

Trig—[See FOOTER.]

Turning the jack—Means a player doing any palpable act to indicate that he claims the game to be up as the bowls then lie, and his opponent allowing the claim. The only period at which this can be done is when the claimant or his partner has one bowl to deliver after all the bowls of the opposite side have been played.—ROYLE.

Void end—A round which does not count anything to either side owing to some accident, e.g. the jack knocked off the green, or interfered with by a spectator.

Welshman—A handicap match. Adopted from Cock-Fighting.

Wide throw—A delivery which allows too much for the bias.

Woods—Another term for the bowls. The jack is said to be "wooded" when surrounded by bowls.

RULES.

The Game of Bowls as played by the Norfolk and Suffolk Bowling Association.

1. No player shall change his bowls after commencing a game, unless with his opponents' consent. The circumference of a bowl not to exceed 16½ inches.
2. On commencing a game, the footer must be placed by the leader before he throws the jack.
3. On changing ends, the leader, before he throws the jack, must place footer within one yard of the spot previously occupied by the jack, and from thence play must be resumed.
4. The footer must not be taken up until the last bowl has been played. If the footer has been taken up, and the last bowl by reason of a rub or set, has to be played again, it must be replaced as nearly as possible in its former position.
5. If the jack is struck off the green, the footer must be placed one yard from the edge opposite to where it had been struck; but if half the bowls have not been played, they must be returned, and play resumed from where the footer lay.
6. If the player who has to throw the jack fails in two trials to throw a mark, one of the opponents must then throw it. The defaulter (not the thrower) must play the first bowl. If the opponent at one trial fails to throw a mark, the defaulter again takes the lead.
7. If the jack in its course be impeded in any way, or stops on the land of any other players, it must be removed or thrown again.
8. If two jacks are thrown near the same place, the one that is last stationary must be pronounced not a mark, and must be removed or thrown again.
9. If a bowl be played before the jack is at rest, it must be taken off the green.
10. If a played bowl has reached its destination before the jack is pronounced not a mark, the end proceeds.
11. The jack must not be thrown so as to stop near the centre of the green and obstruct other players.
12. A jack, if delivered a yard from the boundary of the green, must not be played along the edge of the green, so as to rest at the same distance from the boundary. If the jack is at rest four yards from the edge, in a line with its course, it is a mark. A jack delivered four yards from the edge may rest at a distance of one yard.
13. The player on delivering a bowl must place his right or left toe on the footer, according as he plays with his right or left hand. Any bowl not so played may be stopped and played again. Any bowl not so played a second time, must be taken off the green.
14. A player after delivering a bowl must not follow it up in such a manner as to impede the sight of his opponent; if, after being cautioned, he persist in doing so, the opponents shall have the option of playing out the end, or declaring it void.
15. If a bowl be played out of turn, it may be stopped by an opponent; or, at his request, be played again in its proper turn; if, however, it has reached its destina-

tion, it must remain, and the opponent may play two bowls in succession if he has them.

16. If an opponent's bowl be played by mistake, it may be stopped; but if it has reached its destination, it must be replaced by the right bowl if requested.

17. If a bowl be played whilst the preceding one is in motion, it becomes a dead bowl.

18. A player may retain possession of the footer until his bowl has ceased running.

19. Players, when at the end where the jack lies, must not stand within the radius of the bowls as they are played, or directly behind the jack, so as to obstruct the sight of the other players.

20. When an end is finished, neither the jack nor a bowl that scores must be removed (unless with the consent of an opponent) until the casts are all counted and the players satisfied; otherwise the end may be declared void.

21. A person may be chosen to keep the score and declare it at each end; but if no scorer be chosen, the leader, before he throws the jack, must declare the state of the game by pronouncing his own score first, and loud enough to be heard by his opponents.

22. If a running bowl be impeded by an opponent, or any other cause, before it reaches the jack, it must be played again; but if impeded by the player or his partner, it must be taken off the green.

23. If a running bowl be impeded by the player or his partner, after passing the jack, it must be taken off the green; but if impeded by an opponent, or a bowl of the player's, it must remain where it stops.

24. If a still bowl be displaced by an opponent, or any other person, or by a bowl or a jack of any other player, it must be replaced as nearly as possible in its original position.

25. If a player touch or displace a still bowl of his own or his partner, it must be taken off the green.

26. If a player take up or remove one of his own, his partner's or an opponent's bowl, to give himself or partner an advantage in play, he forfeits the game.

27. Before delivering a bowl, a player or his partner, on obtaining permission, may remove a bowl belonging to any other foreign set of players, if it obstructs his play, or they may take it up to prevent a running bowl of their own (but not an opponent) striking it.

28. If the jack is displaced by a bowl or the jack of any other players, or by any exterior cause, or taken up by one of the players whose bowl was nearest to it, before the last bowl is played, the end is void.

29. A player may block an opponent at hand whenever he thinks proper, but he must not play his bowl a less distance than four yards from the footer. The bowl must be played, for, if placed, it becomes a dead bowl.

30. If a player strike the jack with his bowl, and the jack rub or hit his partner, or any other person, or a bowl or the jack of any other players, the end is void; but if it rub or set on a bowl of the player's, it must remain where it stops, and the bowl nearest to it (when the end is finished) scores first cast.

31. Whenever the jack is struck off the green the end is void.

32. If a player touch the jack for the purpose of claiming the game, before the opponents have played their last bowl, or before he has a sufficient number of casts to win, the end is void.

33. The jack must not be turned, but may be touched gently with the finger.

34. If the last player and his partner have a sufficient number of casts laid to win the game, he may declare playing his bowl, or he may request his partner to touch the jack; and if, by then playing, he change the position of the jack or bowls, it does not alter the game.

35. If he play his bowl without the jack being touched, it must not be stopped or the jack touched; and if the position of the jack or bowls is changed, and the end is reduced to less than will make the game, or if he set an opponent's bowl first, it scores, and the game proceeds.

36. If a bowl so played be stopped, or the jack touched by the player or the partner, the end is void.

37. When it is doubtful which bowl is nearest the jack, it must be decided by a standard, if the distance is less than a yard. After the standard is taken by the leader or his partner, the bowl must be removed; then, if the opponents can make it rest on their bowl and the jack, they win the cast.

38. Whenever a bowl rests against another, and the bowl rested against has to be removed to allow the other to be measured from the point nearest the jack, it must be removed by an opponent or a disinterested person, and measured as it settles after such removal.

39. No measuring is to be permitted until the end is finished.

40. A player may instruct his partner, but he must not stand or place any object between him and the jack for the purpose of indicating the land to be taken when he is in the act of playing.

41. Bowls played or struck off the green, or prevented going off by resting against anything at the edge or in the channel, must not be scored.

42. If, during the course of the game, it becomes so dark that the jack cannot be distinctly seen from the footer, any player may have a light exhibited at the jack if he so request.

43. Spectators are not permitted to instruct, or give any intimation whatever to players, and are amenable equally with the players to the rules of the green and the game.

44. No persons, other than players, are allowed on the green, except measurers, at such times as their services are required, and dogs are not to be brought on the green by any person.

45. No bowl to count that is more than six feet from jack.

46. If a bowl be carried by the player four yards from the footer, the bowl to be forfeited.

NOTE.—The rules of the game vary considerably in different parts, but the foregoing may be accepted as typical.

BOXING—This art, of great antiquity and undoubted usefulness, whether looked upon as a most interesting and perfect branch of gymnastics or as a means of defence which supersedes the use of artificial weapons, has always been held in high regard in England; and, notwithstanding the decay of the prize-ring as an institution, probably at no period in the history of the country was the "noble art of self-defence" in greater vogue than it is at the present time.

Boxing, in this country at all events (for in what is called "la boxe française" the use of the foot as a weapon is admitted and encouraged), consists essentially in striking with the closed hand or fist, covered for purposes of practice with the boxing glove of soft leather, stuffed with horse-hair, to act as a necessary buffer between the face and the attacking knuckles.

There has grown up, round what would appear to the uninstructed mind a simple matter, a very complicated and artistic system of attack and defence, subject to such rigid prescriptions, as shall insure immunity from brutality and unfairness.

An extraordinary development of glove-fighting has been seen of late years, and, instead of the old battles with bare knuckles which were so frequent in the early Victorian age, we have seen that a great deal of encouragement, pecuni-

ary and social, has been bestowed upon glove-contests between professional exponents of the art.

Whether this has resulted, as might at first sight have been expected, in an increase of scientific development as distinguished from mere endurance and power of giving as well as receiving punishment, or whether something has not been sacrificed in the way of general efficiency to the desire to terminate a contest abruptly by a "knock out," is a question which requires some consideration.

It is certain that the majority of boxing matches in the present day are so terminated, whereas in the old days of knuckle-fighting, the days of the Fives-court, Nat Langham's, Jem Shaw's, Bill Richardson's, and other well-known resorts of the old fashioned fighting-man and his patrons, this seldom occurred; and the fact may be attributed, we cannot but think, to their "shaping" in the manner we shall endeavour to describe when treating of position, and to the jealous care with which a straight use of the left-hand was taught and practised.

The object now seems to be in too many instances to endeavour by hook hits and round half-arm hitting to "send to sleep" an antagonist as soon as possible, risking in the process the reception of hits which, if made with the bare knuckles, could not but stop the most thorough "glutton" for punishment.

An example of the brilliant and successful use of the straight left against these attempts is to be found in the case of an accomplished coloured boxer, Peter Jackson, whose style shows more of the old form than that of most of his colleagues.

It is a notable fact, upon which we may perhaps be allowed to congratulate ourselves without being charged with too much chauvinism, that England and her colonies, notably Australia, have produced so many able exponents of the art of boxing and that the majority are of Anglo-Saxon or Hibernian blood, whether hailing from this country or the United States; and that several boxers of eminence from the last-named country have to acknowledge the United Kingdom as their native home.

The general enthusiasm for the art of self-defence has spread from the civil population to the military forces, and there is something very remarkable in the rapid strides that have been made of late years in this direction in the army, the navy also, as might be expected when anything combative is toward, being well in evidence.

The Brigade of Guards some four years ago showed the way by engaging efficient instructors, and now, thanks partly to this good example, at such great military centres as Woolwich, Chatham, Aldershot, Portsmouth and the London barracks, regimental and garrison competitions are held each winter, and an annual championship meet-

ing takes place at Aldershot. That this manly and healthy sport possesses the sanction and good-will of the higher authorities is shown by the fact that the present commander-in-chief, Lord Wolseley, stated when presenting the prizes at Chelsea Barracks, that he hoped that boxing would very soon form part of every soldier's education.

We can only wonder that the authorities at Scotland Yard and the chiefs of police throughout the country have not insisted upon instruction in boxing forming a part of every policeman's education. The time is probably not far distant when this will be the case, no doubt to the great advantage of a fine set of men who have very arduous and dangerous duties to perform with an equipment of arms much inferior to that used by any other police force in the world. Even if they use the comparatively inefficient weapon which they carry, the truncheon, except in circumstances of the greatest pressure, they have to run the risk of severe censure.

We have said that the English race, using the term in its widest sense, appears undoubtedly to possess a marked pre-eminence in the theory and practice of the "noble art of self-defence;" but let us caution the aspirant, proud in the confidence of youth and strength and flushed with a sense of racial predisposition, that skill in boxing does not come by the light of nature; and that, if he desire to use his "natural weapons" to the best advantage, he will be well advised in seeking the tuition of some accredited master. It is only by assiduous practice and imitation of well chosen examples that proficiency is to be attained in what is a highly complicated and scientific sport.

None of the arts of defence can be learned from books, though books may be useful as adjuncts to practical demonstration, in fixing principles, maintaining what is of value in tradition, and furnishing useful hints and necessary cautions.

This being premised, we will endeavour to explain as succinctly as possible those different positions, leads-off, counters, guards, stops, and means of avoiding hits by ducking, slipping, and getting away which experience has taught to be most useful.

We shall adopt the following classification:—

Position—Getting About and Breaking Ground—Lead-off at Head with Left Hand—Guard for Lead-off at Head with Left Hand—Guard with Right-hand and Counter with Left-hand—Lead-off and Guard Left-hand Counter—Counter at Body with Left Hand—Counter at Body with Right Hand—Lead-off with Left Hand and Duck—Left-hand Lead at the Body—Guard for Left-hand Lead at the Body—Stop for Left-hand Lead at the Body—The Upper Cut—Double Hit at Body and Head with Left

Hand—Guard for above—Right-hand Cross-Counter—Stop for Right-hand Cross-Counter—Feints—Draws—Ducking—Slipping—In-Fighting.

Position—Place the left foot in front, pointing straight towards your opponent, the left

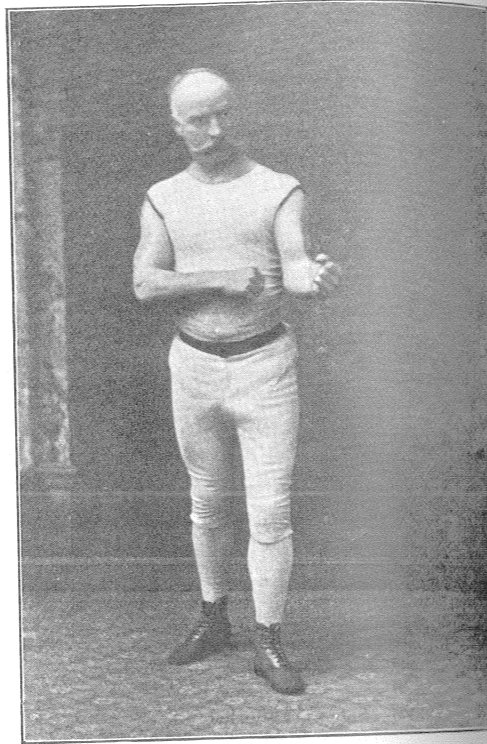


FIG. 1.—POSITION.

knee slightly bent and foot flat on the ground, the right foot about once its own length in rear of the left with the toes slightly turned to the right, but not nearly so much as to form a right angle with the left foot, the ball of the right foot on a line with the heel of the left, the right heel slightly off the ground, the weight being chiefly on the ball of the right foot.

The body is turned three-quarters towards your opponent, the head being slightly inclined to the right and not presented full-face, but in such a manner that you maintain your view of your opponent chiefly with the left eye. This position diminishes greatly the chance of the point of the jaw, the mark for the right hand cross-counter, being reached.

The right hand and fore-arm are to be placed across the lower part of the chest, nearly horizontally, so as to cover that part of the pit of the chest which is known as "the mark." This is a point of major importance, as a severe punch in this part is both painful and disabling, and unchecked might bring a friendly sparring match to an abrupt end.

The left hand and fore arm are to be held horizontally on a level with the elbow, so that arm and forearm form a right angle, the hand pointed towards the opponent, the elbow kept close to the side.

Let the shoulders be well kept down, the right slightly lower than the left. Stand easily and avoid any fixing or tightening of the muscles; let your whole attitude be free and unconstrained; a great deal depends upon the suddenness of the attack and, if the muscles are rigidly strained, quickness and ease are rendered impossible. This, however, will be better seen when we come to consider the next point.

Getting About and Breaking Ground

The beginner, being placed in proper preliminary position, or "on guard," must now be taught to shift his ground in accordance with the varying needs of the situation. Let it be impressed upon him that the relative position of the feet is to be rigorously maintained, except in the case of some attacks and counters, to be described in due course, after the delivery of which he immediately returns to the original position. This position, which undergoes some slight alteration in accordance with the idiosyncrasies of various teachers, is, in the main, the best as a point of departure for attack or defence, the left hand being ready for immediate use in leading-off or countering, the right hand guaranteeing the most vulnerable portions of the body, ready to guard the head and mark, and held as a crushing reserve to be used when opportunity presents itself.

To Advance, the pupil is taught to step forward about the length of his own foot with the left foot, the distance traversed being naturally regulated by his length of limb, the left heel being distinctly the first portion of the foot to touch the ground, and to follow it up smartly with the right foot.

In Getting Back, the right foot is moved to the rear, about the above named distance, followed by the left foot. In this and the preceding case the distance between the feet and their relative positions are to be carefully maintained.

Boxers are in the habit of circling round each other, or in other words "breaking ground" either to right or left, but the beginner is to be taught that breaking ground to the *right* is safer as by that means he keeps out of danger of his adversary's right hand, and his feet are less likely to be crossed, a thing which might be disastrous to the combatant if attacked when in that position.

To Break Ground to the Right, the boxer steps about twelve inches to the right with the right foot and immediately places the left foot in position in front of it.

To Break Ground to the Left he steps to the left with the left foot, and without loss of

time, places his right in position in rear of it, but this mode of procedure, as stated above, is considered fraught with danger and must be used with caution.

Sometimes the boxer may jump back with both feet off the ground at once, taking care to maintain the proper position. This jump may be repeated when hard pressed and when there is sufficient floor room. When out of distance, the left hand may be dropped to ease it, but when within distance it must immediately be brought up to the proper position.

The beginner must be taught to get about easily and lightly, moving his feet smartly and retaining his balance and the proper distance and relative position of the feet. The hands are not to be kept immovably in the attitude described but to move easily backwards and forwards in unison with the movements of the feet.

Lead-off at the Head with the Left Hand—This is the most frequent and the most useful and safe of all attacks, and upon its proper execution, smart and quick, with the weight of the body assisting the force of the

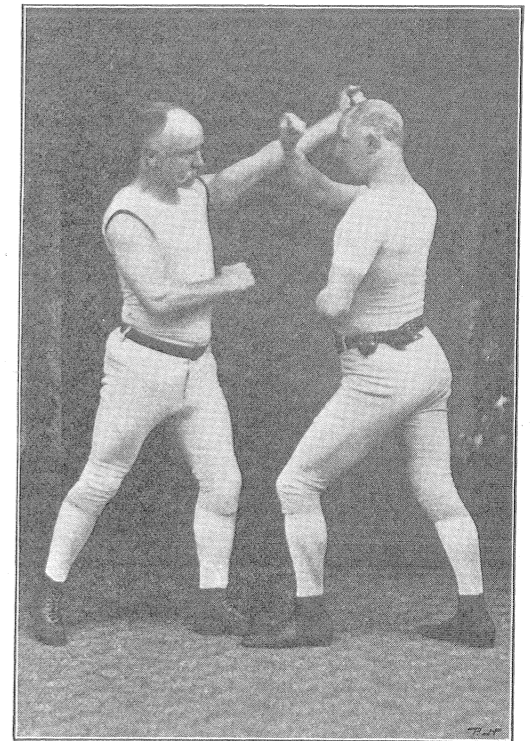


FIG. 2.—LEAD-OFF AT HEAD WITH THE LEFT AND GUARD.

blow, must the whole system of sparring be founded. It must be made with quickness and determination, otherwise the task of your adversary in countering is rendered dangerously easy.

Step in, in the manner described for the

advance, striking with the left hand at your adversary's head, letting hand, body, and foot work simultaneously with as much rapidity as you can possibly command. Take care that the left hand and elbow are in proper position—at the beginning of the attack, the left elbow is to be close to the side and the hand is to be shot out smartly with the palm slightly upward, so that the knuckles will be the part to come into contact with the face.

Your left foot should touch the ground at the same time as your hand reaches your opponent's face, and should bear most of the weight, the right foot resting lightly on the ground. Take care that, in stepping in with the left foot, the heel is distinctly the first portion of the foot to touch the ground and that the foot points straight towards your antagonist, as the hand will instinctively follow the direction of the foot. Immediately after the delivery of your attack step smartly back, your left hand in position to meet any emergency. If hard pressed you may spring back, both feet off the ground at once.

It may here be pointed out that the boxer must in all cases hit with that part of the glove which covers the knuckles and not with the point or the inside of the glove; striking with the inside, or "heel of the glove" as it is sometimes called, would entail disqualification in competitions, and hitting or flicking with the point of the glove is an attempt to gain reach at the expense of all efficiency.

Hits are to be directed at the head and face and any part of the body above the belt.

Guard for Left Hand Lead-off at the Head—Raise the right hand in front of the left side of the forehead, half extend the arm, and maintain your view of your opponent over your right fore-arm, keeping the elbow down and the palm of the hand outwards. You will find that in this position you get a pad of muscle before the bones of the fore-arm which will break the force of the blow considerably. Whilst this attack and guard are being practised, as they should be, assiduously, so as to make them a good basis of departure for the other movements, care should be taken that the eyes are kept open (a matter not always so easy as it would seem) and fixed upon the adversary, so that no movement of his may be lost, and that the mouth is kept shut. A blow upon the partially unclosed jaw shakes it terribly and might even dislocate it. The hands must not be kept constantly clenched, which would only fatigue the muscles and cause slowness and stiffness. In getting about or sparring round, in what is known as "out-fighting," the hands are to be kept partly open and are to be firmly closed on the delivery of a blow and, in some instances, on the formation of a guard. The left hand lead-off at the head may be met in other ways to be described in due course—as

by the left hand counter at the head, or left hand counter at the body with a duck to the right, or by the right hand counter at the body with a duck to the left, or by that most effective of manœuvres, though difficult of execution, the right hand cross-counter.

Guard and Counter with Left Hand on the Lead-off at the Head with the Left—Form your head-guard as before described with the right hand, and strike out at your adversary's face with your left at the same moment of time. The position of the left hand and arm is precisely the same as in the lead-off but the movement of the feet is different: you will keep the right foot firmly fixed on the ground and step forward with the left about once its own length. You here combine the two movements of guard and return, and must be careful to time them accurately and start at the same time as your opponent.

Lead-off and Guard the Counter—Should you anticipate that your opponent will counter at your head with his left on your lead-off, you will, as you lead off, guard with your right hand.

Counter at Body with Left Hand—Step in with the left foot inside your opponent's,

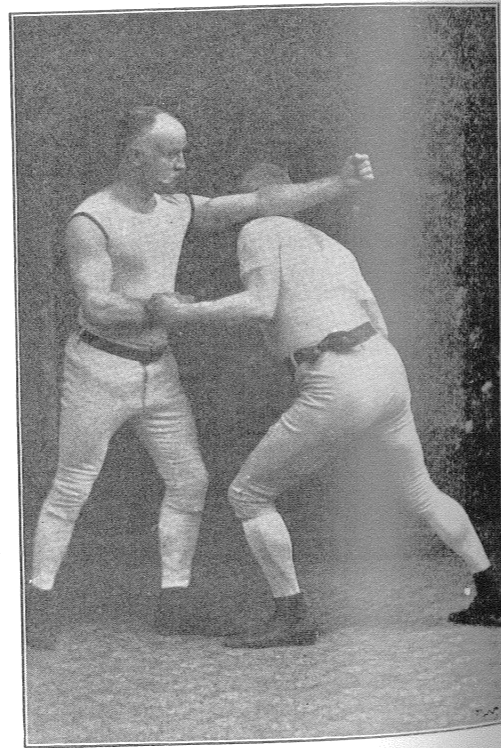


FIG. 3.—COUNTER AT BODY WITH LEFT HAND.

the ball of your foot coming on a line with that of his, keeping your right foot in place, firmly fixed on the ground, and helping the forward

impetus of the body as in a fencing lunge. Incline body and head well to the right so that his hand in the lead-off may pass harmlessly

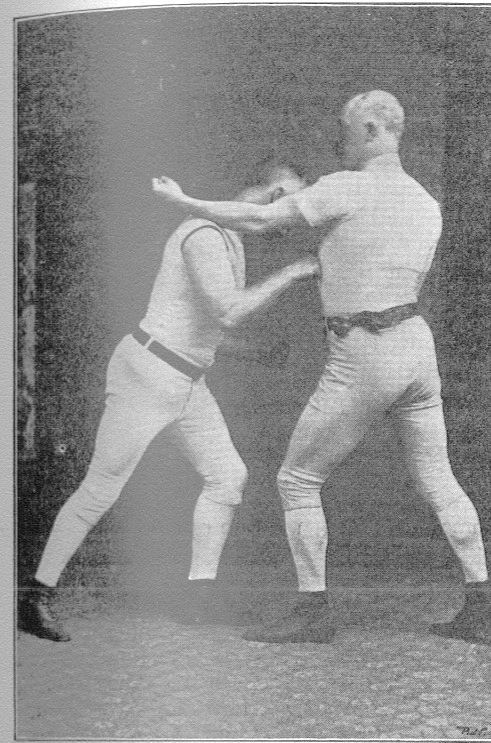


FIG. 4.—COUNTER AT BODY WITH RIGHT HAND.

over your left shoulder and hit with the left hand at the mark, hand and foot working together. The palm of the hand is to be turned downwards. Here we have an example of that other position of the feet to which we have referred at the beginning of the article, and great care should be taken that the movement is correctly executed, and that the body is brought forward and downward as well as to one side sufficiently to bring the head out of danger without risking the loss of balance.

This movement has a certain kinship with a lunge in fencing but will be seen to differ in material particulars. It constitutes what is termed a "Duck," and we shall have frequent need to refer to it.

Counter at Body with Right Hand—To counter with the right hand at the body, bend the body and incline it and the head to the left, step forward in the same way as before with your left foot, the heel of the right off the ground, bring forward your right shoulder and hit with the right hand slightly below the heart, the palm of the hand turned down, keeping the left hand in position.

There is no possibility of stopping the right hand counter at the body when leading off with

the left hand at the head, if the counter is aimed at the spot directed (just below the heart), your right arm, which protects the mark, not reaching sufficiently far to stop this blow, and your left arm being placed by its movement of attack in an impossible position for guarding.

Lead-off at Head with Left Hand and Duck—Lead-off at the head with the left hand, retaining your hold of the ground with your right foot as in the case last described, incline body and head to the right (duck) so as to allow your opponent's fist, should he counter, to pass over your left shoulder. The palm of the hand is to be slightly downward at the time of delivery. The right hand is to be kept in position over the mark.

Lead-off at Body with the Left Hand—This is made in the same manner as the preceding attack, with the right foot fixed. The duck is to the right in this instance. The blow is delivered at the mark. The knuckles are turned up (palm downwards), the elbow slightly inclined outward. After the blow is delivered you are to spring back well out of distance. It will be observed that all these attacks with ducks bring you much nearer to your opponent than the left-hand lead-off at

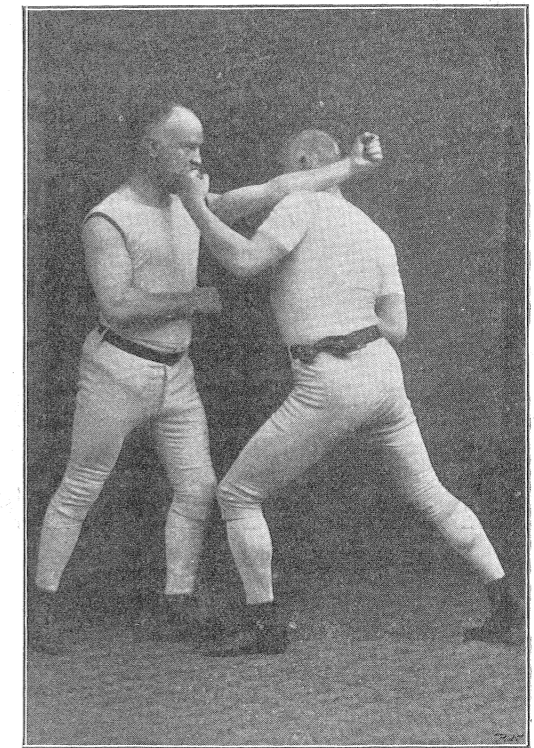


FIG. 5.—LEAD-OFF AT HEAD WITH LEFT HAND AND DUCK.

the head, and there is increased necessity for smartness in getting away to avoid what is known as an upper cut, to be described presently.

Guard for the Above—This is guarded by the right arm, simply kept in its original position across the body, carefully and efficiently covering the mark.

Stop for Lead-off at Body with the Left—Immediately your opponent commences to move, if you are able to judge his intentions correctly, which practice will enable you to do, counter straight at his head with your left hand. This will effectually check the completion of his attack and form what is very aptly termed a "stop." It is in fact a time hit and if delivered with judgment is an exceedingly effectual and pretty manœuvre.

Should you not have attempted to stop him upon this attack, you can guard it in the ordinary way with your right hand, and before he has time to spring back out of reach, upper cut him with the left hand.

The Upper Cut, as its name implies, is a hit delivered in an upward direction with either hand; with the arm bent and the elbow kept down. As your adversary is brought close to you by his movement of attack, there is neither need nor opportunity for you to advance on

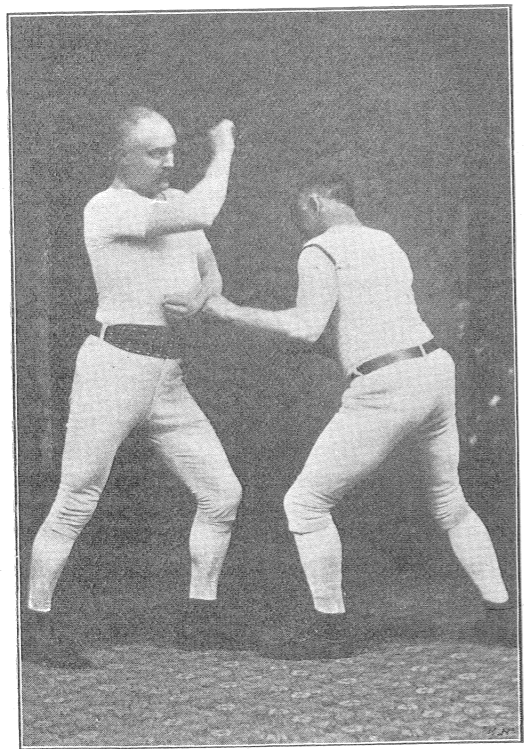


FIG. 6.—DOUBLE HIT AT BODY AND HEAD WITH THE LEFT HAND.

him, but the blow can be swung upward with great force, every muscle in the body seeming to aid its impetus, and if the right time is seized, the position of your opponent's head and body will insure his getting its full force.

This very useful hit may be used as a counter under several circumstances, especially upon your adversary's leading off with the right hand at the body (a practice not to be recommended), or, upon his leading off at the head with either hand, holding his own head down. Form a body guard with the left arm or a head guard with the same, according to the circumstances of the attack, and cut upwards at your opponent's face with the right hand, the arm bent and elbow down. In case of a wild and ill-judged rush on your opponent's part, with head down and arms flapping wildly like the sails of a windmill, the upper cut may advantageously be administered with either hand according to the position of his head, and will probably have a markedly deterring effect.

It may be well here to notice that methods are taught by skilful professors for "drawing" these upper cuts, and for dealing with them when so drawn by various movements of great practical interest.

These would come under the designation of "Feints," of which we shall endeavour to give a summary description in due course, but they are only to be learnt by careful practice in sparring with an able instructor.

Double Hit at Body and Head with the Left Hand—Lead off at the body in the manner just mentioned above and, instead of making the rapid retreat there described, bring forward your right foot to its ordinary distance from the left in the guard position and step in again with the left, striking at the face as in leading off with the left, except that here in both instances the palm of the hand should be turned down. In this case, the assault at the body is what is called a "draw," and acts as a feint by drawing off your opponent's attention from his head, which is your real objective.

Guard for Double Lead-off—Form a body guard with the left arm by placing the forearm across the body in such a manner as to cover the mark, elbow close to the side, and form your head guard with the right hand in the usual manner.

This double guard is exceedingly useful, and one may often use it when hard pressed or puzzled by a sudden and unexpected rush of an antagonist. It is well in this case to combine it with a movement of retreat.

Right Hand Cross-Counter—We have now to deal with a movement which, while it forms a most tremendous weapon in the hand of the boxer who knows how to time and execute it with perfect precision and absolute appropriateness in point of time, will land him in great difficulties if attempted at the wrong moment and without sufficient powers of execution. For this reason it is not to be attempted by the tiro until he has achieved a proper degree of proficiency in the various other attacks, stops and counters. It may be thus

described:—Upon your opponent's moving to lead off with his left hand at your head, step in with your left foot inside his, so that the ball of your foot comes into line with that of his, and at the same time duck to your left, so that his hand may pass over your right shoulder, and strike with your right hand, knuckles turned up, at the point of his jaw, bringing your right shoulder well forward, by that means and the forward movement of your body in the duck, throwing the whole of your weight into the blow. The right foot is naturally drawn forward towards the left as this blow is delivered.

The position at the finish, if the movement has been well timed, is that your opponent's blow has passed harmlessly over your right shoulder, whilst your right hand has crossed over his left arm to land upon the point of the jaw. This blow, the force of which is increased by the momentum of the forward movement of both men, very often puts a final stop to an assault by "knocking out" its recipient. Even with muffled hands it comes with tremendous force and should be rather indicated than actually driven home in friendly sparring.

When the learner has sufficiently educated hand, eye, foot and, last but not least, judgment, to be able to bring this counter-hit to a satisfactory conclusion he may flatter himself that he has nearly passed out of his novitiate.

Stop for Right Hand Cross-Counter—If you can catch your adversary on the beginning of his movement, before he has had time to duck, hit straight at his head with your left hand and his movement will be effectually stopped. It is upon slow and tame attempts at leading off that the counters can be safely used and a determined and straight delivery renders them too difficult and dangerous to be properly executed.

Feints—The feint is, as its name implies, a feigned attack or simulacrum of attack made to enable you to judge of the plan of defence likely to be adopted by your adversary. It is also made at a certain point preliminary to the real attack, with a view to induce him to cover that point, and in so doing necessarily to uncover some other part at which the real attack will be delivered.

For instance, you may feint a left hand lead-off at the head by making a quick partial extension of the arm at the same time that you make a short step forward with the left foot. Should your opponent move to a head guard, you can then deliver a left hand body-blow.

Should he cover the head for a moment and immediately return to his ordinary guard you can follow up your feint at the head by a real attack made at the same spot.

Should he show a tendency to counter at the body or cross-counter at the head, you may find an opening for an upper-cut.

If your opponent, priding himself upon the

possession of a good right hand, makes repeated attempts to cross-counter, you can make a feint at the head with the left hand to draw his counter, and follow it up with a determined

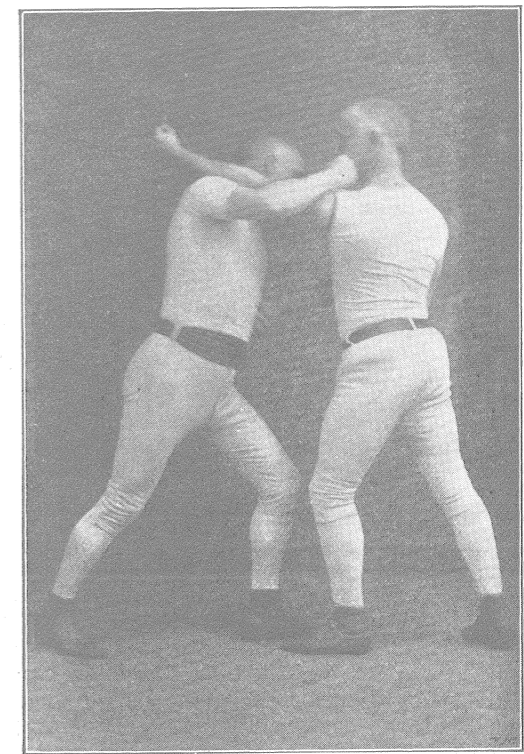


FIG. 7.—RIGHT HAND CROSS-COUNTER.

lead-off at the head with a duck to the right, which will entirely spoil his game.

Feints are also made with the right hand, but the beginner is warned to be sparing of either feints or lead-offs with this hand. Should it be desired to employ them, feints with the right are made by suddenly drawing back the arm as though preparing to hit, the hand not being "placed" for attack like the left (and this alone would serve to show the danger of leads with this hand). At the same time that you draw the arm back, the left foot is to make a short advance.

Draws—A draw is but a kind of feint, having for its object to draw your adversary's attack with the intention of countering upon his movement. It is not unlike what is sometimes termed a "combined attack" in fencing.

Ducking—This has already been described in various appropriate positions; its essence is to avoid a blow by moving the head to one or other side at the same time that it is carried upon a lower plane than that of the general guard. Examples of it have been given in the description of the right hand cross-counter, the left-hand counter at the head, that at the

body, &c. It is an exceedingly useful manoeuvre, but it must be used with caution, as if a man can be induced to duck upon a feigned attack, he is very likely to become the recipient of some unwelcome attention in the way of an upper-cut.

Slipping—This affords a way of getting out of an awkward position, such as, for instance, occurs when you have been forced into the corner of a ring, or may be useful in the case of your being subjected to the rush of a man carrying heavier metal than yourself. Upon your opponent's advance, feint a lead-off with your left, duck to the right, and, instead of recovering backwards in the ordinary way, bring up your right foot and make another step forward with the left foot, passing under his left arm. This will bring you on the left side of your opponent instead of his front, and to face him again you must, of course, turn smartly to your left once more.

In-Fighting—We have so far dealt with what is termed 'out-fighting,' and have now to describe what happens when two men come to really close quarters: here we have done with all finessing and manoeuvring, and the only thing possible is to try to hit quicker and harder than your opponent and to endeavour to get your hands inside his, as by that means you gain a considerable advantage.

In-fighting is brought about generally by one of the men getting cornered and setting to work to fight his way out like one "rightly struggling to be free," or simply obeying the natural law which dictates combat to every hunted animal whose retreat is cut off, and is often forced by a boxer who finds himself over-matched at out-fighting by an adversary gifted with a better left hand than his own.

When this happens, you will bring your right foot nearly in line (front line) with your left, the ball of the right foot on a level with the heel of the left and with an interval of about 12 inches separating the two; you will keep your head down by well sinking the chin, while you keep your eyes fixed on your opponent's and strike with right and left hands as quickly as may be at the head, not drawing back the arms too far, and throwing the weight of the body into each hit by bringing the shoulder forward as you strike. Both knees are slightly bent. In beginning in-fighting, the left hand should be aimed at the face, the right hand at the point of the jaw. This gives the desired position inside your opponent's arm. Holding your adversary is not allowed in competitions, and it is better, irrespective of this, to have both hands free and busy in hitting. Blows should mostly be aimed at the head, the mark being visited when occasion offers; they are delivered with a bent arm, and constitute what is termed "half-arm-hitting."

After the delivery of four or five effective

blows you must get away smartly. Nothing is more distressing to the onlooker than to see two men, exhausted and out of breath, tumbling up against each other and feebly pushing their gloves each into the other's face.

The above description, although it makes no claim to be exhaustive, will give, we hope, to the inquirer a sufficient idea of the various modes of attack and defence which are most sanctioned by experience.

Other methods of attack there are, no doubt, and some of them, such as the lead-off at head or body with the right hand, have been deliberately omitted, as we consider that they lay the boxer dangerously open when opposed to a man with a good left hand; and it is well, in accordance with the ancient precept "never despise your antagonist," always to behave as if you had a good man in front of you.

It used to be the custom in works on boxing to describe various wrestling movements such as the "cross-buttock," "back-heeling," &c., &c., and also what is named, by a kind of inuendo against the legal system of this country, "getting into chancery," from which it was as difficult to extricate a pugilist as a litigant; but since the well-nigh complete extinction of the old system of prize-fighting, these, with all sorts of holding and gripping, have been excluded from the field of legitimate boxing and particularly tabooed by the Amateur Boxing Association.

Training—It may be expected that we should say a few words as to the mode of preparation for boxing, although we cannot lay down a complete system of training for boxing competitions.

The boxer who wishes to maintain himself in good and tolerably hard condition and to develop quickness and activity, is, in the first place, recommended to avoid such exercises as tend to produce a huge and unwieldy development of muscle, which, however imposing in appearance, would only make him ponderous and slow in his movements. The rapid motions of the torpedo-boat are rather to be imitated than the slow, if majestic, progress of a first-class ironclad, and while the weight of the body should be employed in driving home the force of a hit, inert weight is of but little use. Weight-lifting, practice with heavy dumb-bells, Indian clubs, and slow gymnastic exercises, are therefore to be carefully avoided.

Quick movements with dumb-bells weighing from two to three pounds each, stepping in and striking at a suspended football and getting away smartly from its recoil, or, following the example of many distinguished boxers, skipping with a skipping rope, with plenty of walking exercise and occasional sprinting or running a distance of about sixty yards at top speed, are exercises admirably adapted to develop the breathing power and to induce quickness and alertness on the feet. Fencing and sabre or stick-play might

be looked upon as excellent practice for sparring, were it not that they themselves demand so large a share of the attention of their devotees. Lawn-tennis, no doubt, requiring as it does, quick movements and a watchful and attentive eye, is an admirable preparation for boxing. In fact any exercise which tends to increase the respiratory powers and to develop the muscular system by a series of active movements not entailing too great an expenditure of force at a given moment may safely be recommended. [See TRAINING.]

Above all, let the learner never throw away any chance that may present itself of engaging in friendly sparring with the best men he can induce to put on the gloves with him; and let him rest assured that he will always find the best performers the best tempered and the most opposed to slogging and tamping.

Let it not be forgotten that it has been claimed for the exercise which we have endeavoured to describe, and, no doubt, rightly claimed, that its influence upon the physique and general health of the body is not more potent than its disciplinary effect upon the "morale" of its exponents; and that it has been supposed to teach endurance, fortitude, courage without swagger, and generous forbearance.

Should it continue to do this in the future as it has in the past, it cannot but be considered a powerful agent in the formation of what is best in the national character.

B. JNO. ANGLE.
G. W. BARROLL.

GLOSSARY.

Break away—To get away from an opponent.

Break ground—To take up a fresh position to the right or left.

Bye—In a competition where the number is uneven, the odd man is said to draw a "bye," and has to box the usual number of rounds with a non-competitor.

Corner—The opposite angles of the ring in which contestants sit during the intervals between the rounds.

Catchweight (To box at)—Boxing without restrictions as to weight.

Counter—A blow given in response to an opponent's lead-off, as nearly as possible simultaneously.

Cross Counter (Right Hand)—A blow at the head delivered with the right hand, across an opponent's left lead at the head.

Draw—A feigned attack, to cause an adversary to expose his tactics.

Duck—Inclining the head to left or right to avoid a blow.

Feint—A show of attack made at one spot, in order to make an adversary guard that, and in the act uncover some other point.

Foul—An act committed contrary to the rules of boxing.

Gloves—Leather gloves padded with horsehair used in boxing.

Guard—Defence with either arm to protect the head or body.

In-Fighting—Fighting at close quarters.

Judges—Two officials placed at opposite sides of the ring. If their opinions agree the winner is declared, but should they disagree, the judgment of the Referee is demanded.

Knock-out—A blow which, in the opinion of the Referee, decides a bout by the temporary disablement of a contestant.

Lead-off (Left hand)—A hit with the left hand (not a counter) at the head or body.

Mark—The pit of the stomach.

Out-Fighting—Leading off from a distance and preventing your adversary from getting to close quarters.

Point—Either side of the chin.

Position—The attitude taken by a boxer when facing his opponent.

Referee—The official whose judgment is appealed to in the event of the judges disagreeing. He is invested with supreme power, and his decision is without appeal. He can disqualify a competitor in the event of a foul, or stop a contest when he decides that sufficient punishment has been administered.

Ring—A roped enclosure, of not less than fourteen feet square in open competitions.

Round—A period of time, usually of three minutes' duration, during which the boxers are continuously engaged. In competitions governed by the rules of the Amateur Boxing Association, three rounds are contested, two of three minutes and one of four, with an interval of one minute between each round.

Seconds—Men, generally professional boxers, appointed to attend on the contestants in the intervals between the rounds. During the progress of the rounds they must be outside the ring.

Side Step—Consists in drawing the left foot slightly behind the right foot, and springing sharply off the ball of the left foot towards the right front.

Slipping—On the adversary leading off, a long step forward, combined with a duck, is taken with the left foot, thereby avoiding the line of attack.

Stop—Frustrating the adversary's intention by a more rapid attack.

Time—The call to commence or conclude boxing.

Timekeeper—The holder of the watch, who times the duration of the rounds and of the intervals between the rounds.

Timing—A blow delivered simultaneously to the opponent's attack.

Upper Cut—This blow is in reality a counter, delivered upwards with either hand, when an opponent leads off or rushes in with his head down.

Weights—Boxers are divided by the Amateur Boxing Association into five classes, according to their weights, as follows:—

Bantam Weight , not exceeding	8 stone 4 lbs.
Feather " " "	9 " "
Light " " "	10 " "
Middle " " "	11 " " 4 lbs.
Heavy " " " "	any weight.

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BREAM (*Abramis brama*). [See ANGLING (COARSE FISH).]

Length of head 5 to 6, of caudal fin $4\frac{1}{2}$ to $4\frac{3}{4}$, height of body 3 to $3\frac{1}{2}$ in the total length. *Eyes*—diameter $4\frac{1}{2}$ to $5\frac{1}{2}$ in the length of the head, $1\frac{1}{2}$ diameters from the end of the snout, and 2 diameters apart. Body oval, elevated and strongly compressed. Head small, snout short and obtuse, mouth protractile and small, upper jaw slightly the longer and reaching posteriorly to below the anterior nostril, lips

moderately developed. *Teeth*—pharyngeal; 5/5 compressed and notched at their extremity. *Fins*—the dorsal commences slightly behind the base of the ventral, and about midway between the front edge of the eye and the base of the caudal fin, and just below the end of the highest point of the dorsal profile, while its last ray is on a line with the first of the anal; it is highest anteriorly. Pectoral inserted low down, and as long as the head excluding the snout, it reaches to above the commencement of the ventral, and the latter to the origin of the anal. The anal fin is falciform, and highest anteriorly. Caudal deeply forked. *Scales*—of medium size, higher than wide, $6\frac{1}{2}$ or $7\frac{1}{2}$ between the lateral line and base of ventral fin. On the edge of the abdomen between the ventral and anal fins, the scales do not pass across, forming a sharp keeled edge. *Lateral-line*—curves downwards, passing along the lower third of the body to the base of the caudal fin. *Colours*—back of a dull olive or sea-green, lighter on the sides and beneath, the abdomen being silvery tinged with pink. In old fish the body becomes more of a yellowish colour. Fins brownish, the pectoral rays being often tinged with scarlet, which colour may be seen in the first few rays of all the other fins. Day, *Fishes of Great Britain and Ireland*, vol. ii. p. 193.

BREAM-FLAT OR WHITE BREAM
(*Abramis blicca*). [See ANGLING (COARSE FISH).]

Length of head $5\frac{1}{4}$ to $5\frac{3}{4}$, of caudal fin 5, height of body $3\frac{1}{4}$ to $3\frac{1}{2}$ in the total length. *Eyes*—diameter $3\frac{1}{4}$ to $4\frac{1}{4}$ in the length of the head, $1\frac{1}{2}$ diameters from the end of the snout, and $2\frac{1}{2}$ diameters apart. Body oblong, elevated and compressed; dorsal profile in an almost regular curve to the commencement of the dorsal fin, from whence to the caudal it is somewhat concave; head rather small; snout short and obtuse; upper jaw slightly the longer, extending backwards almost to beneath the front edge of the orbit; mouth protractile, lips rather thick. *Teeth*—pharyngeal in two rows, 5-4, 2-3/3-2, 4-5. *Fins*—dorsal commences behind the insertion of the ventral and about midway between the front edge of the eye and the base of the caudal fin, and just beyond the termination of the highest point of the dorsal profile, while it extends usually to above the third or fourth anal ray, but occasionally not quite so far. Pectoral inserted low down, and as long as the head from behind the nostrils; it reaches to above the commencement of the ventral, which latter does not extend to so far as the anal. Anal falciform, highest anteriorly. Caudal forked. *Scales*—of medium size, higher than wide, five to six rows between the lateral-line and the base of the ventral fin. On the abdominal edge, between the ventral and anal fins, the scales do not pass across, forming a keel. *Lateral-line*—passes downwards and is continued to the base of the caudal fin. *Colours*—silvery, darkest along the back, sides tinged with rose-red, fins of a bluish colour, the dorsal, anal and caudal, with dark outer margins, the pectorals and ventrals tinged with red. Day, *Fishes of Great Britain and Ireland*, vol. ii. p. 197.

BREAM, SEA (*Pagellus centrodontus*). [See SEA FISHING.]

Length of head $3\frac{3}{4}$ to 4, of caudal fin 5 to $5\frac{1}{2}$, height of body $3\frac{1}{4}$ to $3\frac{1}{2}$ in the total length. *Eyes*— $3\frac{1}{4}$ to $3\frac{1}{2}$ diameters in the length of the head, 1 diameter from the end of the snout, and also apart. Interorbital space flattened. Preorbital wider anteriorly than it is posteriorly, its greatest depth being scarcely equal to half its length; it is unnotched over the posterior end of the maxilla. Opercle about twice as high as wide. Jaws of equal length in front; the maxilla reaches to beneath the front edge or even anterior third of the eye. Posterior nostril the largest and obliquely oval. *Teeth*—three or four irregularly placed rows of rounded teeth of different sizes laterally and posteriorly in either jaw, none on vomer, palatine,

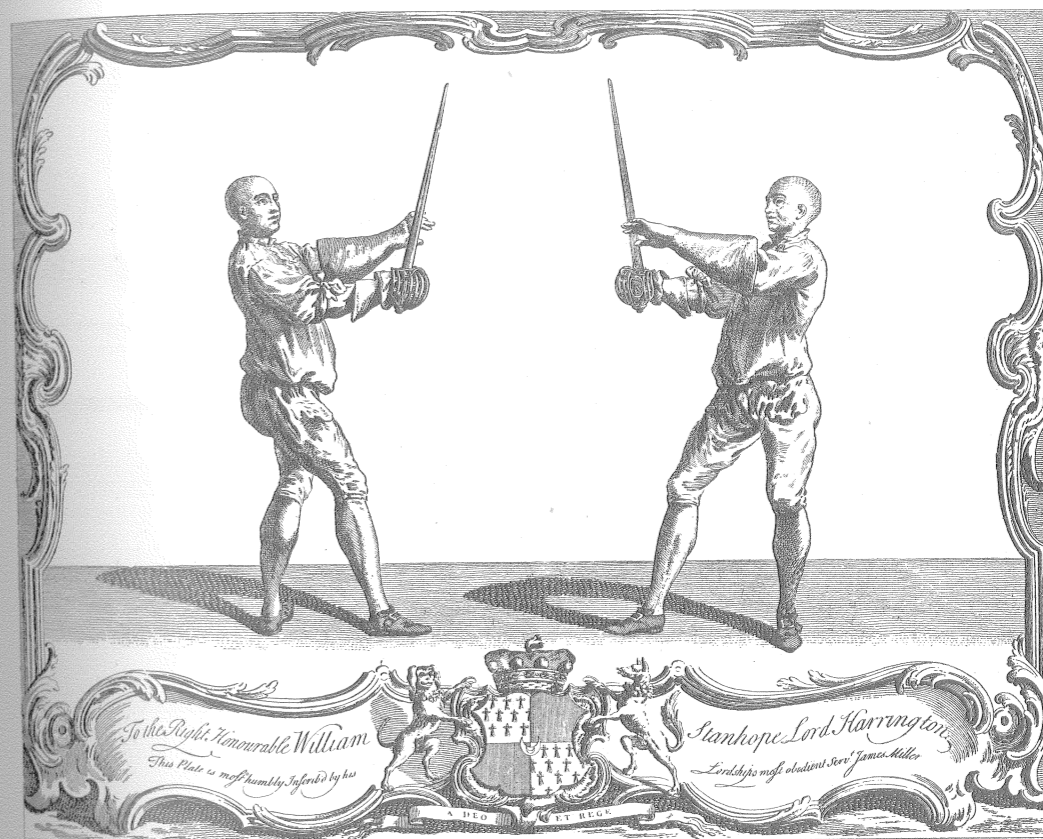
bones or tongue. *Fins*—dorsal spines rather strong, the fourth and fifth the longest, from whence they decrease in length; rays shorter than the spines, the last two somewhat thickened but not scaled nor adherent together; Donovan observes that in his example there were thirteen spines and eleven soft rays in the dorsal fin, the same number being shown by the artist. Pectoral as long as the head. Ventral not extending so far as the vent. Third anal spine somewhat longer than the second. Caudal deeply forked. *Scales*—finely ctenoid, seven rows between the eye and the angle of the preopercle. *Colours*—orange-scarlet, becoming lighter beneath. A large black spot on the shoulder intersected by the lateral line, but is absent in the young. Couch believed that it does not appear till they are twelve months old. Day *Fishes of Great Britain and Ireland*, vol. I., p. 36.

BROADSWORD—This weapon—designed for both cutting and thrusting, but pre-eminently for the former, as the rapier for the latter—has been the typical arm of the Englishman for four centuries, during which it has varied considerably in form. In its early days it had only a plain cross hilt sometimes accompanied by an outer ring, and a double edged blade; it was then used for attack only, and the defence was made with its faithful companion the hand buckler. Later on, this little shield, being irksome to carry on the person, went out of use, and the sword had to be employed both for offence and protection. The masters of the Elizabethan period had to teach the use of “verie manye weapons” mostly accompanied by an arm of defence carried in the left hand, but among their lessons they all laid considerable stress on the management of the “short syngle sword,” which in course of time came of necessity to be provided with a “close” or basket hilt. In the last three centuries we find but very few works on the subject. The men who practised the art professionally were rough fighting fellows, skillful in the use of their weapons, and some of them possessed of the rare faculty of imparting their knowledge to others, but they were mostly unlettered men and unable to record it in book form. What we know of the earlier stages of the art we owe mainly to enthusiastic amateurs.

We must consider first the man who should be regarded as the father of English broadsword play, George Silver, who published in 1599 a little book named *Paradoxes of Defence*, which contains interesting matter but no instructive details. He afterwards wrote—and wrote only, for the works exist but in MS. form—two other books, *Brief Instructions on my Paradoxes of Defence*, and *Rules of Defence to be observed in open Fyght, &c.*, which are full of clear and concise information. In Silver's time the lunge, as we understand it, was unknown. Two hostile men “drew on sight,” they approached each other by “passes” or steps, each manœuvring to place his enemy in a disadvantageous position when he would make a sudden rush upon him. Silver advises three principal “fyghts”—we call them “guards”—although he had many others: the “Gardant fyght is to carry your hand and hylt

above your hed w' your poynnt downe towards your left knee, w' your sword blade somewhat near your bodye, not bearing out your poynnt but rather declynynge it a little towards your said knee, y' your enemye crosse not your poynnt and so hurt you.” The second is the “Bastard gardant fyght, w^{ch} is to carry your hand and hylt below your hed brest hie or lower w' your poynnt downwards towards your left foot.” The third is “forehand, y' is w' poynnts high, and hands and hylts lowe”; in this guard the point was held quite upright. The “wards” or parries

the lunge made its appearance, and the rough methods of running about and “charging” became tempered into the more refined school of later times. In the seventeenth century we find very little to help us. There appeared in 1639 a little book *Pallas Armata*, which treats of the sword, but is far less complete than Silver's *Brief Instructions*, and towards the latter end of the century we have the numerous works of Sir W. Hope of Balcomie, another famous amateur, who gives us, unfortunately, but very little of the broadsword. In the



SWORD AND GAUNTLET.

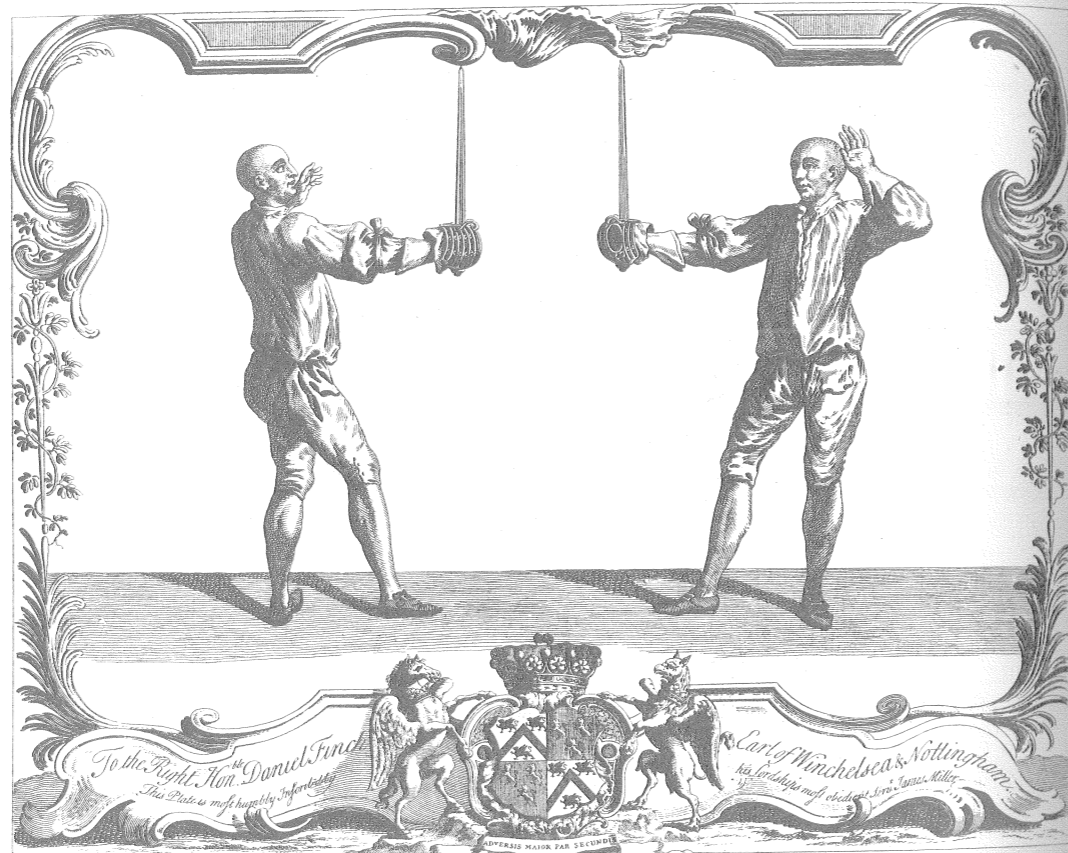
were made from these middle positions by moving the sword to the right or left, and they had no other distinctive names. Silver is the first author of any nationality who distinctly advocates parrying and riposting, to which he devotes an entire chapter “of divers advantages y' you may take by stryking from your wards at y' sword fyght”; and he also gives a chapter on “The manner of certaine gryps and closes to be used at the syngle short sword fyght.” These gryps were methods of overpowering the enemy by seizing his sword hand when he ran in close enough to make it possible. After Silver's day

eighteenth century, however, we get more light in the beautiful album of engravings by Captain James Miller (1737) which relate to the work of the “gladiating” prize-fighters, who fought their battles with weapons sharp enough to cut the calf of a man's leg so badly that “it hung over his heel like a flap.” We now find Silver's “gardant fyght” still surviving under the name of the “hanging guard” but with the point much more advanced than formerly. The gladiators held this guard in high contempt, dubbing it the coward's guard, being a good one for a timid man to shelter under, but a bad one

for a bold man to attack from. Then we have Silver's "forehand," exactly reproduced under the name of the "medium," with varieties in the form of the inside and outside guards, in which the points were still kept very high though not "bolt upright." Concerning the practices of the gladiators we learn a great deal from another enthusiastic amateur, Captain John Godfrey (1747), a practical man who says, "I have purchased my knowledge in the backword with many a broken head and bruise in every

garian and Highland Broadsword Exercise, and Roworth's *Art of Defence on Foot with the Broadsword and Sabre*, neither of which differ materially in their methods from Miller and Lonnergan, and both of which contain the useful *Ten Lessons of Mr. John Taylor*, a sturdy swordsman of the good old school whose name is recorded only in these two books.

In 1804 a new edition of Roworth came out in which the "medium" guard disappeared, and in the "inside" and "outside" guards the point



MEDIUM GUARD. (MILLER.)

part of me"—in his day there were no such luxuries as fencing masks. In 1771 there was published a valuable though unillustrated work by A. Lonnergan, this time a professional, and certainly the most accomplished master of the gladiator period, for whose precepts Miller's beautiful plates still serve as illustrations. He embodies all Miller's ideas in a series of very practical lessons, and he also holds to some of the rough work of Silver's day, notably the blow in the face with the pommel. We now reach the closing years of the eighteenth century, when we have in 1798 the Angelo-Rowlandson *Hun-*

is lowered into the positions of *quarte* and *terce* as now understood.

In 1817 the first edition of Angelo's *Sword Exercise* was issued to the army by "authority," and after this point we notice the decadence of English swordsmanship, when the teaching of it was taken out of the hands of the highly-trained fencing master and transferred to those of the mere drill sergeant.

In 1880, however, Professor J. M. Waite, a retired non-commissioned officer of the 2nd Life Guards, who, being of necessity much resident in London, was able to profit by gaining in-

GLOSSARY.

Advance—The advance is made when the opponent is beyond the reach of a lunge, and is effected by stepping forward with the right foot about six inches, and then bringing up the left the same distance.

Arrest—The arrest is a direct point delivered during the development of some action of attack.

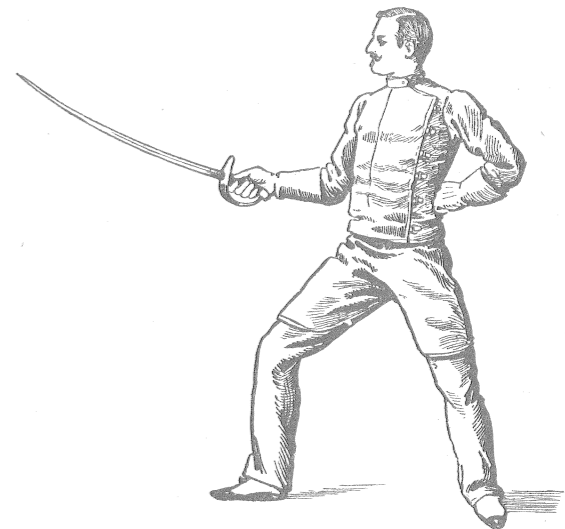
Attack—The attack (or *appel*) is the preliminary tap of the right foot before attacking. It may be single or double. The latter is a beat with the heel and then the flat of the foot in rapid succession.

Backword—Old term for Broadsword (*q.v.*).

Beat—A movement which strikes the opponent's blade, in order to force it aside, and thereby to acquire an opening.

Broadsword—A sword which is sharpened upon one edge and blunt upon the other, with the exception of a space extending some eight inches from the point towards the hilt. This is also sharpened, and is termed the **False edge**. Also known as **Sabre**, and formerly as **Backsword**.

Carry Swords—The order to hang the arm at full length, holding the sword upright, so that the edge faces



MEDIUM GUARD. (HUTTON.)

the opponent, and the back rests upon the hollow of the right shoulder.

Centre of percussion—"Is that part of the blade which should strike the object at which the cut is directed. It is situated at about three-quarters of the length of the blade from the hilt. A cut given with any part of the blade above or below this point loses its effect from defective leverage."—(*Fixed Bayonets*, Hutton.)

Commanding is the seizure of an opponent's weapon or person. Now obsolete.

Corps à Corps—The term used to describe the position when the combatants have come so close that they can grapple with each other.

Counter—A hit delivered at the same moment as an opponent's. Similar to a counter in Boxing. Also used as verb.

Counter-time—A blow delivered at an opponent's arm, when he attempts a *time-hit* (*q.v.*).

Cut—A stroke delivered with the edge of the sword. There are seven primary forms:—

(1) A diagonal downward stroke at the left side of the opponent's head.

(2) A diagonal downward stroke at the right side of his head.

struction from two famous masters, M. Pierre Prevost and Mr. Platts, produced a highly practical manual *Lessons in Sabre and Singlestick*, &c., in which he dismissed the old hanging guard and retained the inside and outside, but used in preference to all three the "High Seconde" which was at that time the guard most in fashion; it was good to shelter under, but very fatiguing to the arm if maintained for any length of time. It is worthy of note that the fencing sabres used in Waite's day were very heavy, quite equal to the Infantry officer's sword, and his book was written with the view of training the swordsman for war purposes.

In 1889 I myself endeavoured to transmit in my *Cold Steel* the old English play with certain additions from modern Italian masters, especially Parise and Cesarano; but the engaging guard which I find most useful for general purposes is a "medium" I adapted from the "Guardia mista" of Alfieri (1640), in which the upper arm and especially the deltoid muscle is in very reasonable repose, and I added to this a "Resting Medium" with the sword hand lowered a few inches until the pommel rests on the thigh, which thus supports the whole weight of both arm and sword, and the man's physical resources are held in reserve until they are required for action.

Now compare this with the guard ordered at present by the military authorities, in which the arm is raised horizontally to the height of the shoulder, and is held quite straight, a position most fatiguing to any man not endowed by nature with a *deltoid* the size of a shoulder of mutton (p. 144). Which of these two guards, then, is the best for a man of ordinary physique? Then again, compare the *lunge* of the old school, which is that accepted by the French and most of the Italians, with the lunge as enforced in the army by the Adjutant-General at the instance of the professor selected by the War Office. In the former (p. 144), the body is upright and in perfect balance, the position best adapted for facility in recovery; and the increase of reach, gained only by stepping forward with the right foot from the position of guard, is twice the length of the sole of the foot. In the lunge ordered by the Adjutant-General (p. 145), the feet when on guard are in an unnecessarily wide position, so that the increase of reach obtained by the lunge is very slight, and the man is obliged to filch a little more by stooping forward with his body. The official instructions are, "push the body forward to the fullest extent," &c.; thus the trunk is "pushed" into a position actually out of balance, and can only be recovered by excessive muscular exertion.

The good sound English school still exists, and, despite their efforts, I do not think that would-be reformers will succeed in killing it.

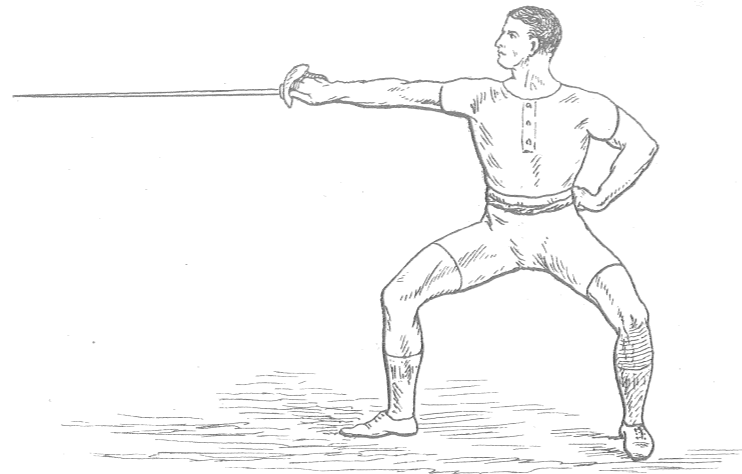
ALFRED HUTTON.

- (3) A diagonal upward cut at the inside of his right knee.
- (4) A diagonal upward stroke at the outside of his right knee.
- (5) A horizontal stroke at his left side.
- (6) A horizontal stroke at his right side.
- (7) A vertical downward stroke at his left side.
- An eighth is sometimes added by Italian swordsmen :—
- (8) A vertical upward stroke at the fork.

variety of this is the **Low Hanging Guard**, in which the arm is held lower, but the sword points in a similar direction.

(3) The **Inside Guard** formed by keeping the wrist about the level of the waist, and the point about the level of the eyes, with the edge turned inward.

(4) The **Outside Guard** is similar to the above, except that the edge is turned outward. The special



MILITARY GUARD.

Cutlass—A short broadsword chiefly used by sailors and marines.

Disengage—To quit that side of the opponent's blade on which one is opposed by his guard, in order to effect an attack where there may be an opportunity.

Distance—[See MEASURE].

Draw—A deliberate exposure of some point in order to attract the opponent into delivering a stroke, for whose defence and reply one is fully prepared. Also called **Invite**.

Draw swords—The order to draw the swords from the scabbards and range them perpendicularly with the full stretch of the arm, the edge being to the rear.

Drawing cut—A stroke in which the edge, instead of falling motionless, moves along the surface which it meets, thereby increasing its cutting power.

Engage—To touch the opponent's sword as a preliminary to a contest, in order to ensure the readiness of both.

Engaging guard—[See GUARD].

False edge—[See BROADSWORD].

Feeble or Foible—The half of the blade from the point, which is the weaker.

Fort or Forte—The half of the blade from the hilt, which is the stronger.

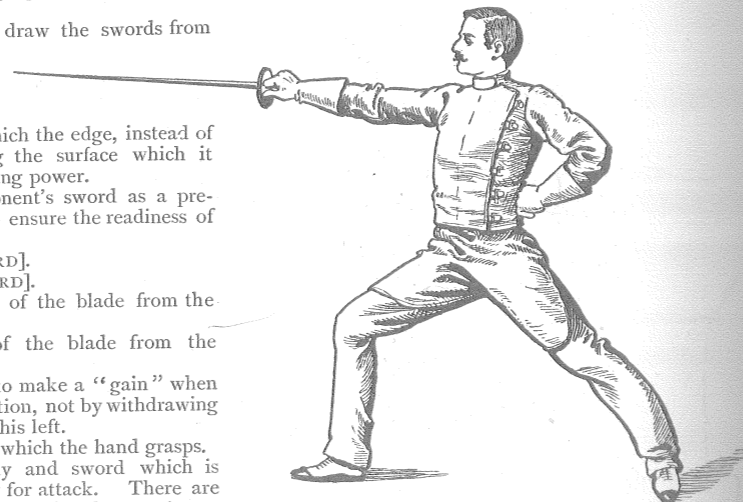
Gain—A swordsman is said to make a "gain" when after a lunge he recovers his position, not by withdrawing his right leg, but by bringing up his left.

Grip—That part of the sword which the hand grasps.

Guard—The position of body and sword which is safest for defence and most ready for attack. There are four chief guards to one or other of which the swordsman should constantly return after an interchange of blows, and these are known as **Engaging Guards**.

(1) The **Medium Guard**, in which the elbow is about in. from the right hip, the edge inclined downward, and the point towards the opponent's face.

(2) The **Hanging Guard**, where the arm is raised above the head, the edge of the sword upward, and the point directed downward and toward the left. A



THE LUNGE. ("THE SWORDSMAN," 1891.)

Lunge—The completion of the attack, which is effected by stepping forward with the right foot two soles, length beyond the position of guard.

Mask—A helmet of wire netting protecting the face from injury, but giving full sight of an opponent.

Measure—The exact space in a direct line between the combatants, which must be traversed by a lunge. Hence **Perfect Measure** is when an opponent can be fairly struck without previously moving the left foot. **Out of Measure**, when one must advance at least a step to touch an opponent. **Within Measure**, when one can touch an opponent without lunging. (Also called **Distance**.)

Moulinet—A rehearsal of various cuts in one continuous swing of the sword.

Opposition—The covering one's self with the **Shell** (*q.v.*) of the sword when making an attack, so as to ward off a counter hit from an opponent.

Parade—[See PARRY].

Parry—A defensive movement against some particular stroke of an opponent's; sometimes confined to a defence against the point.

set lessons, such as 'les quatre reprises de Jean Louis;' 3rd, in a duel it means a series of attacks, parries and ripostes which occur whether ending in a hit or no."—(*Fixed Bayonets*, Hutton.)

Retire—To give ground intentionally by withdrawing the left foot six inches, and bringing the right a similar distance after it.

Return—A blow delivered immediately after parrying an opponent's blow, also called **Riposte**.

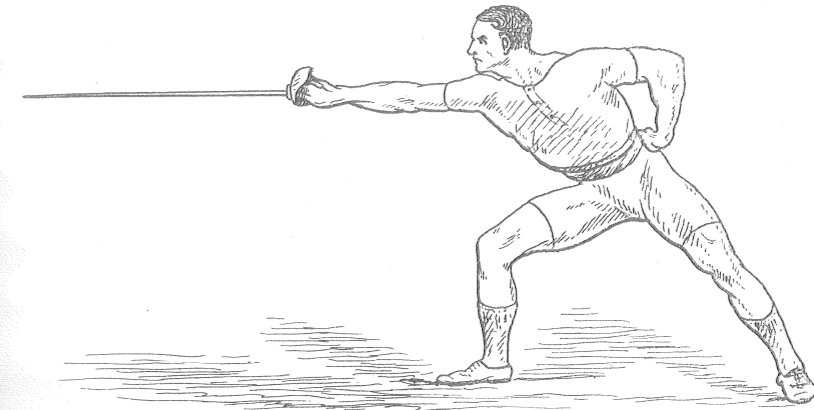
Return swords—The order to replace the swords in their scabbards.

Riposte—[See RETURN].

Sabre—[See BROADSWORD].

Saint George—The special name attached to the seventh parry (*q.v.*) which guards the head.

Shell—The part of the hilt which protects the hand from injury.



THE LUNGE. ("INFANTRY SWORD EXERCISE.")

The parries in reply to the Cuts (*q.v.*) are
Against Cut 1. Parry quarte.

"	"	2.	"	tierce.
"	"	3.	"	septime or low prime.
"	"	4.	"	seconde.
"	"	5.	"	low quarte or prime.
"	"	6.	"	low tierce or seconde high.
"	"	7.	"	high quarte or high tierce, or the St. George.
"	"	8.	"	horizontal quarte.

Pass—The pass is the stepping forward with the rear foot and bringing it one pace in advance of the other. Now obsolete.

Point—A thrust delivered with the point of the blade. There are two chief forms.

(1) Delivered with the hand in supination.

(2) Delivered with the hand in pronation.

Pronation—The position of the hand when the knuckles are uppermost.

Pommel—The lump of steel at the end of the hilt which balances the weight of the sword.

Recover swords—The order to drop the wrist from the "draw swords" position, to the level of the chin, the blade upright, and the edge to the left.

Redouble—To deliver a second blow very quickly after recovery if the opponent does not at once make a Riposte (*q.v.*) after parrying the first. Not to be confused with **Remise** (*q.v.*)

Remise—A second stroke made upon the same lunge as the first, when an opponent does not reply at once after parrying.

Reprise—This word has three meanings: 1st, in an assault it is a second thrust made on the same lunge, but after having previously found the opponent's blade; 2nd, in a treatise on fencing it is a term applied to a series of

Slip—To withdraw the part of the body at which an opponent aims in order that, finding no resistance, he may overbalance himself, and give an opening for a cut.

Slope swords—The order to carry the weight of the sword upon the right shoulder, the elbow close to the body, and the arm bent straight forward at a right angle.

Spadroon—A light broadsword, now obsolete.

Stop-thrust—A thrust delivered at an opponent at the moment when he advances for the attack.

Supination—The position of the hand when the palm is uppermost, or, if the fist be closed, the nails.

Tang—The narrow piece of soft metal which is attached to the blade of the sword, and fits into the hilt.

Target—A circular or oval piece of wood or linen about 14 inches in diameter, with the cuts and guards marked upon it, before which the learner can rehearse by himself; also that part of the body and limbs on which hits are allowed to count.

Thrust—A stroke delivered with the point and not the edge of the sword.

Time cut, hit, or thrust—The putting in of a cut or thrust at the exact moment when the opponent is shifting his position, especially when he does so in preparation for an attack. To be distinguished from a **Counter**, which is a stroke delivered, not before, but at the moment of, an opponent's attack.

Transport—"The transport is the passing of an opponent's blade from one position to another, describing a conical movement." (F. V. Wright.)

Traverse—The traverse is a shifting of the ground circular-wise to either side, and is effected by moving either foot outward a distance of six inches, and bringing the other opposite to it.

Under Stop-thrust—A thrust delivered to meet an

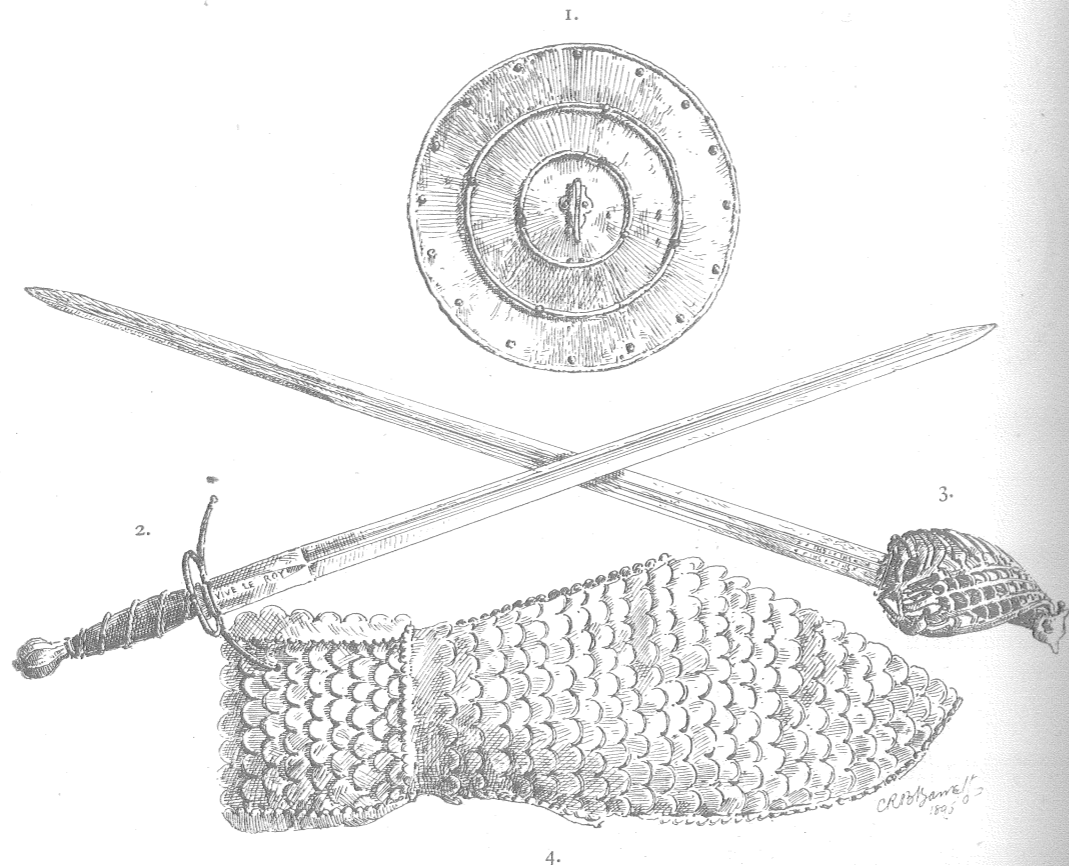
opponent's advance, the left foot being allowed to glide backward, and the whole weight falling on the right leg.

Volte—Any sudden leap to avoid a stroke. Especially a turning of the whole body upon toe or heel.

A. B.

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1. HAND BUCKLER, TIME OF HENRY VIII., WITH SWORD-BREAKING RINGS AND BELT-HOOK.

2. DOUBLE-EDGED BROADSWORD, TIME OF HENRY VIII.

3. BASKET-HILTED "SCHIAVONA," 17TH CENTURY.

4. GREAT PARRYING GAUNTLET OF BUFF LEATHER, WORN ON THE LEFT ARM. (See p. 141.)

BUFFALO, CAPE (*Bos caffer*)—Zambesi name, *Nyati* or *Mboga*; Bechuana name, *Nari*. Height, 4 ft. 8 in. to 4 ft. 10 in. Body massive and covered with black hair. Skin of belly and inside of thighs a blackish red, very sparsely covered with hair.

The horns of an average full-grown bull should measure 36 inches in width (outside measurement) across the widest part; 25 inches from tip to tip, and 14 to 15 inches depth of palm at base.

The African Buffalo is generally described as the most savage and vindictive of all ruminants, but it is doubtful whether he fully deserves this character. His aspect is certainly ferocious, but this is caused by the massive weight of his body, the great breadth and thick-

ness of his heavy horns, and especially by the savage expression of his little bloodshot eye. Unless wounded or suddenly disturbed, a Buffalo will seldom charge. As a rule, whether come upon singly or in a herd, they prefer to seek safety in flight; but a cow with a calf will often charge, and keep on charging after the remainder of the herd has fled. Old bulls which have been driven out of the herd and compelled to wander about alone, or in company with two or three other unfortunates, will occasionally charge if suddenly disturbed; and many a hunter has found himself in an unpleasant position on coming suddenly and unexpectedly in front of an old bull standing dozing in high grass. The first impulse of the startled animal is to rush blindly forward, and whatever happens to be in

the way has to go, as nothing weaker than a wire rope will stop him. Except from cows when they have calves running by their sides there is no danger in approaching a large herd of Buffaloes in the open; and the bigger the herd the less the likelihood of a charge. In 1894 the writer, accompanied by two native boys, came across a herd of fully 700 Buffaloes feeding on the short grass of the Manamtoi plains near Sarmento. Burchell's Zebra, Blue Wildebeeste, and Lichtenstein Hartebeeste were

into the high grass and palm scrub, the Buffalo remained standing motionless, with noses pushed forward, gazing stolidly at the writer and his two boys as they walked briskly towards the herd. Not until we were within 120 yards of them did they move, and then of a sudden they wheeled round, and the forest of evil looking heads and horns in front of us was transformed into a mass of black sterns and waving tails rapidly retreating amid a cloud of dust. Not one of these evil-looking brutes thought of charging the three



CAPE BUFFALO.

Ht. at shoulder, 4 ft. 9 in. Av. horn meas. 36 in. Max. horn meas. 49½ in.

feeding with the Buffalo, each species keeping pretty well together.

Not being in want of meat, and having already secured several good heads the writer walked out of the high grass which fringed the open plain on which the game was standing, and made straight for the dense mass of animals; without any intention of firing a shot, and merely to see how near they would allow him to approach them in the open. The Zebra and the Wildebeeste were the first to run; the former with many a kick and prance, and the latter frequently halting in their lumbering gallop to wheel round and toss their comical heads; but after both Zebra and Wildebeeste had disappeared

attenuated and fever-stricken bipeds who walked up to them in the open.

But in the case of a wounded Buffalo it is a totally different affair. It is then that the almost supernatural cunning and devilish ferocity of the animal shows itself. A beast is hit, perhaps only an inch or two from a vital part (or he is hit in a vital part by a bullet from that questionable implement the '303 rifle), but not dropped, and disappears in the high cover. Beware then how you follow him; for while you and your boys are slowly picking out the blood spoor with eyes fixed on the ground, watching for the red splashes on the grass, the brute will have run back 100 yards or more parallel to his for-

<i>Kind of Fish.</i>	<i>Closed season.</i>
Land-locked salmon (the land-locked form of <i>Salmo salar</i>)	Oct. 1st to April 30th.
Black bass (<i>Micropterus salmoides</i> and <i>M. dolomieu</i>)	Jan. 1st to May 30th.
Pike, pickerel, and pike-perch	Jan. 31st to May 1st.
Mascalonge	Last day of Feb. to May 30th.

There is a close season for salmon, *S. salar*, from August 15th to March 1st, but there is no fishing for this fish in the state to tempt an angler. The Hudson, a stocked stream, does not yet produce fish in numbers for fishing purposes.

There are limits to the length of fish which may be legally killed. For salmon it is 18 inches, for black bass 8 inches, except in the St. Lawrence River, where it is 10 inches. On Long Island the close season for trout of all kinds, except lake trout, is from August 31st to March 29th.

In the St. Lawrence River the close season for black bass, mascalonge, pike, pike-perch, and pickerel, is from January 1st to June 9th, and not more than twelve black bass shall be killed or possessed by one person in one day. The penalties for violating the provisions of the close season are from \$10 to \$100, besides being a misdemeanour which carries a fine with it.

<i>Kind of fish.</i>	<i>Closed season.</i>
Trout (<i>fontinalis</i>), lake trout (<i>namaycush</i>), and land-locked salmon	Sept. 1st to May 1st.
Black bass	Jan. 1st to June 15th.

Fish can only be taken by angling, and angling is defined to mean "not exceeding two rods or lines, with hooks attached, held in the hand."

New Hampshire.	
Brook trout or lake trout	Sept. 18th to May 1st.
Land-locked salmon	Sept. 30th to Apr. 15th.
Black bass	April 30th to June 15th.
Mascalonge	April and May.

Not more than 10 lbs. of brook trout can be taken in one day by one person. Angling only permitted. Fish commissioners of the state have power to close any waters in the state for a term of years by publishing notice.

Maine.	
Salmon (<i>Salar</i>)	Sept. 15th to April 1st.
No salmon to be taken on Saturday and Sunday.	
Brook trout, lake trout, and land-locked salmon	Oct. 1st to May 1st.
Black bass	April 1st to July 1st.

Angling confined to single hook and line or artificial flies. Not more than 50 lbs. of land-locked salmon, lake trout, or brook trout may be transported.

Delaware.	
Black bass and trout	Nov. 1st to June 1st.

Connecticut.	
Trout	July 1st to April 1st.
Black bass	May and June.

Massachusetts.	
Trout of all kinds and land-locked salmon	Sept. 1st to April 1st.
Black bass	Dec. 1st to June 1st.

Michigan.	
Trout, grayling, land-locked salmon	Sept. 1st to May 1st.

Colorado.	
Trout	Dec. 1st to June 1st.

South Dakota.	
Trout	Sept. 1st to May 1st.
Unlawful to export trout.	

Pennsylvania.	
<i>Kind of Fish.</i>	<i>Closed season.</i>
Brook trout	July 15th to April 15th.
Lake trout	Oct., Nov., Dec.
Black bass	Jan. 1st. to May 30th.

Oregon.	
Trout	Nov. 1st to April 1st.

Wyoming.	
Trout	Oct. 1st to June 1st.

California.	
Trout	Nov. 1st to April 1st.

Other states, Florida, Missouri, Louisiana, Kentucky, Nebraska, have no close season for fish, so far as hook and line fishing is concerned. The states I have given cover the lake and wilderness regions of the New England states, the Adirondacks of New York, the Rocky Mountains, and the Pacific coast. In the Eastern and Atlantic states, the "trout" or brook trout is the *fontinalis*; this is also true of the states about the Great Lakes. The Rocky Mountain states furnish the black spotted trout, *Salmo mykiss*, and the Pacific states the rainbow trout, *S. irideus*, there called mountain trout.

A. NELSON CHENEY.

FENCING—To hold a Foil—The thumb must be flat on the hilt (convex part) the forefinger grasping the under part and the two sides, and the other fingers lying flat along the left side. The four fingers should touch each other, and a small place should be left between the third phalanx of the little finger and the under part of the hilt. Lightness in the grip, holding the foil mostly with the thumb and forefinger, makes finger play possible.

First Position—The first position can be taken in two different ways:—

(A) Place both feet at right angles, both heels touching each other, the right foot in front and pointing towards the opponent,—the legs straight, the body upright without stiffness, and facing the opponent at three-quarters; both arms down, falling naturally along both sides of the body, the point of the foil in front touching or nearly touching the ground.

(B) The feet, the body, and left arm the same as above, the right hand holding the foil at the height of the head, knuckles upwards, and slightly to the right, the arm straight.

The first position (A) ought to be taken always by beginners before assuming the guard, and in assaults made in private. The first position (B) is used in public assaults and always when beginning an assault.

Second Position or Guard—When in the first position (A) with the right hand low, the second position is taken thus:—

Place the right foot at about two soles' length in front of the left heel, raise the left hand until on a level with the head, the arm half extended, rather backwards; raise the right hand until nearly at the height of the right breast, bending the arm, and keeping the elbow near the body, but not touching it, and the point of the foil at about the same height as the eye. Bend both knees, keeping the weight of the body well

divided between the two legs. Keep the body upright, shoulders down without leaning either backwards or forwards, and always facing the opponent at three-quarters. The distance between both heels may vary according to the height of the fencer; when the legs are properly bent, the right knee must be perpendicular to the instep.

The second position, or guard, may be taken backwards, by placing the left foot behind, at about two soles' length from the right, the rest of the movement the same as above.

When in the first position (B) with the right hand high, to take the second position, lower the right hand, knuckles downwards, place it by the side of the left hip, and let the left hand take

foot about a sole and a half length, slightly raising the toes and allowing the heel almost to brush the ground; stretch the left leg and straighten the left knee, press in the loins and left hip, and lower the left hand towards the left thigh at a few inches above it. The right knee should be perpendicular to the instep, and the left foot kept flat on the ground. Great care must be taken not to drop forward, and the body should not be kept too upright, but in a slanting position, allowing a sufficiently long reach without compromising the retreat.

Observations on the Guard—Quickness and suddenness in the attack, readiness and firmness in the defence, and easiness in the



FIG. 1.—THE GUARD.

hold of the blade lightly as if it was in its sheath; raise both hands together to a level with the head, taking care to round the movement; let go the blade with the left hand, and place the left arm, half extended, rather backwards, keeping the hand at the same height. Place the right hand in front, slightly lower than the right breast, the arm bent, the elbow near the body, but not touching it, the point of the foil at about the same height as the eye. Place the right foot at about two soles' length in front of the left heel, and bend both knees as above.

Third Position or Lunge—From the second position, or guard, stretch out the right arm, without any jerk, on a level with the shoulder, finger nails turned upwards; advance the right

retreat, depend on a good guard, therefore great care should be taken in assuming that position. Until late years most fencers thought it preferable to have the body well "effaced," i.e., the body sideways, presenting the right side only, hoping to be exposed as little as possible to the thrust of the antagonist. This is an error which has been almost completely abandoned in France in the last few years.¹ The *Théorie pratique de*

¹ There are two schools or methods of fencing: the French and the Italian. In the latter they have still kept the effaced position in the guard and lunge. The Italian foil is different to the French. There is a small iron bar (called *barrette*) across the handle; the foil is held with the forefinger and the middle finger round the barrette, the third and fourth grasping the handle, and the thumb lying close to the middle finger

L'Esgrime and *L'Esgrime et le Duel*, published in Paris, the first in 1886, the second in 1891, are mostly the cause of that progress.

The reasons that cause the effaced position to be wrong are the following. In regard to the defence, the effacement of the body makes it extremely difficult to keep a steady balance; it requires a constant muscular effort to turn the left shoulder and hip backwards towards the left. The right arm becomes stiff, and this stops finger play and causes the parries to be slower and wider. In regard to the attack, the efface-

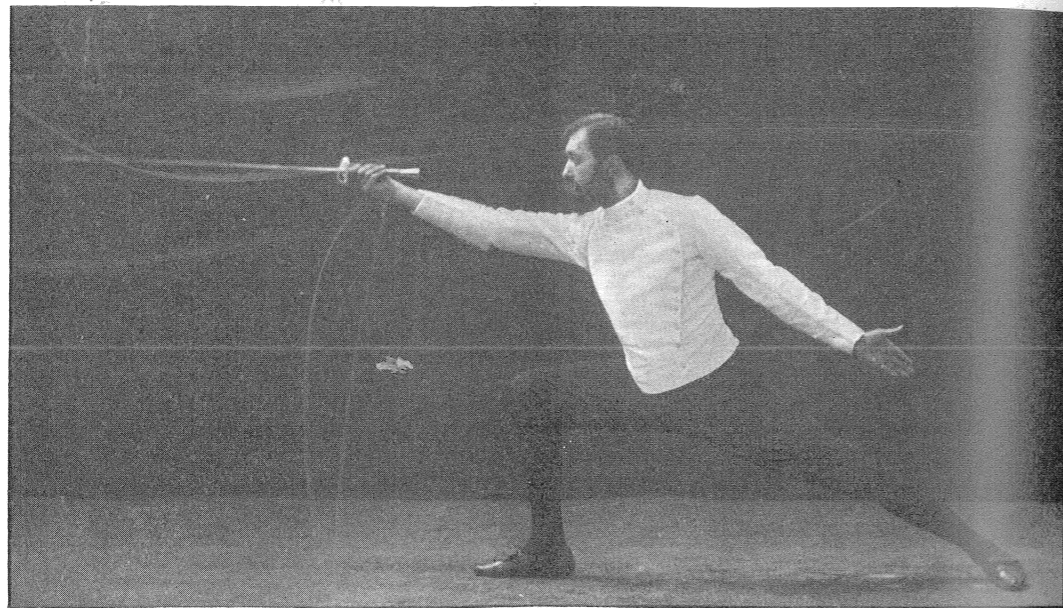


FIG. 2.—THE LUNGE.

ment of the body, stiffening the right arm, makes its extension slower. The hip, being turned

nail on the handle and barrette. Until about ten years ago, their blade was four or five inches longer than the French, and was heavy and whippy. Some Italian fencers, having been to Paris and having fenced with French fencers, understood that the exaggerated length and weight of their foil were a great disadvantage to them; they gradually shortened their blade, and have now adopted the French blade. They modified their way of fencing, and instead of keeping their arm stretched out on guard they bend it, and have taken most of the French parries, which they could not use before on account of the weight and length of their blades. They have also changed their way of attacking and lunging, *i.e.*, instead of making a sort of half lunge, keeping the body completely upright, always preceded by one or several little jumps forward, they make a longer lunge and slant the body forward, but they have not yet done away entirely with their jumps forward (the French advance one foot after the other, the right foot first; the Italians advance both feet at the same time with a jump). On account of their effaced position and their way of holding their foil or sword, their attacks are not so quick, and they are obliged to move a great deal more for their defence, and they require much more muscular strength.

backwards, makes the left knee also turn backwards, and places it perpendicularly over the left toes; the left leg and thigh then are not in a favourable position to give quickness to the lunge; and the body is so placed that the action of the loins does not come into play. On guard, the left hand should always be placed as indicated, the left arm being a very useful counterbalance to the right.

It is most important that the body should be upright and its weight equally shared by both legs. If the fencer leans forward, he shortens

his reach and exposes himself, and the weight of the body, bearing mostly on the right leg, prevents the right foot from moving properly forward in the lunge. If, on the other hand, the weight of the body is thrown on the left leg, the lunge becomes slow, as it cannot be done without a *jump*, or without a movement forward of the body before making use of the extension of the left leg.

Observations on the Lunge—A fencer must always bear in mind that quickness in the attack depends mostly on a supple and quick extension of the arm. The extension of the left leg must not begin the motion: the hand must start first, the right foot next, and the left leg must then push the body forward. These three parts of the lunge must follow each other so closely that they seem to be a single movement. To have a long reach, the body must certainly be *slanted forward*, but it is most important that it should not *drop forward*. The left hip must be well pressed in, and the

loins tightened, or else the fencer will lose his balance and find the recovery extremely difficult. Care must be taken not to let the right knee overreach the foot; the knee must be just above the instep.

To Recover or Return on Guard—Just as the left leg pushes the body forward in the lunge, the right leg must, with the help of the loins, push it backwards in the recovery; simultaneously, the left hand must be raised, the right arm and the left leg bent, and the right foot placed at about two soles' length from the left, and the position of the guard assumed.

When the adversary has retired a certain distance to avoid the attack, and has put himself far out of reach, the guard may be regained forwards in the following manner. Keep the right knee bent, bring the left foot to about two soles' length from the right heel, bending the left leg; raise the left hand, bend the right arm and take the position of the guard. When, having attacked without success, the fencer is in danger and wishes to place himself immediately out of reach, he must, with a vigorous effort of the right leg and loins, throw the weight of the body on the left leg, which must be kept almost straight; place the right heel against the left, and assume the guard backwards. Beginners should not make use of these two latter ways of regaining the second position.

When on guard, the first position can be regained forwards by bringing the left foot close to the right, and backwards by placing the right heel near the left.

To Advance—When on guard, advance, the right foot first a few inches, and let the left foot follow over an equal space.

To Retire or to Retreat—When on guard, step back a few inches with the left foot first, and bring the right foot the same distance from the left as before. If, for some special reason, it is necessary to get instantly out of reach, throw the weight of the body entirely on the left leg, bring the right foot against the left heel, or, if needed, behind the left foot, without keeping the legs quite so much bent, and fall on guard backwards. This way of retreating must only be used by fencers of some skill, and not by beginners.

The Lines—The space between the right or the left of the blade and the limit of the body on the corresponding side is called the *line*. There are four lines: two high and two low. The two high lines are: the *upper* line on the right of the blade when pointed high, and the *inside* line on the left of the blade when also pointed high. The two low lines are: the *lower* line on the left of the blade when pointed low, and the *outside* line on the right of the blade when also pointed low.¹ A line is either open

¹ Some masters give the same names to the lines and the parries; for instance, they name the *inside* line *quarte* line or *quinte* line, according to the position of

or closed; it is open when the opponent's point can hit the fencer's body; it is closed when the point cannot touch it. The two high lines cannot be closed at the same time; if the inside line is closed, the upper line is bound to be open, and *vice versa*. The same for the two low lines.

Simple Parries—A *parry* is the action of warding off a thrust of the opponent's foil or sword. A simple parry is a direct parry which meets the opponent's blade in the line in which he thrusts. There are eight simple parries: four for the two high lines, four for the two low ones.

There names are: *Prime*, *Seconde*, *Tierce*, *Quarte*, *Quinte*, *Sixte*, *Septime*² and *Octave*.

Prime: The right hand opposite the left shoulder, the thumb turned downwards, the arm half bent, the foil pointed downwards.

Seconde: The hand opposite the right hip (slightly higher), the finger nails turned downwards, the arm straight without stiffness, the point very little lower than the hand, the blade almost horizontal.

Tierce: The hand on the right, the finger nails very slightly turned downwards, the elbow near the body, the point on a level with the eye a little outside the line on the right.

Quarte: The hand to the left, the thumb uppermost, the elbow near the body, the point on a level with the eye and a little to the left.

Quinte: The same as quarte, with the finger nails turned downwards and the point further to the left. The hand may be slightly lower.

Sixte: The same as tierce, with the finger nails turned upwards.

Septime: The hand opposite the right shoulder, the finger nails turned upwards, the arm half extended, elbow down, the blade horizontal, the point opposite the left shoulder. In the position of septime, the wrist must be slightly bent: the upper part convex, the inner part concave.

Octave: The same as seconde, with the finger nails turned upwards.

Theoretically there are eight parries, as described above, to protect four lines, two parries for each line, but this is a useless complication. Practically one parry for each line is sufficient; therefore, following the celebrated French master M. Bertrand's³ example, we consider that four parries can be abandoned without any disadvantage, and they are the following:—

1. **Prime**, which is a dangerous parry. It

the hand holding the foil, being with the finger nails turned upwards or downwards; and the upper line *tierce* line if the finger nails are turned downwards, or *sixte* line if they are upwards. According to that system there are two names to each line; therefore it complicates a demonstration when taken as a rule. Nevertheless, it may simplify or help an explanation when used exceptionally, and for this reason these expressions will be sometimes found in the course of this article.

² Septime has been called *semicircle* or *half-circle* for many years.

³ M. Bertrand, born in 1797, died in 1876.

is slow and places the hand in such a position that, when deceived, the body is entirely uncovered. *Septime* protects the same line and is much more convenient. It is a much quicker parry, and the ripostes from it are more easily delivered and more rapid.

2. **Quinte**, which is a heavy and clumsy parry.

3. **Sixte**, because, the hand being turned finger nails upwards, the parry is made with the help of the ends of the fingers, while with *tierce*, which covers the same line, the parry is made with the help of the thumb, the finger nails being turned slightly downwards.

4. **Octave**, for the same reasons as *sixte*. There are two ways of making the same

about on a level with the fencer's eye, and if the opponent weighs on the blade the point should be still higher.

The Engagement—The engagement is the junction of the blades. There are as many engagements as there are parries, and they take the same names, *i.e.*, the engagement in *quarte*, the engagement in *tierce*, &c. It may be either with or without opposition. It is with opposition when the opponent's blade cannot reach the body with a straight thrust, that is, when the line in which the blades are joined is closed. It is without opposition when the blades are placed so that the same line is open. The height of the point, when the blades are engaged in *quarte* or *tierce* (or *sixte*), should vary according to the

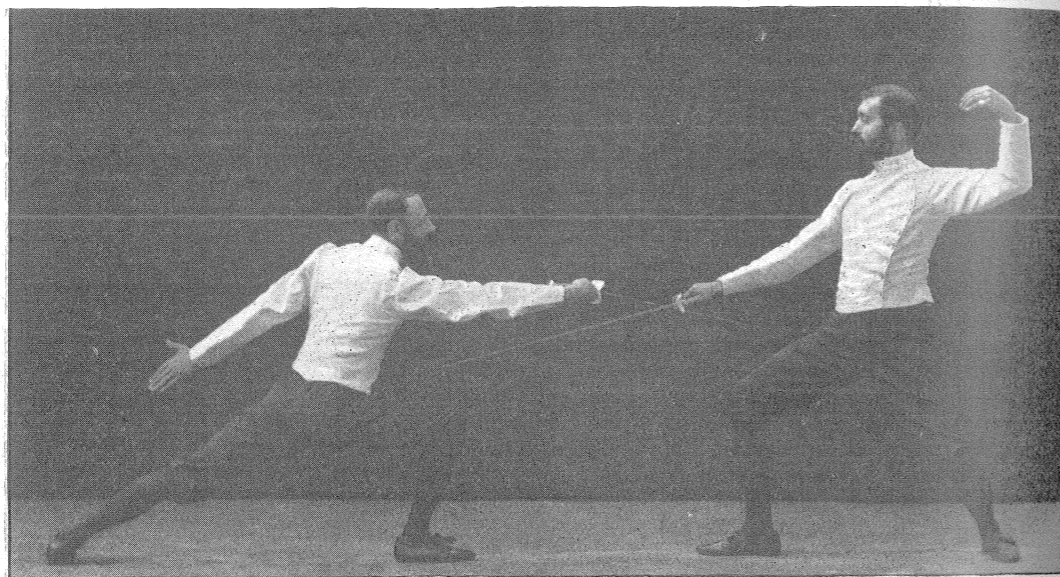


FIG. 3.—THE PARRY IN SECONDE.

parry: by an opposition, or by a smart or dry beat on the blade.

When the opponent presses on the blade while attacking, trying to force the stroke in notwithstanding the parry, the parry should be made by closing the line, thus pushing the point out of the direction of the body, and this is called "by opposition" (*parade d'opposition*).

If the blades are not joined in the attack, the opponent not weighing on the blade when the parry is being made, the parry should be, as the French name it, "*parade sèche*" or "*parade détachée*," that is, with a dry or smart beat sending the opponent's point out of the line. From this last parry the riposte called "*du tac-au-tac*" (explained further on) can be made.

In the parries of *quarte* and *tierce*, the point must be higher than in the ordinary engagement, so as to take the advantage of the fort of the blade on the feeble. As a rule it should be

opponent's size; if the antagonist is tall, it should be higher than if he is short. As a rule the point must be placed in the direction of his eyes, more to the left if in *quarte*, with opposition, or more to the right if in *tierce*.

The Change of Engagement—To change the engagement in the upper lines is to quit an engagement in one high line, passing the point under the opponent's blade, and to take the engagement in the other high line: from *quarte* to *tierce* or from *tierce* to *quarte*. In the changes of engagements from one low line to the other, that is, from *septime* to *seconde*, or from *seconde* to *septime*, the point must pass over the opponent's blade. Both fencers cannot have the opposition in the engagement, one of the two is fatally uncovered, and it is dangerous to attempt to get the opposition by forcing on the opponent's blade; therefore the changes of engagements are very useful, as they allow one

to take the opposition in the other line without any effort.

Sometimes, when an adversary is preparing an attack, a change of engagement may oblige him to change his mind.

The Double Engagement—The double engagement is composed of two successive changes of engagement, rapidly done, the first very light, simply touching the blade, the second with opposition. It is only used in the high lines. It often allows opposition to be taken without forcing on the blade, and is very useful when advancing, as it renders a stop thrust (*coup d'arrêt*) very difficult. It may also disturb the adversary's plans. It requires light finger play

the hilt; they must be in continual contact with it.

When parrying, the hand must be placed as explained for each parry, but when attacking, feinting, or riposting, the hand must be in supination, that is, with the finger nails turned upwards, this position of the hand being much more favourable for finger play; there are but very few exceptions, which will be explained in their proper place.

The great advantage of finger play over arm or wrist work in fencing is that it gives considerably more quickness in the movements of the blade. With it the feints are more effective and the opponent's parries deceived more surely

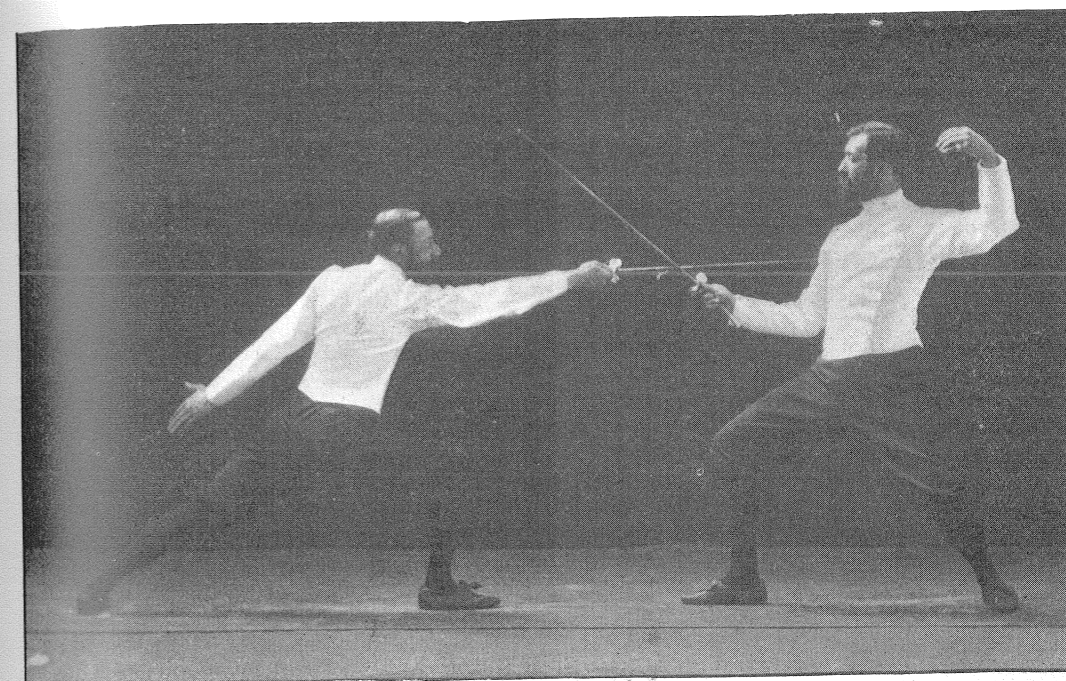


FIG. 4.—THE PARRY IN TIERCE.

to be well executed, and it is a very good exercise.

Finger Play (Doigté)—To have a good finger play is to be able to direct the point and move the blade in attacking, in parrying, and in executing all movements in fencing, with only the action of the fingers on the hilt.

The foil must be held mostly with the thumb and forefinger. These must act as a sort of pivot, the thumb giving the direction to the point, the three other fingers holding the hilt very lightly, giving momentary pressures when needed, either to move the blade properly in feints, attacks or ripostes, or to form the parries or "attacks on the blade," or to support any shock on it. It is a great mistake to hold the foil with force, but the fingers must never quit

and safely; the parries are more rapid and made with more precision; and if a parry is deceived by the antagonist, a second parry is more easily and quickly done; and ripostes are quicker and neater.

Simple Attacks—Attacks which are not preceded by a feint are called simple attacks. There are four simple attacks and they can be executed in each line. Their names are: the straight thrust (*coup droit*), the disengagement, the cut-over (*coupé*), and the counter-disengagement (*contre-dégagement*).

A fencer must bear in mind that as the thrust is delivered with the foil or sword, the hand holding that weapon must move first in every attack, however quick the stroke may be. When a very good fencer makes a very quick straight

thrust or a disengagement, the hand, foot and body all seem to move together at the same time, but, in fact, the hand begins the motion.

The Straight Thrust—This is the most simple of all the attacks. To make a straight thrust, straighten the arm, directing the point to the adversary's body in the line of engagement, and lunge. The direction must be given to the point with a pressure of the thumb while extending the arm. Some fencers direct the point first, placing the blade horizontally, and then straighten the arm; this is a mistake, because it involves loss of time, and the success of a straight thrust depends on quickness.

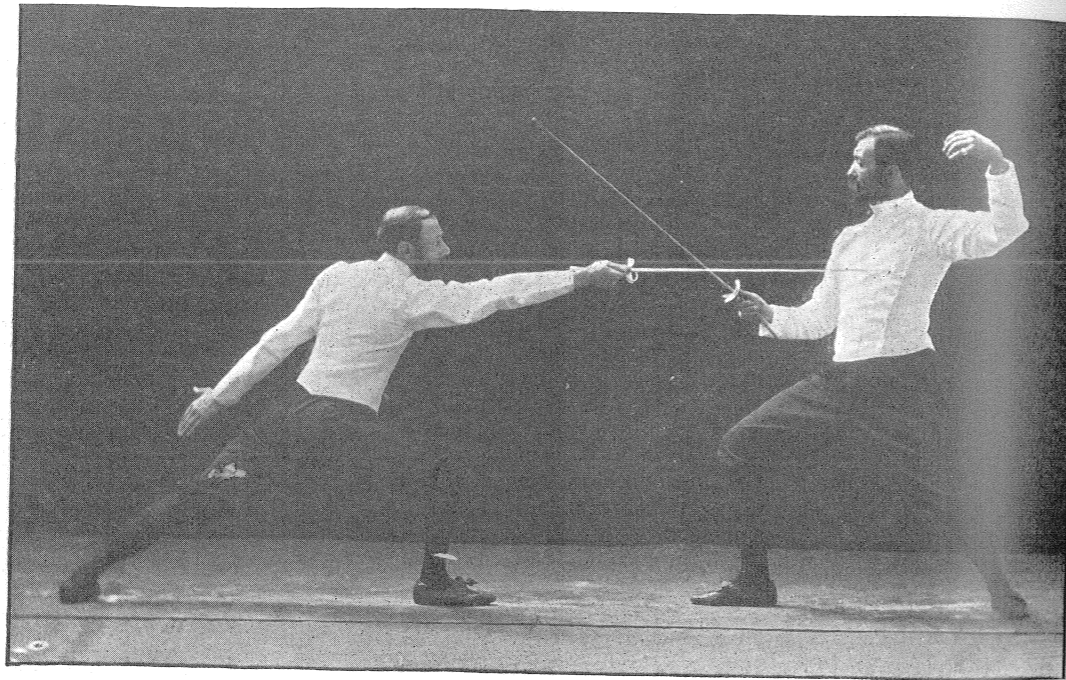


FIG. 5.—THE PARRY IN QUARTE.

The straight thrust can be made in each line with the fingers upwards or downwards, but a good direction is much more easily given to the point with the hand in supination. When engaged in tierce, if the opponent keeps his point too low, the straight thrust can be made thus: Place the fort of the blade on the feeble part of his, straighten the arm, and lunge, slightly forcing in the line, with the hand high, keeping opposition to the right.

The Disengagement (or Disengage)—To disengage is to quit the line in which the blades are placed and to thrust in another. In the high lines the disengage is made by passing the point under the opponent's hand; in the low lines, by passing it over the adversary's wrist.

When disengaging from the engagement in quarte into the upper line, pass the point under the antagonist's hand while straightening the arm, and turn the hand knuckles up, keeping it opposite the right shoulder, and thrust in tierce. The turning of the hand in supination, while disengaging, helps finger play considerably. The same for disengaging from tierce into the inside (or quarte) line, only with the hand slightly to the left.

It is a mistake to try, as some fencers do, to pass the point as close as possible to the opponent's blade, because then the straightening of the arm can only take place when the point has passed into the opposite line; this makes

two movements of one; it is absolutely necessary to extend the arm while disengaging and to pass the point round the antagonist's hand very closely, and, when disengaging into tierce, round the arm if possible.

To disengage from a high line into a low line, drop the point into the low line, on the corresponding side, while extending the arm, and lunge, and *vice versa* to disengage from a low line into a high line.

The Cut-over (Coupé)—When engaged in quarte, to cut-over into the upper line, raise the point by a movement of the thumb and forefinger, loosening the three other fingers, pass the blade over the adversary's, lower the point by a pressure of the last three fingers while straightening the arm, and lunge. The

same when engaged in tierce to cut-over into quarte. The coupés are not used in the low lines.

The Counter-Disengagement—The counter-disengagement eludes a change of engagement or double engagement; or, when preceded by a feint, it deceives a parry.

The counter-disengagement is very much like a disengagement in appearance, but as it cannot be done if the opponent does not move his blade first, *ipso facto* it is quite different. The disengage goes from one line to another; the counter-disengage comes back into the same line.

When engaged in quarte, to counter-disengage,

thus. From the engagement in tierce, to avoid the change of engagement, the instant the adversary's blade quits the engagement, drop the point into the lower line, and lunge. The same from the engagement in quarte, and thrust in the outside line.

In these two cases, although the thrust is not delivered in the line of engagement, the stroke is still called a counter-disengagement, and must not be mistaken for a disengage, as it is still made in the reverse way, following the opponent's blade.

How to protect oneself against the above Attacks with Simple Parries—

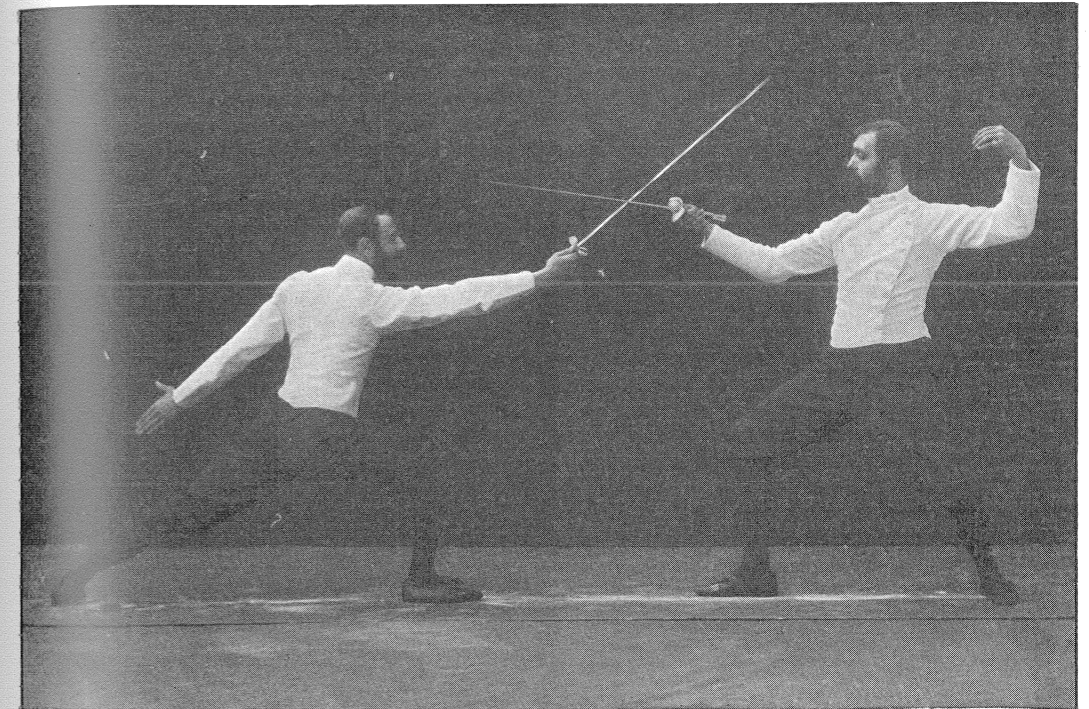


FIG. 6.—THE PARRY IN SEPTIME.

the instant the adversary quits the blade to change the engagement, let the point follow his blade, passing under his hand with a pressure of the thumb and forefinger, and lunge, thrusting in the inside line. The extension of the arm must take place while the point is passing under the hand. From the engagement in tierce, the counter-disengagement is the same, but in the reverse way.

The counter-disengage on a double engagement must take place on the second change, *i.e.*, when engaged in quarte, let the blade be touched by the other in tierce and avoid the second change by a counter-disengage in tierce. When in tierce, let the blade be touched in quarte and counter-disengage in quarte. Sometimes the counter-disengage may be abridged

Against a straight thrust that does not quit the blade, in whatever line the engagement may be, take the opposition. For instance, if engaged in quarte with the line open, and the adversary attacks with a straight thrust without quitting blades, raise the point slightly so as to take advantage of the fort of the blade on the feeble, and send the opponent's point out of the direction of the body by closing the line with a pressure of the fingers. The same in the other lines. Against a straight thrust with the blades not engaged, close the line with a smart beat, the fort of the blade on the feeble.

Against a disengage or a cut-over into the inside line, parry quarte, or septime (this last parry protecting the inside line as well as the lower line). Against a disengage or cut-over

into the upper line, parry tierce. Against a disengage into the lower line, parry septime; in the outside line, parry seconde.

Against a counter-disengage from the engagement in quarte into the inside line, parry quarte after the change of engagement: from the engagement of tierce into the upper line, parry tierce after the change of engagement. If the counter-disengagement is abridged and the thrust delivered in the outside line, parry seconde; in the lower line, parry septime.

Feints—A feint is a sham attack, or, rather, the threatening of an attack without lunging. Its object is to mislead the opponent, making him believe in a true attack, inducing him to form a parry which will be eluded by avoiding his blade, and thrusting in an open line. The feint takes the name of the simple attack it simulates.

Attacks made with one or more feints are called compound or composed attacks. Feints should be made with finger play and the extension of the arm, but great care must be taken not to straighten the arm with stiffness and not to move the shoulder forward, because then the finger play would become impossible. There must be no jerk in the extension of the arm.

When making a compound attack, the lunge must take place with the last movement. When making an attack with an advance, composed of one feint and the thrust, the step must be made rapidly with the feint and the lunge with the finale. When making an attack with an advance, composed of more than one feint, the step must be made with the first feint and the lunge with the finish; but as there should be no pause between the step and the lunge, their quickness must be moderated so as to accord with the movements of the blade, the step beginning with the first feint, and the lunge finishing with the finale.

When making composed attacks, it is most important to regulate one's speed by that of the opponent. Indeed, although a composed attack may be made with good judgment and well combined, if the feints are quicker or slower than the parries they are intended to deceive, the blades catch each other, and the attack cannot succeed.

Judgment is required to deceive parries; it is a mistake to rely on mere chance for the success of an attack; it may sometimes happen to be the right one, but very seldom; and generally causes what are called *parries by contraction*, and ugly fencing.

To foresee the opponent's parries is certainly not easy, but in the course of this article some advice will be given how to acquire judgment.

Some fencers very seldom engage the blades, and with others it is sometimes wiser to avoid joining blades. The reasons for so doing will be explained farther on; for the present it is simply useful to state the fact. In order to be

more easily understood, all the attacks that will be described, to deceive parries, will be said to start from an engagement, but in practice, when there is no junction of blades, the same attacks can be made to deceive the same parries.

Counter-Parries—There is no English word equivalent to the French *contre*, but the French word *contre* is generally used with an English orthography and transformed into counter.

Counters are circular parries in which the blade follows that of the opponent, and meets it again where the former engagement was, sending the point out of the direction of the body.

There are as many counters as there are simple parries, and they are called counter-quarte, counter-tierce, &c., according to the engagement from which they are made. A counter can be correct only when the opponent's attack is either a disengagement or a cut-over in the line opposite that of the engagement; e.g., from the engagement in quarte the counter-quarte can only be made against a disengage or a cut-over in the upper line (in tierce or sixte).

When engaged in quarte, to parry counter-quarte, the moment the adversary quits the blade to disengage into the upper line, let your blade follow his, and describe a circle with its point, passing under his hand or blade from left to right, thus bringing the blades in quarte again, and closing the line. The hand must not move while doing this; the thumb and forefinger must act as a pivot, slightly loosening the three other fingers at the first part of the movement, and tightening them at the finish to raise the point, and give a smart beat with the fort of the blade on the feeble of the adversary's.

The movement is the same against a cut-over.

When engaged in tierce, to parry counter-tierce, the moment the adversary quits the blade to disengage into the inside line, let your blade follow his and describe a circle with your point, passing under the hand from right to left, and close the line in tierce. The principles are the same as for counter-quarte.

The counter-tierce parry is not much used, and we do not recommend it; the parry of septime, as we have described it, is far superior, as it is much quicker (the point describing at least one-third less than a circle) and protects two lines, the lower and the inside lines.

When in seconde to parry counter-seconde, the moment the adversary quits the blade to disengage¹ into the lower line, let your blade follow his and describe a circle with your point, passing it over his hand from right to left, and bring the blades in seconde again, and close the line. Like the counter-quarte, it must be

¹ The disengagements, from one low line to the other, are made by passing the point over the wrist.

made with the forefinger and thumb, and finished with a pressure of all the fingers.

When in septime, to parry counter-septime, the moment the adversary quits the blade to disengage in the inside line, let the blade follow his and describe a circle with your point, passing it over his wrist from left to right, and close the line. The finger play is the same as for the other counters.

When the blades are not engaged, as often occurs, the counters are made in the same manner, and are named according to the line in which they are. For instance, when the point is directed high, and the blades are to the left of each other, that is, in the inside line, if the adversary attacks in the upper line with a simple disengagement or a cut-over, the circular parry is called counter-quarte. If the blades are in the upper line, and the attack made in the inside line, the circular parry is called counter-tierce. The same for the counters in the low lines.

Attacks on the Sword—An attack on the sword is intended to get the opponent's blade out of the way before making an attack at the body, to disarm him, to check his blade in a parry, to prevent him from timing, or to draw an attack.

The attacks on the blade are called: a pressure, a beat, a scrape, a twist disarmament, or a twist-and-thrust (pressions, battement, froissé, croisé, liement).

The *pressure* is the action of pressing on the blade in order to make an opening either for a direct attack or with the intention of deceiving a parry, &c.

The *beat* is a smart tap on the opponent's blade. Light beats are more advisable than heavy ones, but they must be done very suddenly and with finger play only; if they are done otherwise they are very easy to avoid. Their object is to get the opponent's blade slightly out of the way for a direct attack, or, when followed by a simple or compound attack, to check the blade and render the parry more difficult and slower.

The *scrape* (this is the nearest English word for the French *froissé*), is made only in the high lines and mostly in the upper line (tierce). It can only be used when the adversary keeps his point low; it is still more effective when his blade is horizontal and his arm straight.

It is meant either to disarm, or to send the other blade violently out of the line. It jars the hand considerably.

To execute a *scrape*, raise the point so as to place the fort of the blade against the feeble, the three last fingers loosened, and then with a vigorous pressure of the fingers, and especially of the thumb, and a three-quarter extension of the arm, bring the point violently down to the fort, near the hilt, sending the other blade away to the right, if in tierce, or to the left if in quarte. It must be quickly and suddenly done, otherwise

it would be very easily deceived. It is intended either to disarm or to open a line widely for a simple attack, or, less violently done, and followed by a composed attack, to deceive a parry.

The *twist disarmament* (*croisé*) is to send the opponent's blade violently from a high line into and out of a low line; like the scrape it can only be effected if the opponent's point is low.

The twist disarmament is executed thus: when engaged in quarte, raise the point so as to bring the fort of the blade against the feeble, loosening the three last fingers, pass the point over the adversary's wrist and violently bring the blades into seconde with a powerful pressure of the thumb and fingers, but mostly of the thumb, and with full extension of the arm; at the end bring the point slightly higher than in the parry of seconde.

When engaged in tierce, raise the point as above, and with the fort against the feeble, bring the blades violently into septime.

If this does not completely disarm a fencer, it will at least loosen his grasp and jar his hand. The first described is the more telling of the two.

The *twist and thrust* is very much like the above, but is not intended to disarm, and for that reason is not so violent. It is an attack at the body as well as at the blade, with a continuous movement bringing the blades from a high line into a low one, or from a low one into a high one with a lunge.

Like the *croisé*, it can only be attempted when the opponent keeps his point too low and is more easily executed when his arm is stretched out. It is delivered thus: place the fort of the blade against the feeble, and, if in quarte, pass the point over the opponent's hand and thrust in the outside line with the hand rather low and a strong opposition to the right. This is the stroke called the "Flanconnade."

The twist and thrusts from tierce to the lower line, and from seconde into the inside or quarte line are dangerous, and should not be resorted to as an attack, but may sometimes be used as a riposte.

From septime the twist and thrust is done by passing the point over the opponent's wrist and thrusting in the upper line, with opposition to the right. This is often used as a riposte after the parry of septime.

Attacks on the sword can be used after changes of engagement or double engagements. For instance, if in quarte, the opponent keeping his point too low, and seeming to be ready to straighten his arm with the intention of snatching a hit the moment you move, change the engagement, placing the fort of your blade on the feeble of his, and make a scrape, etc.

How to deceive or avoid Attacks on the Sword.—The pressure, the beat, and the scrape are deceived by disengaging into the other line. The twist disarmament from quarte to seconde is deceived by a disengage into the

be slightly loosened and the direction must be given to the point by a pressure of the thumb. The arm must not be straightened with a jerk, but more or less extended with suppleness according to distance.

Ripostes are of three kinds; direct, with a change of line or feints, and with a pause (in French—*à temps perdu*).

The direct riposte is delivered in the same line in which the parry has been effected.

There are two kinds of direct ripostes: the riposte quitting the blade, which is the best and the quickest; and the riposte by opposition or without quitting the blade (*riposte d'opposition*).

The direct riposte should reach the opponent while he is on the lunge; for that reason the right foot must not move forward, and sometimes the antagonist is so close that a complete extension of the arm is not needed.

After the parry in quarte¹, to deliver the direct riposte quitting blades (this riposte is called in French with happy onomatopœia, *riposte du tac-au-tac*): immediately after the click of the parry, bring the point down, in the direction of the opponent's body, with a pressure of the thumb on the hilt, turning the finger nails upwards, and straighten the arm more or less according to the distance and size of the fencer. In this riposte the point must describe a slight curve on the right so as to avoid the antagonist's hand. It is a great mistake to raise the hand higher than the shoulder while riposting, as some masters teach it, because the opponent being on the lunge, has his body low and slanted, and the raising of the hand makes the fencer who is riposting miss his aim. After the parry in quarte, if the adversary presses on the blade, so that the blades cannot quit each other lower the point and turn the finger nails upwards simultaneously, and advance the hand slightly higher than in the previous riposte, keeping a good opposition to the left.

After the parry in tierce, to deliver the direct riposte quitting blades: lower the point with a pressure of the thumb, turning the finger nails upwards, and extend the arm. In this riposte the hand must be slightly higher than in the riposte after quarte, as the stroke passes over the antagonist's arm or blade. The riposte, without quitting blades (by opposition), is made in the same manner, only with a stronger opposition to the right.

After the parry in seconde, to give the direct riposte, quitting blades or by opposition: loosen the three last fingers so as to bring the point into the direction of the opponent's body as if your blade sprang off his, keeping a strong opposition to the right.

After the parry in septime, to riposte in the direct line: drop the point immediately, as if

¹ When parrying quarte or tierce, as has been said before, the point must be on a level with the eye and sometimes still higher.

your blade sprang off the other (loosening the fingers slightly) in order to clear the opponent's hand, and direct the point to his body, with a delicate pressure of all the fingers bringing the blade horizontal; if necessary, the hand must be slightly lowered, but never lower than the point.

How to Protect Oneself against the above Ripostes—When parrying a riposte the attacker should recover the guard. Unless he intends to give a counter-riposte (which will be described further on), to do this in most cases he may remain on the lunge, simply drawing his body slightly backward (*retraite de corps*) to help the parry.

Against the direct riposte, quitting blades after quarte: when remaining on the lunge, parry quarte with the hand higher than when on guard, the point very high, the blade almost vertical, and the arm half bent. When recovering the guard, parry quarte in the usual manner.

Against the riposte, without quitting blades after quarte: if the adversary presses heavily on the blade, trying to force the riposte in, notwithstanding the parry, raise the point quickly, the blade vertical, and bring the hand nearer to the body, bending the arm, and parry quarte with the fort of the blade against the feeble of his. Sometimes, when a fencer has parried with much force and weighs heavily on the blade when riposting, the best method is to yield completely, so as to give no support whatever to his blade; then the riposte is sure to miss the body, passing away from it.

Against the direct riposte after tierce; raise the point, bring the hand near the shoulder, bending the arm, and parry tierce; or parry the reverse counter in quarte while recovering. The last is rather slow, and with a quick fencer may not meet the blade in time to parry.

Against the direct riposte after seconde; yield the point completely to the left, lower the hand on the right side of the opponent's blade, raising the point, and take the position of quarte with opposition to the left. This parry is the same as the one against the twist and thrust (*flanconnade*) from the engagement in quarte.

Against the direct riposte from septime: parry septime or seconde while recovering, or parry quarte with the hand rather lower than in the usual quarte parry.

Ripostes changing Lines or with Feints, and how to Protect Oneself against them—These ripostes are used to elude or deceive one or more parries; judgment is required to make them with success, because the fencer must foresee the parry his antagonist intends making.

Ripostes, changing lines or with feints are very numerous, but the principal ones are: with a disengage, a cut-over, a twist-and-thrust, a one-two, a cut-over and disengage or a double. There are as many composed ripostes as there

are composed attacks, but those above named are the only practical ones, the others being dangerous. When delivering a riposte with a feint, the arm must not be extended with the feint, as when attacking, because the opponent is on the lunge and therefore very close, and it would be impossible to pass the point properly under or over his hand. Sometimes, when the attacker recovers to make his parry, a half lunge is necessary, with the finale of the riposte, to be able to reach him.

After the parry in quarte: to deceive quarte made with the hand high, riposte with a disengage into the lower line, the finger-nails turned upwards, without raising the hand at all. This riposte is very much like the direct riposte quitting blades and is almost as rapid.

Against this riposte: parry septime or seconde, or to prevent it from being made, parry quarte with the hand lower.

To deceive the parry in quarte, made with the hand neither high nor low, disengage into the upper line. This requires good finger play, and must be done in the following manner: immediately after the parry, loosen the fingers (but keep them touching the hilt), and turn the finger-nails upwards. While this is being done, the point must pass under the opponent's hand or forearm. Then raise the point into the upper line with a light pressure of all the fingers, the upper part of the wrist slightly convexed.

While passing the point from quarte to the upper line, great care must be taken not to raise or advance the hand, and the arm must be extended only when the point is in the upper line, and opposition taken on the right.

To elude quarte made with the hand very low, riposte with a cut-over thus. Raise the point on the left, the hand slightly backwards towards the left breast, loosening the three last fingers so as to be able to pass your blade over the antagonist's point. Then lower your point into the upper line with a pressure of all the fingers, mostly of the thumb, finger-nails turned upwards.

Against ripostes with a disengage or a cut-over into the upper line: parry quarte and tierce, or parry counter-quarte, or, if the riposte has been foreseen, parry simply tierce.

To deceive septime quickly done, riposte with a counter-disengage.

Against this riposte, parry septime and seconde.

When the opponent takes a marked opposition to his left while attacking, or when, immediately the parry in quarte is made, he presses strongly on your blade to avoid a direct riposte, the riposte with a twist and thrust can be successfully made. But while delivering this riposte the hand must be kept on the left, and not on the right as when attacking, for the following reason. When attacking with a twist and thrust the opponent's point is in front of

you, and it is necessary to push it away with an opposition to the right so as not to lunge against it. When riposting with a twist and thrust, the opponent is on the lunge and his point has been warded off to the left by the parry in quarte, therefore the opposition to the right would bring the point on the fencer's body.

Against this riposte yield the blade, turn the finger nails downwards, and take opposition in seconde.

To deceive tierce, riposte with a one-two, taking care not to move the hand forward or backwards with the feint.

Against this riposte, parry quarte on the finale. After the parry in tierce, to deceive tierce, riposte with a disengagement either into the inside or quarte line, or into the outside line. The latter is very successful against fencers who try to avoid the direct riposte by turning their body sideways and stooping forwards. It must then be directed at the ribs behind the elbow, but close to it, with the hand placed rather low and to the left, with the thumb uppermost.

Against the riposte with a disengage into the inside line, parry quarte; into the outside line, parry seconde or septime.

To deceive quarte or seconde, riposte with a one-two.

Against this riposte, parry quarte and tierce, or tierce only on the finale or the opposite counter.

After the parry in seconde, to deceive the quarte parry (as described against the direct riposte in seconde), riposte with a disengage into tierce line, turning the finger nails upwards; for this disengagement, the movement of the point must be a little wider, in order to pass round the opponent's arm without drawing your hand back. Against this riposte parry tierce.

After the Parry in Septime—When the opponent has attacked with his hand rather low, riposte with a twist and thrust, named in French *septime enveloppée*. To deliver this riposte, after the parry in septime, pass the point over the opponent's arm, without quitting blades into the upper line, keeping the hand high and on the right, finger nails turned upwards. It is a very telling riposte.

Against this riposte, raise the point very high, bend the arm, bringing the hand towards the right shoulder, and parry tierce.

To deceive the parry in quarte, riposte with a feint in the lower line and disengage into the upper line.

Against this riposte, parry quarte and tierce, or simply tierce on the finale.

To deceive the parry in septime, feint in the lower line and counter-disengage. This resembles a double disengagement.

Ripostes with a Pause—These ripostes are named in French "*ripostes à temps perdu*"; they are preceded by a pause, quitting blades,