an outside cut to change quickly to the outside, and longeing forward to bear your adversary's blade out of the line to the outside, then step with your left foot up to his right heel, seize his shell with your left hand, quit your bearing on his blade, and present your point to his breast.

A disarm on the hanging guard may be effected by making cut III. at the feeble of your antagonist's

blade, traversing at the same time to the left, and gliding the edge of your sword strongly against the back of your opponent's. It will however require some caution, lest he should turn his wrist at the instant you attempt it, and make a cut at the inside.

Those disarms which are to be effected by wrenching from an inside guard to a seconde hanging guard, or from an outside guard to a half circle will not often succeed, except with very light swords. With such they must be commenced by turning the knuckles rather more up than usual on those guards, and swiftly reversing them as you wrench the adversary's blade down, directing your point rather in a diagonal line across his body, then permitting it to form a circle. The latter disarms are only applicable if the antagonist presents his blade and arm nearly horizontal; and in that case, if they do not succeed in wrenching the sword out of his hand, will prove useful to obtain an opening for a cut or thrust. The method of avoiding them is by disengaging under your adversary's hilt at the instant he endeavours to cross your blade. If this disengage be well timed, he may probably throw his own sword from his hand, by not meeting the resistance he expected.

APPLICATION OF THE POINT.

THE weight of the broad-sword will not permit the same number of thrusts that may be made with the small-sword. All that can be safely introduced among the cuts of the former are four, viz. *Carte*, *Tierce*, *Low carte*, and *Seconde* which is a low tierce; these should be a thrust with the help high enough to ward any blow your adversary may be likely to make, and to retard a disengagement over your wrist at the instant of longeing.

Carte is thrust at the *inside* of the *upper* part of the body, with the nails upwards, and the edge of the sword turned rather upward to the left, and well opposed towards your antagonist's weapon by keeping your pommel opposite your left temple at the time of longeing.*

Low Carte is thrust at the inside of the *lower* half of your antagonist's body with the same pre-

* If when thrusting at the inside of your antagonist you are apprehensive of his cutting downwards, you must turn your wrist as in the half circle guard, that your ward-iron may be upwards. In thrusting at the outside, turn your wrist as in the hanging guard.

caution of opposing your edge towards your adversary's blade.

Tierce is thrust at the *upper* part of your antagonist's body, over his arm, with your nails downward, the edge of your sword turned to the right, and opposed towards his blade.

Seconde differs from *Tierce* in being thrust below the sword arm.

In thrusting *Carte* and *Low Carte*, be careful to form a good opposition towards your antagonist's weapon by carrying your wrist to the left. In thrusting *Tierce* and *Seconde*, the opposition to his blade must be formed by bearing your wrist to the right.*

In thrusting with the SABRE, the safest thrusts those already recommended, since the convex

* Although in using the small sword, there are other thrusts, which are made with the *back of the blade* opposed to the weapon of the antagonist, yet they cannot be executed with a broad sword, without great hazard of receiving a cut on the arm at the time of longing; since if your antagonist springs back, his body will be out of the reach of your thrust, and your arm become exposed to his edge. This is not the case with the small sword, which being much lighter, the thrust and recovery to guard are executed with more celerity, and when opposing another small sword without danger from the edge of your antagonist.

edge of the sabre, when opposed to your antagonist's blade, affords protection from a counter cut or thrust. Yet the advantage that may sometimes be attained by the curve of the sabre enabling you to deceive your adversary's guard deserves consideration. For instance-

Engage on an outside guard, your edge opposed to mine: thrust at me, *turning your nails upwards* as you longe, this forms the thrust called *Carte over the Arm*, and brings the hollow back of your sabre against my weapon, and thereby enables you to direct the point six or eight inches more toward my left than you otherwise could, and to effect either a thrust, or a sawing cut at my face or neck. Observe, that as you deliver this thrust, your opposition to my blade must be formed by carrying your wrist to the *right* of the line of defence.

If I parry this thrust, of *carte over the arm*, by an outside guard; the instant your point passes the outside of my position, I. may cut II. at the outside of your sword arm; this you must parry by an outside guard, or a *seconde* hanging guard: or if I drop my point over your blade, and cut at your cheek, you must parry by a *prime* hanging guard.

Some, after parrying carte over the arm by an outside guard, whirl the blade round with a half circle parade, and return low carte: this may be easily effected against a person who is slow in recovering from his longe.

Advantages similar to that in thrusting carte over the arm may be obtained with a sabre, by reversing the wrist on the other thrusts: these may be better understood by taking the sabre in your hand, and observing the effect produced on the direction of the point by turning your nails up and down, than by the most accurate description. However, do not be too partial to this mode of obtaining an opening, but recollect, that in making a thrust on this principle, the ward-iron of your hilt will not be on the side where you want the protection, and that if your thrust be parried, the position of your arm exposes you to the edge of your antagonist as you recover.

As thrusting is not the principal object of the broadsword, I shall not trouble the reader farther on this head than to recommend his acquiring by practice a facility of making the beforementioned in good position, directing the point with accuracy, and recovering to his guard with expedition; for

which purpose it will be necessary to practise at a target with a sword, sometimes thrusting only, at others cutting half way, and finishing with a thrust: for instance,

Cut I. half way, then turn up the nails and thrust carte, or low carte.

Cut II. about one third of the line, then turn down the nails and thrust tierce, or seconde.

Cut III. part of the line and thrust carte or low carte.

Cut IV. half way and thrust seconde.

By this practice the learner may not only ascertain accuracy in directing his point, but also a celerity in returning either a cut or thrust after having parried. He should frequently place himself out of reach of the target, that he may learn to recover from a thrust when parried; otherwise if he accustoms himself to find a support from his point always hitting the target, he will not acquire a proper method of recovering to guard.

OF PARRYING THRUSTS MADE ABOVE THE WRIST.

THESE thrusts may be parried by an inside or outside guard, striking your fort with an abrupt beat on your adversary's feeble, and retaining your point in the line of defence, presented to his face. In doing this it will be proper to sink your hilt rather lower than when opposing a cut, and to keep the arm somewhat more flexible.



OF PARRYING THRUSTS MADE BELOW THE WRIST.

THE most usual method of parrying thrusts made below the wrist, with a broadsword, is to beat the opponent's blade to the outside, by dropping the point to a *seconde*, or outside half-hanging guard, whether those thrusts be made by disengaging from an outside or inside guard.

In performing this parade, observe to retain a sufficient command of your sword to be able to

change quickly to an inside (or *prime*) half-hanging guard by carrying your wrist to the left, if necessary; otherwise your antagonist may deceive you by a feint, and deliver his thrust at the inside.

This mode of parrying, first with a *seconde*, and then changing to a *prime* half-hanging guard if your antagonist disengage to attack the inside of your position, seems peculiarly adapted to the broad-sword, as the situation of the hand at the same time affords great security from a cut as well as a thrust.

In some circumstances, especially in an attack at night, your safety must depend greatly on not losing the feel of your antagonist's blade; you should therefore learn to parry the lower thrusts by following your antagonist's weapon with your own blade, with a *seconde* parade if he disengages from an inside guard; and with either a *prime* or a *half-circle* parade, if he disengages from an outside guard.*

* The *Seconde Parade* is the same as the Outside Half-hanger. The *Prime Parade* is similar to the Inside Half-hanger say: but in parrying a *thrust* with the *prime*, the antagonist's sword is opposed by the *back* of your blade; in warding a cut with the *Inside Half-hanger*, it is opposed by your *edge*.

OF FOLLOWING YOUR ANTAGONIST'S
BLADE FROM THE INSIDE TO PARRY
WITH A SECONDE.

AS your antagonist drops his point from the inside guard, to thrust below your wrist, you must follow his blade by the *seconde* or outside half-hanger. Having parried his thrust, you may turn up your nails and return cut V. under his blade, or you may return a thrust in *seconde*.

If he completes the circle with his point by continuing the motion till he brings it over your hilt to thrust at the inside, you must parry by changing from the outside to the inside half-hanger.



OF FOLLOWING YOUR ANTAGONIST'S
SWORD WITH THE PRIME PARADE.

AT the instant the antagonist sinks his point from your outside guard in order to thrust under your wrist, drop your point over his blade, and striking the *back* of your blade on his weapon, draw your hand to within a foot of your forehead, in a line with

your left temple, so as to bring his thrust clear of the inside of your position. To effect this you must bend your elbow; then having brought his blade past your body, extend your arm to a hanging guard, turning the back of your hand opposite your forehead. This should be practised till you can perform it with readiness as one motion.

The *prime thrust* may be frequently delivered with safety after forming this parade. It differs from the thrust in *seconde* in being directed at the inside instead of at the outside, and the opposition to your antagonist's blade being formed by bearing your wrist to the *left* of the line of defence instead of to the *right*.

If you intend to return a thrust after having parried by the *prime*, it will be safest either to oppose your antagonist's blade with your left hand as you thrust, or to step out of the line to the right as you parry, which gives you an opportunity of thrusting at the inside of your antagonist.

If your antagonist should only make a half thrust and disengage to the outside, you must oppose any cut or thrust he may there attempt, by carrying your hand to the right as in the *seconde* hanging guard.

OF FOLLOWING YOUR ANTAGONIST'S
SWORD BY THE HALF-CIRCLE
PARADE.

THIS is to be effected by dropping your point over your adversary's blade as he quits your outside guard to thrust under your hilt, and striking with the *edge* of your sword against his blade, to beat his thrust past the inside. In performing this, the arm must be extended and inclined to the left till the wrist becomes opposite to the left temple, the back of the hand downwards, and the point directed towards your antagonist's hip. When by this parade you have beat his blade out of the line to the left, you may either return a thrust in low carte, or turn the nails down and cut VI. beneath his blade as he recovers, springing back as you cut.

If in performing the half-circle parade, you miss the feel of your adversary's blade, by his raising his point over your hilt to thrust at your outside, you must instantly carry your hand about six inches to the right or outside of your line of defence, the inside of the wrist still upwards, and oppose

his thrust with the back of your blade;* then whirl your point up in a circular direction outwards, and thus bring it round to the *seconde* hanging guard, without sinking your wrist as you turn it. †

Observe to keep the gripe encircled with your forefinger and thumb, or you will be liable to lose your sword. Hold your head well back, and incline your body on the left hip. This parade may be practised alone with your sword, till you can perform it rapidly and without any pause.

If in whirling your blade up, you beat your antagonist's weapon out of the line; then, instead of dropping your point to form a *seconde*, make cut II. at his head or arm.



ROUND PARADES.

THESE cannot be well performed with a very heavy sword, yet will prove useful to a person armed with a spadron or light cut and thrust sword.

* This forms the Parade called *Quinte* or *Octave*, by small swordsmen.

† Instead of parrying in the above mode, first with *half-circle* and then with *octave*, it will sometimes be preferable to continue the motion of your point till it describes the whole circle, which may be repeated without stopping if there should be occasion.

Engage on an inside guard:- Your antagonist disengages to thrust tierce or carte over the arm: follow his blade by describing a small circle with your point, keeping your wrist on the line of the inside guard; this will bring his blade to the position from which he disengaged.- Observe, this circle is began by sinking your point from *left to right*.

On an outside guard:- Your opponent disengages to thrust carte; following his blade with a small circle began by dropping your point from the *right to the left* keeping your wrist on the outside guard: this also brings his blade up to the position from which he disengaged.

N. B. the motion of your wrist and the circle described by your point must not be greater than may be sufficient to enable you to preserve or regain the feel of your antagonist's weapon: for which reason, when you intend to use these parades against a thrust, you must engage with your point directed towards the upper part of your antagonist's breast.

CIRCLE PARADE.

THIS is formed by describing a circle of about three feet diameter with your point, keeping your wrist to the height of your shoulder, on the line of either an inside or outside guard, your weight resting on the left leg, and holding your head back. This parade is extremely serviceable for regaining the feel of an adversary's blade, especially when engaged in the dark, and will be found useful against a person who may endeavour to embarrass you by a multiplicity of feints.



It may now be necessary to notice such cuts as deviating from the principles of the system become exceptions to every general rule, and therefore demand particular attention.

Of this description are those cuts in which we abandon *that general principle of security of cutting towards an antagonist's blade in order to prevent a counter stroke or time thrust.* Under this head

may be classed the three following cuts, in which security is to be attained by first throwing an adversary's blade out of the line.



CUT V. UNDER THE SWORD.

IF on the inside guard your antagonist lowers his point and presents his arm and blade in a line nearly horizontal, so that you can cross about eight inches of his feeble with your fort, drop your blade smartly across his, and wrench his sword to the outside under your blade, then turn your wrist and cut V. beneath his blade and recover to an outside guard.

(In order to be able to perform this cut with safety and effect, it will be necessary frequently to practice alone with a sword, dropping the point from an inside guard to a *seconde* hanging guard, then turning up the nails cut V. and recover to an outside guard.)

If your antagonist be aware of your design, he will probably withdraw his blade or disengage under

your wrist; in which case you must spring back on a hanging guard the instant you lose the feel of it, presenting your point at his ribs, or seek his sword by the circle parade.

The parade to this cut is formed by raising the point and dropping your hilt low to an inside guard, upon feeling your point borne out of the line, in which case the person who attempts the cut must also recover to an inside guard.



CUT VI. UNDER THE SWORD.

WHEN you are on the outside guard and your antagonist presents his blade low, as before described, drop your blade smartly across his as if to make cut III. wrench his blade to the left, and then quitting it, turn the wrist and cut VI. under his sword across the body, recovering to the inside guard or to a hanging guard.

Unless this be well executed it is somewhat dangerous, especially if your antagonist suspects your design, and withdraw his blade or disengage; should

he do that, you may spring back on the half-circle guard the instant you lose the feel of it; or regain his sword by the circle parade.

This, as well as the preceding cut, will require practising alone with a sword, first dropping the point as in the half-circle parade, and then making cut VI. and recovering to an inside or a hanging guard.

The parade to cut VI. thus given beneath the sword, must be made by raising your point and dropping the hilt low to an outside guard, on the instant you are borne out of the line. When the cut is thus stopped, the person who attempts it must also take an outside guard.



Although it is not to be supposed that in an attack at first a skilful antagonist will be very likely to present his blade and arm in the horizontal direction described in the two preceding lessons; nevertheless the method here recommended will prove useful, as a practice for improvement, in order to

attain a celerity in returning a cut after having parried a thrust either by the *half-circle* parade or *seconde* hanging guard.



CUT V. OVER AND WITHIN THE SWORD.

IF at any time on the outside guard your antagonist holds his wrist to low, bear his blade a little out of the line, and turning the back of your blade to the back of his, cut V. above his sword across the neck, retreating as you cut.*

This must be parried by raising the hand quickly to a prime hanging guard.

Your antagonist having parried your cut by the hanging guard, your feeble will become opposed to his fort: unless you withdraw it very quickly, he may whirl your blade outwards, and make cut V.

* A similar cut to this may sometimes be effected against an inside guard, but as that is the strongest guard which can be held, will not often succeed.

at your face, or thrust carte over the arm: if he attempts either, parry by the hanging guard, and return a thrust in seconde as he recovers.



THE CUT AT THE ADVANCED LEG OR THIGH.

THIS cut can seldom be made without considerable danger to the person who attempts it against a swordsman, as it must be always attended with an inclination of the body, and the head being thus brought forward, becomes exposed, even when the leg or thigh at which the stroke is directed, is removed out of distance.

It should never be attempted without previously diverting your antagonist's blade by a feint at the upper part of his position: and may afford variety of play to gentlemen in friendly assaults for mutual diversion, and will so far be necessary in order to attain the parade against it. The cut at the leg is generally preceded by a feint at the head; but this feint brings the antagonist to a St George's Guard, on which almost every one retires the leg, in which



Cut at the right knee.

case you must advance considerably to effect your cut.

In Plate XII. the assailant is supposed to have made a feint at the inside of his antagonist, who has parried to the feint, and again returned to the outside guard, but has neglected to withdraw his leg.

This cut will always be extremely hazardous with the sword in real contest, unless your antagonist advances his right foot by standing much too wide upon guard. Otherwise, in striking at his leg, your head and sword arm must become exposed even to a person wholly ignorant of the science; and his attention not being occupied by endeavouring to parry, his blow at the head would probably prove fatal, even though he received a cut on the leg at the same instant.

I must however observe, that in attempting it a considerable degree of safety may be attained by raising the hand, as in the hanging guard, when cutting at the outside of the leg, and sinking the body behind the protection of the hilt; and, when cutting at the inside turning the wrist in the position of the spadron guard. But to effect this requires a very great degree of practice and agility.

Having mentioned the dangers to which this attempt is liable, I shall now describe the method of executing it in the safest manner according to the opinion of an able writer on this science, without fear of its being adopted rashly in a real contest.

"The first method is to parry an inside cut, and instead of returning an outside, step a little forwarder, sinking your body at the same time you transfer your weight from the left to the right leg, bring the point underneath your adversary's sword, and cutting swiftly at the calf of his leg, spring back as from a longe under cover of a St George or hanging guard. This throw should never be used against a master of *timing*, for if he slipped his right leg instead of parrying, he may cut you either on the head or arm.

"The second way of going down to the leg is by much the safest of the two, and is done by sinking the body very low at half-sword under a St. George's guard, make a feint to the leg, recover to a St. George, feint to the leg again, then stopping fully with a St. George, go swiftly down to the leg, and spring off as before."

A very trifling reflection on the openings afforded to your adversary's point as well as his edge, by

this manoeuvre, which the author styles the *safest*, will certainly prevent its being too hastily adopted.

Parade against the Cuts at the Leg or Thigh.

If you are upon the inside or outside guard. At the instant your antagonist drops his wrist to make the cut, slip the right foot back to the left heel, and meet the blade of his sword arm with cut I, III or V, if he cuts at the inside of your leg or thigh.- Make cut II, IV, or VI, if he strikes at the outside. (See Plate XIII.)

Should you have any reason to suspect the offer at your leg to be only a feint, present your point opposite to the face of your antagonist, drawing in the sword arm a little on either an inside or outside guard, (according to which side your adversary may threaten) and retiring the leg. His intention may generally be discovered by his inclining the head and body forwards if he means to cut; and retaining them when only making a feint.

Some persons when they suspect the offer at the leg to be only a feint, present the point to the antagonist's face, and *extend* the sword arm, in order to prevent his advancing too close to be avoided by

slipping the leg. This method must, however, be used with caution against a swordsman; for when you last present your blade and arm horizontal, if your antagonist should strike his fort smartly against your feeble, he may beat your blade upwards and deliver a low thrust.

If you are upon the hanging guard, and your antagonist has advanced to near to be avoided by slipping the leg, drop your point so as to meet his edge with yours, retiring the leg in the manner above directed, and as soon as you have parried, make cut I. or II.

BROAD SWORD SALUTE.

THE mode of Saluting are various at different academies, according to the fancy of the teachers: the following is taught by Mr. Taylor.

Draw swords—Inside guard—Take off your hat with left hand, and poise the sword to a very high inside guard ; turn your face and edge to the left and then to the right—Drop your point and raise your hilt to the inside half-hanger, at the same time putting on your hat- Raise your point with a circle to the left, and bring the right hand across

the chest so as to place the hilt of your sword in the left hand, the pommel between the two middle fingers—Extend the left hand to the rear, the back of the blade falling on the left shoulder, and advance the right foot, presenting your right hand to your antagonist—Shake hands—Recover, seize the gripe of your sword with right hand, and come to outside guard.

THE TEN LESSONS

TAUGHT BY

MR. JOHN TAYLOR,

*Late Broad Sword Master to the Light Horse Volunteers
of London and Westminster.*



LESSON I.

Cut at my head—Guard your own.
Cut at my leg outside—Guard your head.

II.

Cut at my head—Guard your own.
Feint at my leg—Guard your head.
Cut at my leg—Guard your head.

III.

Cut at my head—Guard your own.
Feint at my leg—Guard your head.
Cut at my leg—Guard your head.
Cut at my ribs.

IV.

Cut at my head—Guard your own.
Cut at my leg—Shift your own.
Cut at my head—Guard your own.

[91]

V.

Stand on outside guard; drop your point to the right, turning the inside of your wrist upwards—Parry my cut at your face with a high Inside guard.

Cut at my thigh outside—Guard your head.

Cut my head—Guard your own.

VI.

Stand on inside guard—

Feint outside at my face, and cut III. at my wrist.

Parry the thrust in carte with inside guard.

Cut at my head—Guard your own.

Cut at my head.

VII.

Cut at my head—Guard your own.

Cut at my arm outside—Guard your head.

Cut at my head—Guard your arm outside.

Cut at my head—Guard your own.

Cut at my ribs—Guard your head.

Cut at my head—Guard your ribs.

VIII.

Stand on outside guard—

Feint at my face inside, and cut at my arm outside—Guard your head.

Cut at my head—Guard your own.

IX.

Stand on outside guard—

Feint inside, and cut at my arm outside—

Guard your head.

Cut Ill. at my wrist—and parry carte with
inside guard.

Cut at my head—Guard your own.

Thrust seconde—Guard your head.

Thrust seconde again—Guard your head.

Cut at my head.

X.

Cut at my head—Guard your face.

Cut at my arm outside—Guard your belly.

Cut at my face—Guard your head.

Cut at my breast—Guard your arm outside.

Cut at my belly—Guard your breast.

*The following Lesson is intended for PRACTICE WITH THE SWORD, upon the Principle on which the Exercise at the Target has been recommended in PART 1. of this Work, and may be performed in Line, proper Caution having been first taken to open the Files sufficiently.**

Left, Half-face

Carry swords

Guard

Cut I. at head and recover to St George's

guard.

II. at right cheek - Outside guard

I. at left cheek - Inside guard

VI. at right side - Outside half-hanger

V. at belly - Inside half-hanger

VI. at knee - Shift-St George

III. at wrist - Half-circle guard

Guard-Slope swords, Front.

* It will be proper to allow more space between each than may *at first* seem absolutely necessary; because the cuts are to be made on a longe, and learners are very apt to move the left foot, when stepping forward, or to shift their ground as they recover to guard.

This lesson is intended to impress on the mind the guard applicable to each cut, rather than to point out the succession in which cuts will follow each other when in contest.

REMARKS ON THE SPADROON.

THE spadroon being much lighter than the broad sword, and made both to cut and thrust, is therefore a weapon well adapted to those gentlemen who are masters both of the small and broad sword, and unite according to circumstances the defensive and offensive movements of the two. In thrusting, the spadroon has an advantage over the broad sword, on account of the celerity with which that fatal movement may be executed, but in cutting it is much weaker in its effect.

The chief defensive position of the spadroon among the French, resembles the *seconde* hanging guard, except that the blade is held more horizontal, the point is directed at the antagonist's body about two inches below the arm-pit, and the wrist held on a level with the shoulder, instead of raising it high enough to view your adversary under the shell.

From this guard, by dropping the point to the inside or outside of your position, as in the *prime* or *seconde* hanging guard, you may parry any cut or thrust made below the neck. Cuts at the head are parried by the *St. George*, those made at the cheek and neck by raising the hilt to a *prime* or *seconde* hanging guard, as with the broad sword.

Much practice will be necessary to enable you to hold the sword in the position above described, without constraint or wavering, and to attain the *firmness* requisite for parrying, and a sufficient degree of *celerity* in striking or thrusting.

The left hand should be placed with the palm flat on the left hip bone, in order to preserve the balance. The centre of gravity must be thrown on the left leg, and the feet placed as directed for the broad sword.

Although the above guard in *seconde* is that on which the most eminent French masters place the chief dependence, and in which they principally instruct their scholars; yet the guards mentioned in the preceding work for the broad

sword, will be found equally useful, especially to those who cannot retain their arm a sufficient length of time in that posture.

In adopting the inside and outside guards to parry a thrust, remember to sink the hand rather lower than when opposing a cut at the arm, and keep your point presented to your adversary's face.

The *cuts* with the spadron are made on a principle similar to those of the broad sword, except in the following instances. The weapon being lighter, and the blade held more horizontal, the disengaging may be effected with a smaller circle described by the point, and the attack made more rapidly.

The mode of recovering from cuts I. and II. when you chance to miss the object at which your cut is directed, may be rather more in front than with the broad sword or sabre, instead of the blade swinging so much round to the outside or inside of your position, as is necessary with those weapons. To facilitate this method

of recovering, cuts I. and II. with the spadron may be made with a circular direction; whereas the weight of the sabre renders it difficult to apply the edge unless the cut be made in a more direct line.

One cut *withinside the arm* seems indeed peculiar to the spadron, since few have sufficient strength in the arm to effect it with the broad sword. It is thus performed; your antagonist being on the hanging guard, feint a thrust in seconde, and if he attempts to parry it with his feeble, turn your nails up without disengaging, and, raising your point, cut at the inside of his sword arm. This cut, if performed with spirit, is generally sure to disable; and is rendered safe, by your antagonist's feeble being occupied in a vain attempt to bear out your fort, which is brought against his feeble by your longeing forward as you raise your point. If he sinks his hand to parry with his fort, spring off with a cut at the upper part of his arm, on the outside.

The most eligible thrusts to be made with the spadron are those already recommended, p.69,

for the broad sword.-Those who wish to become perfect masters of the spadron should however be acquainted also with the system of the small sword, on which there are already so many treatises published that it is unnecessary to swell this work with further remarks on the subject. -That published by Mr Angelo, entitled the School of Fencing, is indeed so clear and comprehensive, that it cannot be too much recommended to those who are desirous of attaining a just idea of that art, and yet may not be able to attend regularly to lessons from a fencing master.

In retiring from a superior force, the mode taught by the French of flourishing the weapon is styled *a la debandade*, and consists in brandishing it in front of your position from right to left, turning the wrist up and down so as to lead with a true edge, the points describing the figure ∞ , the wrist held level with the shoulder. By this method an antagonist may be prevented advancing too fast upon you, as he must first stop the motion of your blade before he can safely attack,

and the next step you retreat again sets your weapon at liberty,

The practising this figure alone with the sword, will tend much to supple the wrist, and to give you a proper command of your weapon. It should be performed sometimes in the manner of cut I. and II. combined; at others as cut III. and IV. only in a direction more horizontal.

APPENDIX.



OPPOSING THE SMALL SWORD.

IN contending with a broad sword against a small sword, your first object should be to disable your antagonist's sword arm if possible, keeping your body well back, and, springing off at the instant he longes, far enough to remove your body from his thrust, cut at his arm. Be cautious not to make wide motions, or to strike with too much exertion; and recover to your guard with your point well opposed to his face.

When you parry a thrust by the inside or outside guard, remember to sink the hilt lower than when opposing a cut.

If your antagonist disengages from an inside, guard, and thrusts below your wrist, follow his

blade by dropping your point to the outside half-hanger, and having parried his thrust, to the outside of your position, turn your wrist, and before he recovers from his longe cut V. beneath his blade. If from the outside guard he lowers his point to thrust beneath the hilt, parry with the half circle or prime parade, and cut VI. under his blade.

Should your antagonist be so near when on the above longe as not to allow sufficient sweep to give cuts V. and VI. with force; in that case, instead of striking, draw your sword edge swiftly across his body, retreating or traversing at the instant.

Observe that after parrying a thrust made at you with a small sword, your chief advantage lies in returning a cut without longeing forward, because your antagonist will always endeavour to recover from his longe with his point directed towards your body. This renders it necessary to confine your attack particularly to his sword arm, except when you may be able to beat his sword first out of the line; otherwise

if you longe eagerly to effect a cut at his head or body, you will rush on his point. If you have an opportunity of striking on the back of his blade, as he recovers from a longe, you may probably disarm him.

OPPOSING THE SPADROON

To oppose this weapon, you must be master of the parades against the thrusts (described p.75 to 82,) since thrusting is a principal object with the spadroon. Should your antagonist's weapon be much shorter than your own, be always ready to spring off from an attempt to in-close, otherwise he will get within your point, and the length of your sword will prove a material disadvantage.

Many persons use the spadroon in a manner very similar to that already described for the broad sword, against those the guards and caution before mentioned will be sufficient. I shall

therefore only observe, that in contending with such as depend on the guard in *seconde*, it will be best to engage them with the hand in the position of the inside guard, the fort of your blade crossing above your antagonist's feeble, and your point above eight inches to the right of your line of defence, threatening the inside of his position.* At the same time sink on your knees, keeping your body well poised, and your left hand on your hip, but do not rest too much weight on your right foot, lest you should be unable to withdraw it, or to spring off, when necessary.

If your antagonist endeavours to thrust under your hilt, parry by sinking your hand on an outside guard. If he disengages under your hilt, your hand is already on an inside guard, and you have only to raise your point to the left. If he disengages over your point, he must expose the inside of his position and sword arm.

* Your point would otherwise be opposed to your adversary's hilt, and both weapons in parallel lines, by which you would lose your principle of defence, which must always depend in a great measure on the cross your weapon forms to that of your antagonist.

In attacking the spadron when held in *seconde*, the easiest cut to effect will be on the outside of the sword arm, first making a light feint at the head or inside of the face, but be careful not to make wide motions.

Another cut may be effected by attacking the feeble of his blade briskly with your fort, and beating it *downwards to the outside of his position*, then turn your wrist and cut VI. at his ribs, recovering to an outside guard.

The mode of commencing with a cut and finishing with a thrust (p.73, 74,) will be found useful against this guard of the spadron. If your antagonist holds his thumb on the back of the gripe, when on this guard of *seconde*, you may disarm him by making cut III. at the feeble of his blade. In performing this keep out of distance of a *longe*.

It will not be prudent to attempt beating the spadron to the outside of your position, because your antagonist can easily slip from that beat and thrust at your inside; neither would I recommend the broad sword hanging guard to

be opposed to the spadron, except merely to stop a cut, unless you are in considerable practice, and much accustomed to that guard; for the spadron is so much lighter and swifter in its motions, that by repeated feints your arm will tire, and your antagonist soon gain an advantage from your not being able to answer his motions with sufficient celerity.*

*The hanging guard, with a long heavy sword, will not afford you so much real protection against the point of a determined adversary, as it may at first view of the position be thought to do. This advantage arises from the ease with which he may attack your feeble with his fort, and beat it out of the line of defence, by which he gains an opening to thrust carte, or low carte. To avoid this attack, you may raise your point with a circular motion over his blade at the instant he strikes at your feeble: and having thus slipped from his stroke, return a thrust in seconde, or a cut at his outside; should your blade be too heavy to effect this, spring off. If you are aware of his intention time enough, the best method of resisting his attack will be to drop your point and incline your hand towards the *prime* hanging guard, meeting his blow with your edge. In performing this do not make your motion too wide, nor bend your arm unnecessarily, lest your antagonist effect a cut at the outside of your arm.

OPPOSING THE MUSQUET AND BAYONET.

It will be in general best to parry the bayonet to the outside by dropping the blade across the barrel of the musquet, as in the outside half hanging guard, the back of your fort close behind the elbow of the bayonet. The purchase thus obtained will assist your stepping forward with the left foot to seize the barrel with the left hand, which being once effected, places your adversary's life in your power.

If you parry with the inside half hanger, the fort of your sword should be directed to the hollow of the elbow of your antagonist's bayonet, and you must step obliquely to the right with the right foot, advancing your left hand under the arch formed by your right arm to seize your antagonist's weapon.

In this method it is to be observed that although your parade may not have weight enough to beat the bayonet far out of the line of defence, yet by stepping about with your left or

right foot, according to which parade you use, you change the line of defence, while your blade prevents your antagonist from withdrawing his weapon, or following your motion with his point.

Another method by which the thrust of a bayonet may be parried, is by opposing the fort of the bayonet with that of your sword on an inside guard, and, beating the bayonet towards the left of the line of defence, seize it with your left hand. But in performing this, unless you are very quick, your adversary may deceive you by disengaging under the hilt of your sword.

ENGAGING WITH STICKS.

As it may happen that a gentleman may be compelled to defend himself with a common walking stick, against a ruffian who may presume on his skill in cudgel playing, the following hints may prove useful, in pointing out such deviations from the general system of broad sword as are requisite to be known in that case.

In a contest with sticks, if you know parry with an

inside or outside guard, you must endeavour to meet your antagonist's blow with your fort, rather more to the left or right of the line of defence, according to which side you are protecting than with a sword. By these means the recoil of the sticks will prevent the blow sliding down your knuckles, and in proportion as you can stop your antagonist's blow wide of the line of defence, you obtain a greater opening to return it.

The hanging guard is however the most usual and often the safest, as it affords more protection to the head and face, at which blows with a stick are generally directed. The only difference in holding this guard with a stick instead of a sword consists in directing the point about six inches towards the outside of your antagonist's right hip, instead of opposite his side; because the point of a stick, if held stationary like the point of a sword, will not prevent his advancing; but on the contrary may be seized with his left hand.

Among cudgel players the blows from this

position are effected by a turn of the wrist differing from that used with the broad sword, the *large* knuckles of the hand (instead of the *middle* ones) being directed towards the object at which the blow is discharged, and turned downwards at the instant of making it. If the opponent springs off from a blow made in this manner, a general consequence to the assailant is a strain of the wrist, or the loss of his stick. Another material disadvantage in this mode of striking is, that unless they engage very close they cannot reach to hit their antagonist.

When contending with a person who endeavours to advance for this purpose, receive his blows on your hanging guard, and return a thrust beneath his arm either at his face, right side, or belly, griping your stick very firm that your thrust may be of sufficient force; recover quickly to a hanging guard.

If you stand on guard with a stick previous to your antagonist making his attack, it is impossible to avoid presenting your knuckles as an

object for his cut, without some change of position, and the more correctly you are on guard (that is the less opening you leave at your head or body) the more probable will it become that he should select your hand as the part at which to direct his blow. To avoid giving him this opportunity, you must change repeatedly from the inside to the outside and hanging guards, threatening his face with your point in each motion, which will occupy his attention, and prevent his making such choice: or if you do not choose thus to become the assailant, but wish that your antagonist should make the first attack, adopt the following:

Stand on a wide outside guard, you're right foot advanced rather more than usual; this presents an opening at your head and inside; the instant he moves to seize this advantage, shut up the opening by dropping your point and raising your hand to an inside hanging guard, at the same time drawing back the right foot; which in all probability will remove you so far that his blow will fall to the ground, or sway his

arm, so much as to leave him exposed to your return.

Observe, that the hanging guard for the above purpose is not to be taken by raising the point first with a sweep and then dropping it; but by *instantly dropping the point, and raising the hand to the left,* and will require patience to execute it with strength and celerity.

Cudgel players seldom pay much attention to protecting the outside of their right arm or ribs. It will not however be safe to strike at their outside, except in returning a blow which you have just parried. If you commence an attack at that part, you will most probably receive a cut in the face at the same instant. The best method therefore is to receive and return a few blows on the hanging guard, and alternately intermix your play with cutting at the wrist and elbow, and thrusting, thus keeping them at a greater distance than they have been accustomed to; and if you can by this mode of attack induce them to defend their ribs, feint at their outside and throw at the head.

Very few cudgel players accustom themselves to longe at the time of striking, therefore if you can keep them at a proper distance, you will be out of their reach while they are within yours.

Should your antagonist succeed in rushing close up to you, notwithstanding all your endeavours to keep him at a proper distance, you may easily disarm him at the instant he closes.

If he advances on a hanging guard, oppose him with the same guard; lower your body by suddenly bending your knees, and pass your left hand under your right wrist, seize his stick, advance your left foot and knee behind his right, and dart the pommel of your stick in his face, striking up his right foot at the same instant.

Or as your opponent advances, you may thrust your left arm into the upper angle formed by the cross of your weapons, twine your arm round his, by passing your hand under his wrist and over his arm, and bear it downwards. Use your pommel and left foot as before.

If he advances an outside guard, lay hold

of his stick with your left hand, and pull it downwards over your own, at the same time dropping your point and raising your weapon forcibly to the position of the seconde hanging guard.

There are other methods of disarming by advancing the left hand and foot, but these are the easiest and most readily executed, as they require only a previous reflection on the position, to enable a person to adopt them whenever there may be occasion.

THE END.