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EDITED BY

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*FENCING, BOXING, WRESTLING*

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# FENCING

BY

WALTER H. POLLOCK, F. C. GROVE, AND  
CAMILLE PREVOST, MAÎTRE D'ARMES

*WITH A COMPLETE BIBLIOGRAPHY OF THE ART  
BY EGERTON CASTLE, M.A., F.S.A.*

# BOXING

BY

E. B. MICHELL

# WRESTLING

BY

WALTER ARMSTRONG



*WITH ILLUSTRATIONS FROM INSTANTANEOUS PHOTOGRAPHS*

LONDON  
LONGMANS, GREEN, AND CO.  
1889

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## *DEDICATION*

*TO*

*H.R.H. THE PRINCE OF WALES.*

BADMINTON : *October, 1889.*

HAVING received permission to dedicate these volumes, the BADMINTON LIBRARY of SPORTS and PASTIMES, to HIS ROYAL HIGHNESS THE PRINCE OF WALES, I do so feeling that I am dedicating them to one of the best and keenest sportsmen of our time. I can say, from personal observation, that there is no man who can extricate himself from a bustling and pushing crowd of horsemen, when a fox breaks covert, more dexterously and quickly than His Royal Highness; and that when hounds run hard over a big country, no man can take a line of his own and live with them better. Also, when the wind has been blowing hard, often have I seen His Royal Highness knocking over driven grouse and partridges and high-rocketing pheasants in first-rate



workmanlike style. He is held to be a good yachtsman, and as Commodore of the Royal Yacht Squadron is looked up to by those who love that pleasant and exhilarating pastime. His encouragement of racing is well known, and his attendance at the University, Public School, and other important Matches testifies to his being, like most English gentlemen, fond of all manly sports. I consider it a great privilege to be allowed to dedicate these volumes to so eminent a sportsman as His Royal Highness the Prince of Wales, and I do so with sincere feelings of respect and esteem and loyal devotion.

BEAUFORT.



BADMINTON.

## P R E F A C E.

A FEW LINES only are necessary to explain the object with which these volumes are put forth. There is no modern encyclopædia to which the inexperienced man, who seeks guidance in the practice of the various British Sports and Pastimes, can turn for information. Some books there are on Hunting, some on Racing, some on Lawn Tennis, some on Fishing, and so on ; but one Library, or succession of volumes, which treats of the Sports and Pastimes indulged in by Englishmen—and women—is wanting. The Badminton Library is offered to supply the want. Of the imperfections which must be found in the execution of such a design we are

conscious. Experts often differ. But this we may say, that those who are seeking for knowledge on any of the subjects dealt with will find the results of many years' experience written by men who are in every case adepts at the Sport or Pastime of which they write. It is to point the way to success to those who are ignorant of the sciences they aspire to master, and who have no friend to help or coach them, that these volumes are written.

To those who have worked hard to place simply and clearly before the reader that which he will find within, the best thanks of the Editor are due. That it has been no slight labour to supervise all that has been written he must acknowledge ; but it has been a labour of love, and very much lightened by the courtesy of the Publisher, by the unflinching, indefatigable assistance of the Sub-Editor, and by the intelligent and able arrangement of each subject by the various writers, who are so thoroughly masters of the subjects of which they treat. The reward we all hope to reap is that our work may prove useful to this and future generations.

THE EDITOR.

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# FENCING.

BY

W. H. POLLOCK, F. C. GROVE, AND CAMILLE PREVOST.



# FENCING.

## INTRODUCTION.

BY F. C. GROVE.

THE art of giving without receiving has been studied for a very considerable time ; but, though those who devoted themselves to it had every possible reason for endeavouring to improve it, to develop its true principles, to bring it to perfection so far as might be—were in fact stimulated by the strongest and most enlightened form of self-interest, that which urges a man to take his enemy's life and preserve his own—but very little progress was made for a long period, and the 'noble science,' as it was very early called, remained in a terribly imperfect state, hindered and encumbered by infinite pedantry and nonsense, and taught by pragmatistical and very foolish Masters of Fence to pupils who were content to follow egregiously wrong systems although skill in disposing of an adversary was literally a matter of most vital concern to them. It might be thought that truth at the sword's point would soon penetrate, but such was far from being the case.

To show clearly how tardy was the development of fencing, and how singularly wrong were the methods followed in what was of the highest importance to all who were or aspired to be gentle-

men, in the old-fashioned sense of the word, we must reverse the usual process and begin at the end of our story. Let us, then, take fencing as it is now taught and practised, and suppose that some man accustomed to various forms of athletic exercise, but totally ignorant of fencing and its history, sees for the first time an accomplished French swordsman place himself 'en garde.' He will very likely perceive that the attitude is obviously the right one, so far as anything can be said to be perfect in a world in which methods of destruction are always being improved. The combatant's sword-arm is free as can be for any thrust or parry he may wish to execute. He is perfectly firm on his feet, and at the same time can advance or retire with ease, while the body is no more exposed than is necessary for a steady balance. The hand and sword are in the position which is best for attack, and at the same time for defending the vital parts. After admiring the really admirable attitude of the swordsman, the unlearned observer will probably think that it is clearly the right one, and the only right one ; that it must have been hit upon without very much trouble, and that, whatever the complexities of lunges, parries, ripostes, &c. may have been, the fittest way of facing an adversary must soon have been discovered by those who devoted themselves to the art of fence.

Well ; it took them about two centuries and three-quarters to find it out. Men began to ponder in Italy on the best way of encountering an 'opposite' who could thrust as well as slash in the first half of the sixteenth century, and when the position which is now adopted by all the best swordsmen was finally decided upon, the present century was at least a quarter sped ; some would fix the date a good deal later.

The layman would thus be very considerably in error ; but nevertheless his mistake would be a most pardonable one. The position now taken by the fencer when he throws himself

on guard seems so certainly the right one, and, if we may use the expression, the natural one, that it appears difficult to understand why it took so long to find it out ; and, if this be thought an over-bold expression of opinion and a hasty condemnation of the great masters, we may quote, in support of it, the authority of one who was well versed in the old literature of the schools, and who ranked high amongst the quickest fencers that even Paris ever saw, enjoying a considerable reputation in what we may call the Bertrand period, when skill was carried as far as it has ever been, before or since.

In that inimitable book, 'Les Secrets de l'Epée,' the Baron de Bazancourt describes himself as seeking to show a totally untutored man how to face the foe in real or mimic fight. 'My dear C——,' he says, 'you have never taken to fencing, I think—will you kindly allow me to use you as an exponent?' 'With pleasure,' answers the other, adding, naturally enough, that he will be very awkward. 'For a few minutes, perhaps,' replies the Baron ; 'that is the common fate, and none can escape it. Now place yourself *on guard*. This expression alone tells you what you have to strive for—to be on guard—that is, to be equally ready for attack and defence. Bend the haunches (forgive an expression which is perhaps incorrect, but expresses my meaning with clearness); sink the body a little. (*Asseyez-vous sur vous-même!*) The right arm must be half stretched out. . . . With this position the sword can pass through all the lines it has to guard.

'I advance on you. To retreat, and at the same time keep your proper distance, you have only to step back with the left foot, and let the right follow immediately. To advance is the same thing reversed : the right foot advances, the left follows.

'Bravo ! you are moving like a fencing-master [some pardonable exaggeration here]. Take care to keep the legs bent

and the body steadily balanced, equally ready for attack and defence. . . . Are you tired ?'

'No.'

'So much the better ; it shows that your attitude is the right one, that none of the muscles are cramped, and that it does not paralyse you in any movement. Such is defence.' After this Bazancourt goes on to explain, in like simple manner, the principal attacks of the fencer, and winds up by saying, 'One last word ; why have this position and these movements been chosen ? Because they are natural and instinctive.'

He certainly seems right in so far as such words can be applied to the use of the sword ; but it is strange that people should have laboured for two hundred and seventy-five years before they learnt to rely on 'natural and instinctive' movements. How these years were for the most part misspent, and how by a remarkably slow process of evolution the right method was reached at last, we shall endeavour to tell : but our chronicle must be a brief one, as this is a practical Manual of Fencing, not a History of the Art of Fence.

It has been said with perfect justice by Mr. Egerton Castle in his well-known work,<sup>1</sup> by far the best which exists on the subject, indeed the only real history of fencing there is, that, strange as it may seem, fencing resulted from the introduction of fire-arms. The Barons of old, who are usually referred to in no very complimentary way, but from whom nevertheless everyone would fain think himself descended, cultivated precision with the lance, but when fighting with the sword they had little need for anything but strength. Their hand-to-hand combats must in one respect have resembled what in the great days of prize-fighting was known as a real slogging match. Covered with

<sup>1</sup> *Schools and Masters of Fence from the Middle Ages to the Eighteenth Century, with a Sketch of the Development of the Art of Fencing with the Rapier and the Small Sword* : by Egerton Castle, M.A., Con Brevetto di Nomina a Maestro di Scherma ; London : George Bell and Sons.

plate-armour, and often with a shield to boot, they had no need to think of not exposing the body unnecessarily, or of protecting it with the sword. They hacked away at each other vigorously until a joint was pierced, weak armour cut through, or until one succumbed from sheer exhaustion. As, however, armour by degrees fell into disuse, and as duels very much resembling modern duels gradually took the place of the tremendous battle on horse or on foot in which the knights delighted, it grew more and more incumbent on those who had any self-respect to acquire what they at first despised and left to men of low degree, skill in the use of the sword ; until in time it became as necessary for a gentleman to fence as it is now for a man to ride or shoot : indeed, there was far more need for fencing than there can be for riding and shooting, because these do not preserve from sudden death, whereas it was fervently hoped, not without reason, that fencing might.

Dexterity in the use of the sword—as distinguished from mere hacking and hewing—which thus became so important, originated with the sword-and-buckler men who, bearing only the latter for defence, and not being clad in armour of proof, had need to be deft with their weapons. In time gentlemen had to imitate their vulgar skill, and although at first skill in fencing was despised, not only in England, but also, strangely enough, in France, it gradually became apparent that a gentleman would do well to gain proficiency with the sword, unless he was willing to be killed by the first bully he met, or to fall in any sudden quarrel. It is needless to say, however, that he soon changed the weapon of his humbler fellow-creature. As schools of fence grew to be the resort of men of gentle blood, the cutting sword, derived from the knight's ponderous weapon, was discarded for the rapier, which, we would here remark, must never be confounded with the small-sword of later days. The error is a very common one, at least in England, and, when



there is a public exhibition of fencing, an assault with rapiers is very frequently announced. This is entirely wrong, being, as lawyers would say, a frightful misnomer. The rapier, which was used by many generations of fighting men before the small-sword was heard of, was essentially a cut-and-thrust weapon, having a long narrow blade, often double-edged. As it remained in use during so many generations, there is hardly any need to say that its length and size varied considerably at different times. One of us has handled in an Italian collection a beautifully mounted rapier, so long that it was hard to understand how any ordinary man could wield it, or how any man under seven feet and a half could even draw it. The practical good sense of duellists, however, discarded this absurdity after awhile, and the rapier, reduced to reasonable proportions, became a very useful and formidable weapon. It was not so deadly as its successor the small-sword, and could not be handled with anything like the same precision ; but for a considerable period it was found quite good enough for all ordinary purposes. Probably, if a duellist of the day could be revived, he would say that rapier fights very often ended in the death of one of the combatants, and what more, after all, could be required ? We need hardly inform our readers that for weapons of this kind were devised those exquisitely beautiful hilts which are at the present day the glory and delight of the collector of arms.

To the Italians and the Spaniards belongs the honour of having been first pre-eminent in rapier practice, and both had schools of arms of high repute ; but the latter, following an utterly irrational system, most deservedly lost after a time the reputation they had gained, and the principal fact now remembered in connection with their schools is that one of their famous teachers produced the most elaborate, and quite the most ridiculous, treatise on fencing ever written, which, we may

observe, is saying a great deal. In Italy the case was different, as there was after long time progress, though very slow progress. The method, if method it can be called, of the early Italian swordsmen was a very bad one ; but this is not at all astonishing, as the use of the pointed sword was a totally new art, which had to be learnt. Considering, however, the vital importance of fencing in those days, indeed its necessity for gentlemen and, we may add, for others who wished to preserve a whole skin, it does seem surprising that a vicious system should have lasted so long, and that progress should have been so slow. In our own days we have seen what excellence may result where there are strong reasons of expediency for being handy with one particular weapon. Some citizens of the Great Republic have found it highly advisable to be good revolver shots, and in consequence a quickness and precision in firing have been attained in parts of America which seem miraculous to those Europeans who have been lucky enough to witness and survive an exhibition of skill. With the primitive fencers, however, the pressing need for the sword did not lead to anything like effective use of it, and though the early Italian fencers may have been formidable from constant practice, and may have mastered some dangerous tricks, their method remained, even after there had been ample time for developing it, a singularly bad one, altogether opposed in many respects to the true art of swordsmanship as now understood, which we may observe is, in theory, so perfectly simple that men may be pardoned for agreeing with the Baron de Bazancourt, and for wondering greatly when they learn what a long time has been taken to evolve it : but it is always dangerous to judge early students by the light of after-acquired knowledge.

It must also of course be borne in mind that the Italian swordsmen fought at first with sword and buckler, and afterwards with sword and dagger, and that the use of the former weapons necessitated an attitude differing somewhat consider-

ably from that now assumed. With the dagger, however, the best position was not, or rather should not have been, of so different a character. The principal use of the weapon must have been for parrying thrusts directed to the left, and for use at close quarters. To attack left-handed with the dagger a man who held a sword in his right hand would be to court death ; and we can hardly suppose that the old masters of fence ever practised, or even counselled, such attacks in actual combat, though they may have described them in their books, in which they certainly seem to have described every attitude and movement possible except the right ones. But it is difficult to believe that all the antics they spoke of, and set forth in picture, were meant for serious and practical combatants. They probably inserted a large amount of superfluous matter to give an imposing appearance to their works, and to fill pupils with amazement and admiration at the Maestro di Scherma's knowledge ; and in this respect the usage of the old masters has unfortunately not been so much departed from as might be wished in later days. There was also another and a more creditable reason why the old teachers should set forth for their pupils' benefit various strange gymnastics. They had to teach men, not merely how to wield the sword in a regular combat, but also how to defend themselves against a sudden attack, or in *la rixe*. For this purpose tricks and antics, if practised till they became almost instinctive, might be very valuable.

Of books to tell us how the old swordsmen were trained to fight, either in sudden brawl or with all ceremony on the field of honour, there are many, though the earliest have disappeared. The works of Jayme Pona de Majorca, published, or said to have been published, at Perpignan ; of Pedro de la Torre ; of Pietro Moncio, published in 1509 ; and Francisco Roman, published in 1532, are not now to be found, and some doubt has been felt as to their ever having existed ; but, on the whole, it

seems most probable that these were real books, though now beyond even the book-hunter's ken. The earliest works at present extant are those of Antonio Manciolino, which appeared in 1531, and of Achille Marozzo, which was produced at Modena and Venice in 1536. The latter writer had apparently a great reputation as a fencing-master, and several editions of his work appeared; but it had nothing like the value of that of Camillo Agrippa, published at Rome in 1553, or of Giacomo de' Grassi, which saw the light seventeen years later at Venice. The first of these was an amateur—that is to say, fencing was not his sole or main pursuit—and it is therefore to an amateur or quasi-amateur that belongs the honour of having first made an important step in the use of the rapier. The Schoolmen calculated how many angels could dance on the point of a needle, and Agrippa first discerned the vast capacity for homicide which lay in the point of a sword, and how many souls could be rapidly released from the bondage of the flesh, if puncturing, rather than slashing, was resorted to. Grassi saw the value of the point quite as clearly as his predecessor, and bade fighters rely upon it for straightforward attacks. In all probability both writers utilised largely the unwritten lore of the schools, which, however, they were certainly the first to put into a clear and definite form, thus laying the foundation of modern fencing; but it must be said that the superstructure took a considerable time to raise.

It was to the knowledge of the value of the point which was first insisted on in their published works by these two accomplished swordsmen that the Italians owed their skill and reputation as fencers. In many respects their system was absurd; and, though it may seem easy to speak thus in 1889, the condemnation will hardly appear excessive when it is known that they persisted in making passes to both sides—i.e. in skipping about first to one side and then to the other—long after

Agrippa had taught that, generally speaking, it was best to keep the right foot forward. He and Grassi were succeeded by Viggiani, whose book '*Lo Schermo*' appeared at Venice in 1575. In one respect he made, and almost literally, a real step. His '*punta sopra mano*,' as described by him, and as illustrated afterwards by his imitator, Meyer, was certainly a direct ancestor of the *développement* of the French fencers, and, though far from being so near an approach to the true attack as that which Capo Ferro showed forty years later, indicated the right movement. Viggiani, we should observe, was really a contemporary of Agrippa and Grassi, as his book was finished fifteen years before it was published ; but in this case, as in others, credit must be given to those who have first made themselves known to the world. Of these three writers, Agrippa was certainly, on the whole, the most original ; to him, in the first place, but to the other two not a little, belongs the credit of having insisted on the use of the point. In this respect they were enlightened swordsmen, and it was the knowledge of the use of the point instilled by these writers and acquired in the schools of fence of Italy which made the Italian fencers so formidable and famous throughout Europe. The English continued to hack and hew one another in a barbarous, brutal, but withal somewhat jolly fashion. The Spaniards were slaves to a senseless pedantry, and obeyed a set of elaborate rules which had as much to do with fencing as they had with astronomy. Even the French made little progress at first ; but the Italian method had one cardinal merit, and Italian teachers were for long the best. It seems strange indeed that, having comparatively early got so far, they did not, during many years, get any further, but continued for generations to teach a variety of wild and senseless movements, unable, after having made a great advance, to free themselves any more from the thralldom of tradition.

The next work of any importance by an Italian was Vincentio Saviolo's 'Practise,' published in London in 1595. Saviolo, like others of his countrymen in the sixteenth century, and like Angelo in the eighteenth, came over to instruct the barbarians—i.e. Englishmen—in the art of fence ; and he seems to have been much patronised by men of high degree ; but with humbler people he fared very ill, having been, according to the amusing narrative of George Silver, to be referred to later on, insulted and thrashed by English masters of defence. His book was no great advance on those which had preceded it, but is a valuable compendium of all relating to the art as then understood, and was certainly quite good enough for Englishmen, who had everything to learn, and who, save in the ranks of the nobility, showed a marked distaste for rapier play, which has never altogether died away. It is not a little remarkable that the only two original works of any note in the English language on fencing should have been written by Italians. Next in order of time to Saviolo came Docciolini, whose book was published at Florence, and Fabris of Bologna, who brought out his very stately work under the august patronage of Christian IV. of Denmark. It had merit, but merit hardly proportioned to its size and grandeur and it may be said that no special advance was made in the art of using the sword from the time when Viggiani foreshadowed the lunge in his 'punta sopra mano,' until Nicoletto Giganti taught at Venice and Ridolfo Capo Ferro at Siena. Whether one learnt from the other, or from report of the other's teaching, it is impossible to say ; but both explained and drew for their fortunate, and we doubt not enraptured, pupils the lunge, very nearly as now taught and delivered. It is curious to see, however, what deadly error there was when one truth had at last been reached. Fencers who have not read Mr. Castle's or Capo Ferro's work will shudder to learn that he bids the combatant to keep his eye on the adversary's blade, so as to see its move-

ments and determine what he had better do. Nothing could be more purely vicious. This is precisely what the modern *maître d'armes* most emphatically and most justly tells his pupil not to do on the first attack. Where there is great disparity of skill, the better fencer, infinitely quicker than the other, may parry by the eye ; but in ordinary contests no course can be followed at the outset more likely to ensure defeat on the ground or in the *salle d'armes*.

With these two distinguished writers and masters of the sword fencing may be said to have culminated in Italy. Men continued to cultivate it with great vigour : there were teachers of renown and others of less note. Three works of some value appeared during the century ; but, if the art did not sensibly decline, it made no progress in the hands of Italians, and by degrees the swordsmen of the Peninsula lost their prominent position, ceased to be looked upon as the first in Europe, and had to give place to the *maîtres d'armes* of France. During the latter part of the sixteenth century the French were really dependent on the Italians for instruction in the sword. The treatise of St. Didier, published in 1573, was entirely taken from Italian sources ; but in the first half of the seventeenth century Ducoudray flourished, who, if he has been wrongly credited with the invention of the lunge, probably made attack more formidable ; and, in 1653, Besnard of Rennes brought out a work which showed that, after carefully studying the Italian method, the French masters had improved on it. One thing he and his contemporaries saw very clearly which was never comprehended by the Italians, who, zealous as they were, and clever as they were, do sometimes remind one of Charles Lamb's Chinamen who burnt down their houses to eat roast pig. The maestri would have no purely defensive movements with the sword. Every parry must also be a thrust. The Frenchmen perceived what the quick-witted

Italians ought to have perceived before, that, generally speaking, trying to do two things at once was a mistake ; separated the defensive from the offensive movements, and indicated faintly what was long afterwards developed into the '*riposte de pied ferme*,' perhaps the most deadly of all thrusts with the sword. In other ways improvements on the Italian methods were indicated by Besnard, who was followed in 1670 by De la Touche, whose name seems almost as appropriate as that of Gatechair did in our own time, by De Liancourt in 1686 and by Labat in 1690, 1696, and 1701. When the latter wrote the French schools were supreme. The Italians had had their day. They had practised fencing with fervour, written about it with eloquence, and illustrated it with great beauty. But now they were completely distanced by their ultramontane brethren, who, if they had advanced slowly, had continued to advance, and who, at the end of the seventeenth century, had learnt to rely entirely on the point. The illustrations of Labat show very clearly what fencing was at this time. Some of the movements resembled those of a swordsman of the latter part of the last century or the beginning of this; but the Italian waltzing was not yet altogether abandoned, and the left hand played a large part in the encounter, sometimes parrying, sometimes grasping the adversary's sword. One of Labat's illustrations represents a fencer apparently wresting the sword from the other's grasp with his left; and we may here observe that the practice of using the left thus—which, of course, prevailed in the days of the earlier swordsmen—quite explains, as Mr. Castle points out, the fight in '*Hamlet*,' which has puzzled so many people. In struggling at close quarters, one combatant might succeed in wrenching his adversary's sword from his hand, but lose his own weapon at the same moment. One of us once saw a sailor of extraordinary strength seize a cutlass close to the hilt, where the edge is blunt, and break it short off. In fencing the use of the



left hand gradually disappeared ; but it is not a little curious that, after enjoying a long period of repose, it should again, in every sense, have come to the front. In a comparatively recent duel one of the combatants parried with his left hand and killed his antagonist. There were peculiar circumstances in the case which made his conduct perfectly fair, but the question naturally arose whether the use of the left hand is permissible. There was apparently no body which could give a formal decision ; but we believe that the general opinion of French fencers was that parrying with the left hand is strictly forbidden, alike in the mimic and real combat.

At the beginning of the eighteenth century the edge was, as has just been said, practically discarded for the point, and a weapon much resembling the present *épée de combat* was used ; but albeit French masters of fence were incontestably the first in Europe, they did not, after having made a marked advance, improve their art so much as might have been expected ; nothing like modern fencing—that is, fencing as it has prevailed from the days of Bertrand's fame to our own time—was approached. One reason which may partly account for this slow progress when the art had such intense interest for the best society will be presently stated. Books were published, but they had no very great value, the only one of importance being that of Danet, which appeared in 1766. Though somewhat pedantic, he wrote sensibly about his art : but unfortunately he was too slow in addressing the world, and allowed himself to be anticipated by one who spoke from amidst the outer barbarians, though he was not of them. Before Danet published, Angelo had dared to bring forth, in London, of all places in the world, his magnificent work, which, whatever the true skill of the author as a swordsman may have been, was undoubtedly a complete and admirable exposition of the art of fencing as it then existed, showing

perfectly the system which the French fencing-masters had developed from the complex rapier play of the Italian masters. Before, however, speaking of this grandiose volume, it is necessary to glance at the history of fencing in other countries than Italy and France, and also to describe briefly the methods of attack and defence which gradually led to small-sword play.

Respecting the history of fencing, i.e., rapier and small-sword play, in Germany and Spain, there is little to be said of interest to any, save those who wish to make themselves exhaustively acquainted with the history of the sword. The Germans had a mighty corporation, with all sorts of exclusive rights and privileges ; but, like some of those families which had the monopoly of the executioner's office, they do not seem to have attained any great excellence in their work, though undoubtedly they succeeded in killing somehow or other. They began to write about swordsmanship very early ; but it would be difficult to name any German writer who attained a reputation approaching that of Marozzo, Agrippa, Grassi, Viggiani, Capo Ferro, Marcelli, Liancourt, Labat, or Angelo. Indeed, the best works in the German language were translations, and though there were schools of arms in Germany, there do not seem to have been any in which skill in rapier play was acquired, as it was in those of Italy or France. As the Germans then were, when using the rapier, nothing but followers of the swordsmen of these two countries, it is not necessary to make any mention of German manuals of the art of fence. It would be something like writing about English violinists. In Spain the case was different : the Spaniards had at first, as has been said, a reputation equal to that of the Italians, and were thought to be great masters of the refined and mystic art of wielding the rapier, and their schools were sought by gentlemen desirous of completing an education lamentably deficient in one respect. But while the Italian

maestri long preserved their glory, the Spaniards soon succeeded in losing their early renown. The most practical of arts was lost in a haze of pedantry, and though the courage of the Spaniards and constant practice must have made them very formidable duellists, they probably, like the English athletes who went through the training in vogue fifty years ago, became strong in spite of the system they followed, and not by reason of it. In 1599-1600, forty-six years after Agrippa wrote in Italy, and only seven years before Giganti's work appeared, Don Luis Pacheco de Narvaez published at Madrid a treatise already referred to, which, even when all allowance is made for the crude condition of swordsmanship at the time, appears absurd. It seems something like those Eastern systems of medicine which are elaborate, and even symmetrical, but unfortunately have no relation whatever to the human body or its ailments. A magic circle was inscribed in which the combatants had to go through a series of solemn movements, which seem to have borne about the same relation to the passes and 'volti' of the Italians that a minuet does to a waltz. This work is worth mentioning on account of the reputation it acquired amongst a people very fond of arbitrary and elaborate rules based on nothing in particular, and also because an elaborate paraphrase<sup>1</sup> of it was published in very magnificent fashion thirty years after its appearance; but of the other Spanish writers, and of the Spanish schools, there is no need to speak. So far as anything good was taught in them, it probably came from Italy.

Much more amusing is the history of fencing in England, though, perhaps, it is something like what a history of boxing in France would be. When the rapier was first introduced into our country by men who had travelled in Italy and Spain, and when the use of the point as well as the edge was first advocated, the English people viewed the new sword play with

<sup>1</sup> Girard Thibault, '*Académie de l'Epee*,' folio, Leyden, 1628.

extreme disfavour, not because it was more deadly than the other—men were not troubled with humanitarian scruples in those days—but seemingly because Englishmen had been accustomed to hack and slash each other, and regarded this way of operating as the only legitimate kind of fighting, and looked upon the new system as treacherous, unfair, and ignoble : why, it is impossible to say: but no dislikes are so deeply rooted and so lasting as those for which no reason can be given. The aversion with which the English people from the first regarded the pointed rapier has certainly proved lasting, since the prejudice against fencers was, if the expression may be allowed, transferred *en bloc* in a liberal spirit, when Frenchmen took the place of Italians, and, as has been already observed, can hardly be said to be extinct now. How strong this dislike was from the first is shown by an amusing episode in the history of swordsmanship which Mr. Castle has described fully, but of which we can only speak in very brief and cursory fashion.

In the latter part of the sixteenth century Italians came to England to teach swordsmanship, much to the disgust of the indigenous swordsmen. Amongst the native masters of defence who were greatly aggrieved by the advent of the foreigner, twice accursed, first insomuch as he was a foreigner, and secondly because he came to take honest Englishmen's bread, was one George Silver, who was by no means inclined to remain inactive under grievous wrongs, and who, having helped to discomfit the Italians, told of their discomfiture by himself and others, and argued with no mean skill against their method of fighting. In his 'Paradoxe of Defence,' published in London in 1599, he tells of three Italians, 'teachers of offence' of great reputation, established in London in his time, who certainly, if they gave as much offence as they received, must have been adepts in their art and well competent to instruct anybody. These were 'Signior Rocko,' who seems to have occupied much

the same position that Angelo did a century and three-quarters later ; Jeronymo, his son, and Vincentio Saviolo already spoken of. Now if it be true, as Silver says, that Rocko received twenty, forty, fifty, or a hundred pounds for a course of lessons, it is not wonderful, considering what these sums then represented, that the English masters of defence grew very wroth. When men are hit at once in purse and vanity, they are apt to grow desperate, and even unmannerly. The English swordsmen proved both. First one Austen Bagger went to the house of Rocko, called him a cowardly fellow and bade him come forth. This Rocko did with a 'two-hand sword,' but Bagger defended himself well, tripped the other up, cut him over with a stroke more familiar to Eton boys in the head master's presence, without 'first fault' to plead, than to fencers, and trampled upon him, but allowed him to live. On the second occasion when injured feeling broke forth, words only passed, but these were of a serious nature befitting the grave dispute. Rocko the younger and Saviolo spoke contemptuously of English swordsmanship. There was then, as there would be now, some reason for their sneers, but their remarks were not in good taste, and they certainly chose their time very badly. They having asserted that Englishmen were accustomed to retreat before the sword, Silver and his brother Toby challenged them to fight on a scaffold, so that the man who ran away would be in danger of breaking his neck ; but this highly practical proposal, which, with due modifications, is sometimes carried out in our day, was not accepted, and the Italians were put to shame. Afterwards Saviolo was still more discomfited, as he was mauled by a Somersetshire bravo, towards whom he showed, according to Silver, the most Christian forbearance. The dispute ended tragically, as disputes usually did in those days. Poor Jeronymo Rocko was run through the body by an Englishman named Chiefe, who, seeing him in a coach with a girl to whom he was attached, thought it a happy

and obvious occasion for calling on him to fight, and killed him forthwith.

- So the Italian Maestri di Scherma fared very ill at the hands of their English brethren, and proved themselves less stout men, having all the worst of it in actual combat, and fearing to accept a challenge, if Silver's narrative is to be trusted ; but probably it was largely adorned by fancy, which has usually played a great part in fencing stories. A *maître d'armes*, telling of his own defeat, or of the defeat of a fellow-countryman by a foreigner, is a phenomenon as yet unobserved by a student of the science of arms. Given the personality and nationality of the speaker, the conclusion of an account of an assault or duel may be stated almost with the certainty of a mathematical solution. Whether truthful or not, however, Silver's pages are most amusing ; and it must be said that his suggestion mentioned above was an admirable one, and might well be carried into effect in our own time. Nothing would tend more to promote steady play and to make men acquire it, than causing them to fence on a platform without rails and only allowing some four steps backwards. Putting individual cases apart, it is not to be desired that fugitives should break their necks, as Silver charitably hoped the Italians might ; but a series of ignominious tumbles would bring about an amount of ridicule which would cause those timorous fencers who dance away from an attack like frightened girls either to mend the error of their ways or to give up a masculine sport which is entirely unsuited to
- their peculiar idiosyncrasies.

The dislike for fencing—i.e. for thrusting—and the love for the cutting sword, which Silver expressed so vigorously, continued to animate his countrymen, and the result of the fondness of Englishmen for what was looked upon, for some inexplicable reason, as the national weapon may be seen in our own time in the game of single-stick, which is neither sabre

play nor cudgel, but a bastard sport, with no particular meaning. By the mass of Englishmen fencing was for long regarded as a fashionable amusement of objectionable foreign origin, suited only for fine gentlemen, just as the Italian opera, after its introduction, was for long looked upon as an entertainment fit only for the hyper-refined. It is with the most sincere contrition that we allude to anyone so frequently forced on the public as the Needy Knifegrinder, but really his hackneyed saying is most applicable to fencing in England. With or without the blessing of Providence, story there is none to tell. During a good many generations a certain number of Englishmen learnt fencing as it was practised in Italy and France, but nothing originated here, and, though a good many works were published by Englishmen, none save translations had any real value. It is true that Sir William Hope, who wrote several books on fencing, had a few good ideas, but on the whole his elaborate writings had no great merit, and, though he studied in France, he was behind the French fencers of his day. It may almost be said that fencing was the one subject on which Englishmen and Scotchmen could not produce a good manual ; for after the publication of Saviolo's treatise no original books of real value saw the light until Angelo brought out his gorgeous folio '*L'Ecole des Armes.*'<sup>1</sup>

To this magnificent work we have already referred. When it appeared the art of fencing was growing something like what it now is ; and, after long time, an approximation to a symmetrical and rational method had been reached, though one vitally important change had to be made, and for this, strange to say, people had to wait some fifty years longer. Much, however, had been done when Angelo wrote, though

<sup>1</sup> There is a ghastly story about this book. It is said that some of the plates were engraved by a man condemned to death, who was allowed a respite to finish them for the benefit of his wife and children. The work done, he was hanged. Whether this painful legend is true, we are unable to say.

certainly the old masters of fence took an unconscionable time over their work. From Marozzo in 1536 to Domenico Angelo Malevolti Tremamondo (simplified at the request of a 'noble friend' into plain Angelo) in 1763 seems a long period when the important and highly practical nature of the art is considered ; and, strange to say, the improvement which was so slowly made consisted more in getting rid of what was bad than in introducing what was good. As has been seen, when the pointed rapier first came into use, the buckler was carried for defence. Afterwards the dagger served both for offence and defence, though far less for the former than for the latter. The use of these two arms partly accounts for some of the features of the old fencing, but does not altogether account for them ; and, when every allowance has been made for the peculiarities of swordmanship which were due to these two arms, it is, as has been said already, very hard to understand why, as the importance of the point became more and more appreciated, the old fencers failed to see the impropriety—we might almost say the bad taste—of gymnastics, antics, and gambols, which made accurate use of the point about as practicable as good covert shooting would be for a man who persisted in standing on one leg. To give any idea of their antics and gambols would necessitate, not only a long description, but also a long series of illustrations showing how not to do it, which cannot be given here. The reader who desires to become well acquainted with the quaint history of a deadly pursuit is referred to Mr. Castle's instructive pages. It is sufficient now to say that what is in the present day most strictly forbidden was formerly most strictly enjoined. To begin with, the swordsmen were, as has been stated, taught that every movement of defence must also be one of attack ; that each guard or parry must also be a thrust ; that is to say, with no command of point, they were told to do in every instance what with perfect command



of it is now recognised as the most difficult feat possible, only to be rarely attempted. Although the advantage of keeping the right foot foremost was perceived early, it was not thought necessary to keep it steadily foremost. It was quite permissible to bring the left foot to the fore, not always for the sake of using the dagger, but to facilitate a quick twist round of the body, the enormous danger run being overlooked. A variety of movements to the right and left, for the purpose of avoiding the sword and taking the adversary at a disadvantage, were taught, sometimes the right foot, sometimes the left, being foremost ; and though the point must have been ' most irregularly ' disordered, these no doubt were executed by the duellist with much grace and vigour. It was a *chassé-croisé* ending in death. Occasionally a combatant did more than step to the right or left. One of Agrippa's pictures represents a fencer in a position which seems to invite a thrust in a portion of the frame usually thought to be more in danger from the boot than from the sword ; and when it is remembered that in those days ignominy attached to wounds behind, it seems strange that such a way of avoiding thrust should be counselled ; but, in truth, the old masters of fence were altogether strange in their method of defending themselves against thrusts. They failed to see the advantage of internal lines, and to perceive that a man who stepped to the right or left in front of his antagonist, exposed himself and could not by any possibility retain perfect command over the sword. It could not be done, even with the light weapon of our days, much less with the ponderous rapier.

In course of time, however, the French masters, and it should be added some of the later Italians, gradually saw their way to better things. While retaining the dagger for a time and, after it was dropped, the parry with the left hand, and even allowing the left foot to be brought forward now and then, they perceived that, on the whole, it was better to keep the right foot

for the most part to the front, and also that transverse movements were a mistake, and that the fencer should step forwards and backwards in one line. They also much improved the parries, and improved if they did not perfect, the riposte—most formidable of all ways of using the sword, mastery of which beyond aught else makes a man formidable in the duel.

When Angelo wrote, then, a very pretty system of swordsmanship existed, though he thought fit to give historical illustrations, probably for the purpose of swelling out his book. The principal part of it taught very practical small-sword play ; but in the method which he set forth there was one vital defect, due to the singular obstinacy of amateurs and masters of fence, who refused for long to accept a contrivance which would have greatly aided them in the pursuit to which they were devoted. As had happened before, and as happened afterwards, an art which ought to be as practical as book-keeping was made the subject of a senseless pedantry.

For, strange to say, the old fencers were very slow in consenting to wear masks. As long ago as the middle of the last century coverings for the face, not indeed such as they now are, but giving protection, were invented ; but, though it might be difficult to say precisely when they came into general use, it seems clear that, for a considerable time, fencers of repute would have none of them. It was thought bad taste, or, as it would now be called, bad form, to wear them. To hit an antagonist in the face, even by accident, was considered discreditable in the mimic combat, and gentlemen apparently would not take a precaution which indicated a fear of inartistic work by an opponent ; which was courteous certainly ; but even when the elaborate ceremonial of the time is taken into consideration, the courtesy seems a little strained ; for it can have been but a partial consolation to a man who had just been gouged to know that his antagonist was seriously annoyed,

and would be thought careless and inelegant in style. Then it seems singular that those who were given to swordsmanship did not perceive how much masks would aid their practice. Without them the fencer was obliged, in order to avoid the risk of grave accident, to keep his head back as far as possible, and to rest the whole weight of the body on the left leg ; and this must have made assaults slow, clumsy, and unreal. Anyone trained in the modern method, who will take the trouble to assume the position of the ancients, will find how awkward and cramped play becomes, and will probably wonder much that the old swordsmen did not accept a necessary safeguard which would have made the free use of their limbs possible. As it was, the free use of the limbs was not gained until some time after the safeguard was generally adopted. As has often happened in other things than fencing, rules made for certain circumstances were obeyed when circumstances had changed. Fencing-masters taught what they had learnt in their youth, and men who fought each other on the smallest pretext obeyed the pedantic dicta of their instructors with blind and touching devotion.

After the time of Angelo's work the history of fencing is to a certain extent traditional, and must be gathered in part from the unwritten lore of fencing-rooms and from contemporary journalism. There is every reason to believe that, even after the use of masks was introduced, and after the style of play had become more free, pedantry was, as it had been before, the bane of fencing. Stiff and formal, the fencing-masters of the early part of the century executed each movement with absolute precision, and, not altogether without reason, were most intolerant of anything like rough-and-ready sword play ; and, in a way, their assaults must have been very pretty, but they were wanting in spontaneity, quickness, and reality. A great master of fence, himself now long departed, who well

remembered the old days, described to one of us what an assault between two *maîtres d'armes* was like when form still reigned supreme ; how each would throw himself on guard, making an 'appel' (which, alas, they seem to have been given to) with a defiant 'Voilà, monsieur !' followed perhaps by another beat of the foot : how an elaborate lunge, perfect in style, but not erring on the side of quickness, was parried and answered by a riposte, not 'du tac-au-tac' certainly or of lightning rapidity, but, as the lunge was, perfect in style : how one combatant would form, with exquisite precision, half a dozen successive parries, which the other, in an equally polished manner, would deceive : how throughout there was strict adherence to rule ; no flurry, no unseemly scrambling. It was very finished, very clever in its way, but it was not '*la guerre*.' '*La guerre*,' however, was destined to come in time.

For, after the stately old fencing-masters had reigned for long—retarding, so far as can be told now, the progress of an art which ought to have become much more practical after masks came into general use—the terrible Bertrand, who has been called the Napoleon of fencing, appeared, to baffle and bewilder the dogmatic veterans, as Napoleon baffled and bewildered the generals of Austria. He did not by any means despise rule, or 'form' as it would now be called ; but, on the contrary, accepted all that was good in it, and never belonged to the ranks of the energetic insurgents known as irregular fencers ; but he absolutely refused to be bound—in practice at least—by what was pedantic and artificial, or to consider anything as forbidden merely because the fencing-masters chose to forbid it without giving any valid reasons. In a word, he broke through rule where rule was unmeaning, showed that movements of defence and assault which were thought too hazardous to be attempted were safe and practicable ; and bringing life, vigour, and fire to the assault, made it what it ought to be,

the image of the actual combat. The old fencers shuddered ; but, beating them and their disciples, Bertrand prevailed. If a yearly average of his hits, as compared with those of others, could have been compiled, it would have been an amusing one. As has been indicated, it was in practice chiefly that he shone, for he was not a theorist, and left no work behind him ; nor was he very successful as a teacher, only producing during his whole career one pupil of great renown, the justly celebrated Pierre Prevost,<sup>1</sup> long resident in this country. But in the assault he was supreme, and the force of his example largely influenced fencing in Paris, and to him more than to anyone else in this century is due the modern French school which, combining regularity with freedom, demands obedience to rule, but only to rule for which practical and unassailable reasons can be given.

M. Legouvé has drawn a charming sketch of this extraordinary fencer, who seems, like those men who can play twenty games of chess at once, to have been created for his special pursuit, and to have been physically gifted as perhaps one man may be in two or three generations. Of his extraordinary vitality the following story, told to one of us by the person who had the misfortune to be reprovved by him, may give some idea. It was his custom when making his rounds in the morning to run from the house of one pupil to another, not the least because he was in a hurry, for he was a man who would not hurry himself for anybody, but because walking was too slow for his superabundant energy. One very frosty morning when he and his assistant were going along at a smart pace together, the latter slipped and fell. '*Trainard*,' said Bertram, '*c'est parceque vous laissez la patte trop longtemps par terre. Levez-la vite, et vous n'avez pas le temps de glisser.*' Which he exemplified by running off at his full

<sup>1</sup> Father of Camille Prevost, part author of this work.

speed—which was very high speed indeed—along the slippery pavement, leaving the other to follow as best he might. Another story from the same source shows his astonishing skill. At a public assault, he fell out with his antagonist, a very famous fencing-master of the day, because the latter would not acknowledge hits. The public seemed rather disposed to side with his foe, whereupon Bertrand, after a very impertinent remark to the audience, put on his mask, which he had taken off for a moment, and placed himself on guard. His antagonist attacked with rare vigour and rapidity. He was met by an irreproachable parry, but there was no riposte. A second onslaught followed, which met with a like response, and presently it became apparent that Bertrand would not attack or riposte or retreat an inch. Naturally exasperated, the other did ‘all he knew,’ to use the apt language of the Ring; but in vain: he could not mark Bertrand’s jacket with a touch that would have killed a fly, and after a long effort had to give up exhausted. Such feats have often been described in novels, even as the splitting of the willow wand by an arrow was described in the famous romance; but in real life they have been, to say the least, extremely rare. When the antagonist has skill and quickness, a fencer who acts only on the defensive, and does not retreat, is almost certain to be hit before long. Another story shows Bertrand’s intense vanity, and also his readiness. One day, coming late to his fencing-room, he found a gorgeously clad young officer of the Gardes du Corps who had been waiting for some time. ‘*M. Bertrand,*’ observed the youth sharply, ‘*vous êtes en retard.*’ ‘*Je ne suis pas un cocher de fiacre,*’ retorted the other. ‘*Qu’est-ce que vous êtes donc? Vous êtes un maître d’armes.*’ ‘*Monsieur,*’ replied the *maître d’armes* with infinite scorn and majesty, ‘*avec deux aunes de drap on fait un officier comme vous—et dans le monde entier il n’y a qu’un Bertrand.*’

The art which this prince of swordsmen exemplified has had,

as may well be imagined, various literary exponents during the present century, but, of many books, however, only four need be named ; those of Possellier, known by the pseudonym of Gomard ; Grisier, Cordelois, and Prevost aîné, and that of Bazancourt already mentioned. The first of these, who adopted the name of a fencing-master to whose school he succeeded, was very well versed in the history of the sword—unusually so, indeed, for the time at which he wrote—and his ‘Théorie de l’Escrime,’ published in 1845, contains a list of the Italian and French writers on the subject which was the best, or one of the best, to be found until Mr. Castle’s work appeared. Grisier’s book enjoyed popularity for a time, and the writer had the enormous advantage of having it heralded by a long preface from the pen of Alexandre Dumas ; but the work has for some time ceased to be accepted as a standard authority, and is now but little studied. The well-known ‘Leçons d’Armes’ of Cordelois appeared in 1862. Copious, written with the greatest care, and admirably illustrated, it achieved deserved renown, and has long been an honoured text-book in the schools. We cannot but think that it is open to considerable criticism ; but we do not wish to undertake the invidious task of picking holes in the work of a distinguished fencer, who is still remembered by many. On one point, however, it is necessary to speak plainly. Cordelois condemned the ‘*coup de temps*’ and ‘*coup d’arrêt*,’ which Bertrand had perfected. The *coup de temps* is a dangerous stroke, but when delivered with proper judgment is one of the most brilliant in fencing. The *coup d’arrêt* is invaluable in the fencing-room, and on the ground against a rash and unskilled antagonist.

The little work of Prevost aîné, ‘Théorie Pratique de l’Escrime,’ published in London, in 1860, and translated into English, was, as might be expected, perfect of its kind. Concise in the extreme, but at the same time perfectly clear, it

contained all the instruction which could possibly be given in the very limited space to which the author strictly confined himself. His pamphlet was not meant to be a full and exhaustive manual of fencing, but was intended principally for the use of his own pupils, who desired to study carefully his method of teaching, and who also desired that some record of it should remain. Necessarily, however, it was but an abstract. Anything more would have been useless at the time in this country.

Of a very different nature from the four works named is 'Les Secrets de l'Epée' of the Baron de Bazancourt quoted at the beginning of this brief history. The others were swordsmen who took to writing. He was a writer who had a fancy for discoursing about the sword. More courageous than the famous author who was content to preface Grisier's volume, he spoke for himself, absolutely, as an instructor, and boldly contravened many of the dogmas most cherished and revered by the pundits of the *salle d'armes*, and this he did, it must be said, with infinite skill, fire, and audacity. The fencing-masters thought first, and last too in all probability, of explaining precisely how to use the sword. Bazancourt—albeit a mighty swordsman, himself and much interested in the art—followed inevitably the writer's instinct, and thought first of pleasing : which he did unmistakably. From its happy title to the happy sentence which ends it, his book, written in that perfect style which seems no style at all—just as the best manners are no manners at all—never palls or loses its hold on the reader, and, unlike most works on fencing which seem somewhat severe outside the fencing-room, it may be read afar from the clink of the foils. But, fascinating as his light-hearted writing is, the reader must not forget that he is dealing with a very expert literary dodger, and that for the literary mind bright paradox has often an irresistible charm. In bright paradox the Baron de Bazancourt dealt largely ; but, being an able man, his paradox



was not all in all to him, as it would have been to a weak one, and he mixed up with it a certain amount of good sense. 'Why have I written this book?' he pleasantly asks in his opening sentence. 'To amuse and to mislead' might be answered by an indignant swordsman of the old school, and the answer would not be altogether without truth, though it should in fairness be added, that it was in some respects a not unsuccessful effort to instruct.

Clever as his work is, however, it would not need other than the most brief notice in this attempt to give an epitome of the history of fencing were it not that he represents in the most brilliant manner the malcontents whose very name stirs to fury a righteous *maître d'armes*—professeur d'escrime it should be—but we may be allowed to follow the example of M. Legouv , and loathe this modern appellation, which, by the way, some great fencers seem inclined to reject. The irregular combatants can no more be ignored in any account of swordsmanship than naval critics can be ignored by the Admiralty, and, possibly like the latter, mingle some truth with a great deal of nonsense. They are the irreconcilables of the *salle d'armes*, thoroughly discontented with existing laws, and no inapt or dull opponents of them. They are not a party of recent date, but have existed since the days of the battle between the romantics and the classics, if not from an earlier time, and they are a power to be reckoned with, as regular swordsmen now and then find to their cost. To give their views would be impossible, because they are not bound, as the others are, by any set of views set forth in the shape of rules and instruction; but Bazancourt may be regarded as their best literary exponent, though, as is usually the case with rebel leaders, he has been hugely outstripped by those who have followed him. Shortly, it may be said that the irregular fencer thinks that he is at liberty to get at his antagonist, or to avoid his thrusts, in any

way that seems good to him ; to contort the body, to twist, to duck, to double himself up, to run back, to prod and poke as he thinks fit : which at first sight appears plausible enough ; but it must be remembered that, if rules are artificial, fencing itself is artificial. A man does not come into the world with a sword in his hand, though a sword in somebody else's often sends him out of it. To attempt to follow instinct where it can be no real guide may be, not only to do what is wrong, but perhaps to do the exact opposite of what is right. Men used bows and arrows for a considerable time before it was discovered that it was best to draw the string to the ear.

As has been shown briefly, and but imperfectly we fear, modern fencing is the result of a long study, extending over very many generations, of the art of using the sword. It was impeded and hindered by pedantry, by undue conservatism, by a kind of mysticism, and even by wild fancies innumerable ; but still, being of great practical importance, it made progress by degrees, got slowly better and better, more precise, more certain, more based on knowledge of how to make the limbs and body serve the sword—more deadly, in a word ; and three centuries after Marozzo wrote it may be assumed that the art of using the weapon had become as nearly perfect as can be hoped for in an imperfect world, and certainly very much better than anything that anybody could invent for himself out of his own mother-wit.

It was three centuries after Marozzo that Bertrand flourished, and to Bertrand's period Bazancourt belonged ; but the rules which that volcanic genius was willing to obey were too severe for the amateur, and, not content with girding most happily at pedantry, he claimed license for the fencer to caper about according to his own sweet fancy, of which his followers have availed themselves to an extent which certainly he never anticipated. Such license is not and was not permissible,

plausible as may be the reasons given for granting it. A system which it has taken three centuries to mature must be studied and mastered throughout, not taken up and dropped just as suits the pupil. Though tenacious of life almost beyond belief, absurdities and pedantry have gradually been threshed out, and fencing according to the system of the French school as expanded by Bertrand is now as practical as anything can be. Of this there can be no better proof than the amusing sentence of Bazancourt, quoted at the beginning of this chapter; he thought that the position of guard must be natural and instinctive, because it was so eminently practical, and obviously, as it seemed to him, the right position. So far as can be told now, it is the best position; and the German manner of using the bow of the violin is undoubtedly the best. One is about as spontaneous, obvious, and natural as the other.

So with the rest. The rules of fencing are not, as was once the case, due to dogma and caprice, but are the result of hundreds of thousands of combats, and of infinite pains devoted to one object, the most practical method of handling the sword. Difficult the system undoubtedly is, and time and work are required to master it, but this is the case in any pursuit where excellence is desired. After the system has been mastered, and real skill with the foil attained, the fencer will be in a position to judge what it is worth, and may abandon it and join those who deride discipline; but the probability of his coming to the conclusion that his pains have been thrown away is, to say the least, remote. There is, we believe, no case on record of a swordsman who, having attained repute as a regular fencer, went over to those who claimed liberty to do as they pleased. It is easy to deride method, but less easy to deal with a sword which is always in line and a point never far from the body. '*Rira bien qui rira le dernier.*' Of course it may happen that an irregular fencer beats a regular one hollow.

No system can altogether make up for the inequalities of nature and put the slow by the side of the swift, and a man who is naturally quick and active may be too much for one who is naturally slow and heavy. Bazancourt, who was a left-handed swordsman, had astounding natural quickness, and may have prevailed against well-skilled fencers. In like manner a man who has a natural talent for acting, but has never studied, in the old sense of the word, may produce certain brilliant effects : but study is advisable for those who wish to act all the same.

In the pages which follow this chapter, an attempt is made to acquaint Englishmen in the most practical manner possible with the method of fencing or small-sword play which is now followed in the best French schools. The system followed is essentially that of Bertrand, with whom, perhaps, swordsmanship culminated after its long period of slow progress ; for assuredly, despite the zealous efforts of ambitious and most accomplished fencers, his method of using the point has been but little departed from or improved upon during the time which has elapsed since he was supreme in the assault. As has been said, he left nothing written behind him ; but his system was thoroughly mastered by his one really distinguished pupil, the elder Prevost, who in turn imparted it to his son, labouring most strenuously to teach it to him during a long course of careful tuition. Aided by such knowledge as practice in fencing since the age of five, and more than twenty years' experience as prévôt and maître d'armes in Paris had given him, the son, working for French fencers, endeavoured to put the method of the great swordsman in a written form, with such modification in detail and amplification in some respects as experience had shown to be necessary. An attempt is now made by two English colleagues and by himself to do the like for those who practise fencing in England, and to give what is believed to be

a really practical theory of small-sword play—that is, a rule of instruction which, while altogether rejecting irregular fencing, recognises regularity merely as a means to an end, and exacts obedience to rule, but only to rule which can be thoroughly explained and indisputably justified.

## CHAPTER I.

## PRACTICAL INSTRUCTIONS.

It may be well to begin by the explanation of a few elementary technical terms in constant use. The others will be explained in the course of the instructions.

*Tierce ; Quarte.*—These words, which are often referred to as something cabalistic, are really the simplest possible. Strictly speaking, they mean third and fourth, tierce being the third and quarte the fourth of the eight parries of the foil or small sword, shortly to be described ; but as they are much more used than any other parries, they are much more frequently spoken of, and are thought by many to indicate the whole art and mystery of fencing. The easiest way of explaining them in popular language is to say that tierce means right, and quarte left. Thus, when the swords are crossed with the points upwards, the fencers are engaged in tierce—if the blades are to the right of each other ; in quarte, if to the left. To lunge in tierce is to lunge high to the right of the opponent's sword ; to lunge in quarte, to lunge high to the left of it. Fencers speak of the lines of quarte and tierce. These, together with the other lines, will be described a little farther on. It should be explained that in a combat between a right-handed and left-handed fencer, one is engaged in quarte when the other is engaged in tierce.

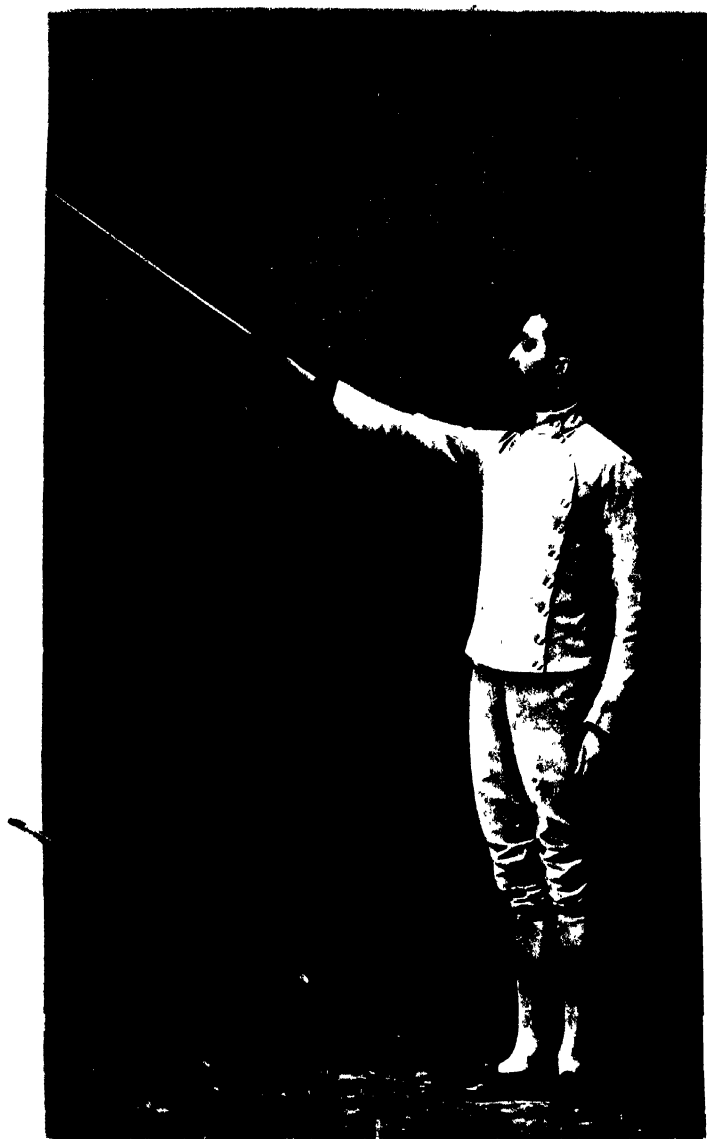
*Supination ; pronation.*—The hand is said to be in supination when the finger-nails are turned uppermost ; in pronation, when they are turned downwards.

*Opposition.*—To take opposition is so to protect the body with the blade when the swords are crossed, that the opponent cannot hit in the line of engagement ; e.g., if the swords of two fencers are crossed in quarte, and one holds his blade so far to the left that, if the other thrusts to the left his point must go past the body, the former takes opposition in quarte.

*Nullify.*—To nullify, avoid, or deceive a parry, is so to manipulate the foil or sword in attacking, that the opponent's parry misses it ; e.g., if the blades are crossed in tierce, and one fencer, dropping his point under the other's hand, makes a sham thrust to the left of his blade, so as to cause him to parry to the left, and then, rapidly returning, makes the real thrust to the right of the other's blade, he nullifies or avoids the parry to the left. This is the simplest form ; some of the methods of nullifying parries are, as will be seen, complex in the extreme. The French always call this deceiving a parry. *Tromper une parade* is the regular expression. In this case, however, a literal translation would hardly be the best, so we usually speak in these instructions of nullifying or avoiding a parry. It is hardly necessary to point out that, in order to do this, the attacking fencer must rightly forecast the other's defensive movement. If the combatant who is attacked does not make the parry expected, the attack will be all wrong. Nothing more marks a great master of the sword than the power of divining what his opponent is going to do—a power which sometimes seems to those unaccustomed to fencing-rooms almost miraculous.

#### HOW TO HOLD THE FOIL OR SWORD.

Let the thumb be flat on the upper—that is, the convex—part of the corded hilt, the forefinger holding the two sides and lower part, and the other fingers being flat against the left







side. The fingers should touch each other lightly. This way of holding the sword is incontestably that which lends itself best to finger play—that is, to directing the point by the action of the thumb and forefinger aided by the other fingers. If, as some masters have taught, the forefinger is stretched away, the middle finger and the other two fingers must grip the hilt, and this will tend to make the movements less quick and less light. The parries specially will be wanting in precision and smartness.

### THE POSITIONS.

Three only, in our opinion, are rightly recognised in fencing : —

1. That which the fencer takes before placing himself on guard.
2. The position on guard.
3. The extension—i.e. the lunge.

*First position.*—The heels must touch, the right foot pointing towards the adversary, and the left foot at right angles to it ; the legs straight ; the body turned towards the right and presenting three-quarters face to the adversary ; the hand holding the sword at about the height of the head, the arm straight and inclined to the right ; the hand in supination ; the left arm falling naturally by the side, but clear of it, the hand turned outwards.

*Second position.*—To change from the first to the second position : Lower the right hand, turning the knuckles downwards, and move it towards the left, which grasps the blade lightly just as if it was sheathed ; lift the arms to the top of the head, giving a roundness to the movement ; quit hold with the left hand, and place it slightly backwards, keeping it at the same height, the arm half stretched out and rounded ; bring the right hand in front of the chest, a little below the right

breast, the arm bent, the elbow close to the body, the button of the foil at the height of the eyes ; carry the right foot forward about two soles' lengths, the distance varying slightly with the height of the individual and the size of the feet, and bend both legs equally. Keep the right heel in a line with the left. *Let the weight of the body be equally divided between the two legs,* and the right knee be over the instep. Press the left hip in well without turning the body to the left. The fencer must not efface himself : three-quarters face to the adversary must be strictly maintained. This position is known as being on guard. When it has been assumed, the combatant can attack or defend himself, advance or retreat, with equal ease, and without any preparatory movement. If, on first taking it, the pupil does not find it natural and instinctive, as Bazancourt called it, let him be persuaded that the fault is not with his teacher or the art, but with himself. The more this conviction penetrates with regard to this and other positions and movements the more chance there is of ultimate success. One of the beauties of fencing is, that, like a kindly doctor, it teaches men many facts connected with themselves which they never in the least suspected before.

*Third position.*—To pass from the second to the third position : stretch the right arm straight, keeping it at the height of the shoulder, without bending the body ; the hand in supination ; advance the right foot about a sole and a half—the stature of the individual being always taken into consideration—lifting the toes a little, the heel brushing the ground. At the same moment that the foot is advanced, tighten the loins (as men do when settling down in the saddle before a leap), press in the left hip, straighten the left leg and thigh, drop the left hand to the left thigh without touching it, the palm turned outwards.

The left foot must remain flat on the ground, and the















shoulders must drop naturally, any rigidity being carefully avoided. The right knee must be straight above the instep.

This is the *développement* of the French fencers—*Anglicé*, the lunge or extension.

#### REMARKS RESPECTING THE GUARD.

The height of the point should vary according to the stature of the adversary ; so far as may be practicable the sword should point towards his eyes.

It has been urged by a well-known writer on fencing who has had many followers, in practice at all events, if not in theory, that the combatant should efface himself as much as possible—that is, should turn the left side as much as he can away from the antagonist, presenting only the right side, thus exposing himself as little as may be. In our opinion this is an error. With the body turned round in this manner, it is extremely difficult to preserve a steady balance, and in consequence the parries become large and slow, and the lunge less rapid than it should be, as it is impossible to get that action of the loins which is essential to a quick extension.

Care must be taken to hold and drop the left arm in the manner indicated. It is not, as is sometimes imagined, merely posed for grace, but is an important counterbalance to the right, helping and quickening the extension as it falls, and greatly aiding the recovery as it is raised again. The body must be kept perfectly upright, bearing neither forwards nor backwards. Indeed this is of the highest importance. If the fencer leans forward, he exposes the upper part of his body to the adversary's point, and, resting too much on the right leg, has not the freedom necessary for quick extension. Leaning back, on the other hand, thereby throwing the weight on the left leg, makes it almost impossible to retreat, exposes the lower part of the

body, and retards extension in attack and the riposte by the time necessary to bring the body well on to the two legs again. Further, this position obliges the combatant to jump ; and, in spite of all that has been said in novels about the bounds of fencers, there is no such thing as jumping either in the advance or the lunge.

It has been said that the left knee should be straight over the end of the left foot ; but this forces the left haunch out of its proper position, and gives an awkward curve to the left leg. The knee should be in front of and a little inside the front of the left foot.

#### OBSERVATIONS ON THE LUNGE OR EXTENSION.

However rapid the lunge, the hand must always start first : that is, the movement of the hand must precede that of the body, since the hand holds the foil or weapon with which the antagonist is touched, or with which it is hoped to touch him.

Care must be taken not to let the body drop forward, as this destroys the balance, and tends to pull the left foot off the ground, thereby depriving the fencer of his main hold on it, rendering recovery extremely difficult, and putting him in a position of much danger.

The old practice of making the sole of the shoe resound on the floor should never be indulged in. It has long been altogether abandoned in the best schools, and is now looked upon as vulgar. To make this senseless noise it is necessary to lift the foot, and this deadens the movement. The lunge is a glide and not a step, and the heel must press the ground first when the fencer reaches his limit.

To return to the guard. Let the elbow drop by the side, bringing back the sword to the position of guard : bring the

right foot back to within some two soles' length of the left heel ; bend the left knee again, and raise the left hand. To bring the body back rapidly and steadily, there must be pressure of the loins and of the left hip, similar to that which gave impulse, steadiness, and quickness to the attack.

The fencer may also regain the second position or guard by drawing the left foot forward as follows : Bring the left foot to within about two soles' length of the right, drop the right elbow to the side and lift the left arm, assuming the position of guard. This method of rising from the lunge should only be adopted when the adversary has retreated considerably on being attacked, and is better suited for those who have attained some skill in the assault than for beginners.

When an attack has not succeeded and the fencer wishes to place himself instantly out of distance :—Throw all the weight of the body on to the left leg by a vigorous effort of the right leg ; bring the right heel against the left, and step back about two soles' length with left foot, dropping the right elbow by the side, raising the left arm, and falling into the position of guard.

*To regain the first position.*—This can be done either forwards, by bringing the left heel up to the right, or *vice versâ*.

*To advance.*—Being on guard, step forward a few inches with the right foot and bring the left foot forward the same distance, the right starting first, and the position of guard being maintained. As to advance is, more or less, to confront danger, small steps are advisable.

*To retreat.*—Being on guard, step back a few inches with the left foot, and bring the right foot back the same distance, the left foot starting first, and the position of guard being maintained. When it is necessary to get instantly out of distance, the retreat is the same when on guard as when on the lunge.

*The appel.*—To make the appel is to stamp, or rather to slap the floor with the sole of the right foot, producing

the unmeaning noise already spoken of. So far as first-class fencers were concerned it was long ago abandoned in the assault, but, until quite recently, it was still heard in the Salute, to be described hereafter. Now, however, the French Academy of Arms has happily also abolished it even in the Salute, and the appel therefore is a thing of the past.

In the days when idiocy played so large a part in fencing it was thought that the appel frightened the adversary. Of course it never frightened anybody over five, and served no purpose but to put the antagonist on his guard and to retard the attack of the booby who made it. It was a favourite with the gallery in public assaults.

## CHAPTER II.

PRACTICAL INSTRUCTIONS—*continued.*

## THE LINES.

A *LINE*, so called, is the space between the one side or the other of the fencer's foil or sword and the corresponding side or limit of the body. The word is not a happily chosen one, but we must accept established usage.

There are four lines in fencing ; two upper and two lower, the blades in the first case being pointed high, in the second low. The upper lines are called inside and outside ; the inside being to the left of the blade, the outside to the right. The lower lines are called lower and exterior ; lower to the left of the fencer's blade, exterior to the right.<sup>1</sup>

In order to determine the lines, it is necessary that the blades should be pointed up or down ; but it is not necessary, as has been alleged, that there should be engagement.

## THE ENGAGEMENT.

The engagement is the junction of the blades. It may take place in each of the four lines, and is either called engagement simply, or is named after the parry which is being formed when the blades meet. Engagements in the lower lines are rarely

<sup>1</sup> The French terms are 'dessous' and 'dehors.' Of the latter, when used in this sense, no exact translation in one word can be given, and, in order to avoid a dual name, an arbitrary meaning is given to the word exterior.

reported to by French fencers. When the Italian system is followed it is otherwise.

### SIMPLE PARRIES.

Simple parries are those which meet the blade directly in the line in which the thrust is made.

Eight are recognised ; two for each line. They are called : —Prime, Seconde, Tierce, Quarte, Quinte, Sixte, Septime, Octave. Tierce, Quarte, Quinte, and Sixte are in the upper lines, the others in the low lines. The parries are transverse movements in the upper lines, semi-circular in the lower when engagement changes from the upper to the lower, and *vice versa*.

*Prime*.—The hand in pronation opposite the left shoulder ; the arm bent, the elbow lowered somewhat, the point low and a little outside the lower line.

*Seconde*.—Hand to the right a little higher than the right hip, and well in front ; hand in pronation ; the arm straight without stiffness, the point a little lower than the hand and slightly outside the exterior line.

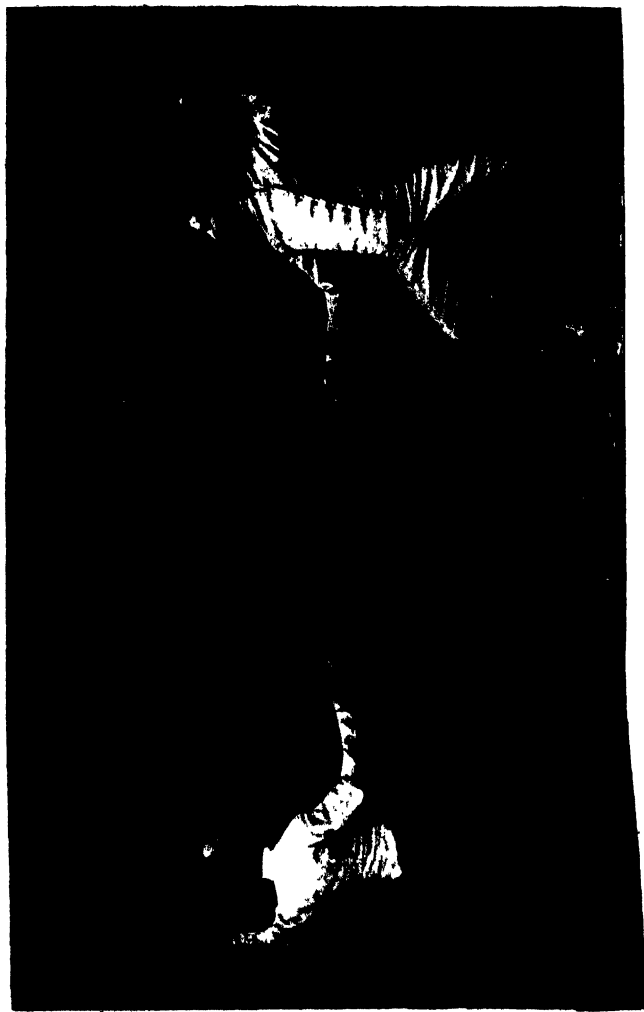
*Tierce*.—The hand to the right in pronation, the elbow by the side ; the point at the height of the eyes and a little beyond the outside line.

*Quarte*.—The hand to the left, neither in pronation nor supination, but the thumb uppermost ; the elbow close to the body ; the point at the height of the eyes and slightly beyond the inside line.

*Quinte*.—The hand to the left in pronation, at the height of the belt ; the point well beyond the inside line.

*Sixte*.—The hand to the right in supination ; the point at the height of the eyes, and a little beyond the outside line.

*Septime or semi-circle*.—The hand to the right in supination



ENGAGEMENT IN TIERCE







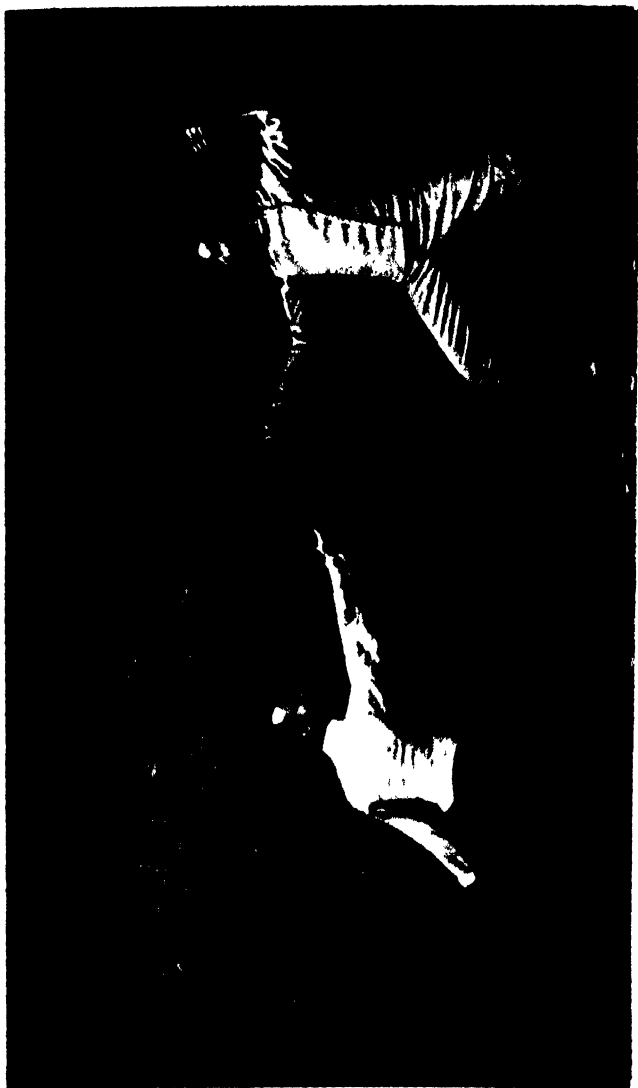
















at the height of the shoulder ; the arm half extended ; the point to the left at the height of the breast or shoulder.

*Octave.*—The same as *seconde*, but the hand in supination.

Such are the eight simple parries recognised in fencing. We have described them because it is necessary that the fencer should know what are the regular parries, and should understand the meaning of terms which he will hear in the fencing-room and find in books ; but in practice the simple parries may be reduced to four. This happy change was first introduced by Bertrand, who was above all things practical, and abundant experience has shown that the great swordsman was right.

The four parries which may be abandoned are :—

1. *Prime*, because it is large and therefore slow ; difficult on account of the position of hand and blade, and because, while it is very easily avoided, coming back to another parry after prime has been avoided is by no means easy. *Septime*, which covers the same lines, is better, because it is smaller and therefore quicker, and because, if it has been deceived, recovery is much easier, the hand being in supination.

2. *Quinte*, because, with the point well outside the line and the hand in pronation, the riposte is difficult, while *quarte* covers the same line without this drawback.

3. *Sixte*, because, the hand being in supination, there are only the ends of the fingers to resist the effects of a smart beat in the outside line, which may drive the blade over to the left or knock it right out of the fencer's hand. With tierce there is the thumb to meet the shock of a sharp parry or beat, and tierce protects the same line as *sixte*. Not a few fencers think that *sixte* is quicker than tierce, but this is an error : indeed, it is likely to be slower, because to deflect the adversary's blade the point must be raised higher than it need be for the other parry. We may observe that the pronation in tierce must be pronounced but slightly.

4. *Octave*, because, the hand being in supination, this parry is inferior to *seconde* for a reason precisely similar to that just given. *Seconde* protects the same line as *octave*.

We will now indicate the manner in which, starting from the four engagements, the four essential parries are made.

*From the Engagement in Quarte.*

To parry *seconde*, drop the point, making it describe a half-circle from left to right. Take the position of *seconde*.

To parry *tierce*, move the hand to the right, taking the *tierce* position.

To parry *septime*, move the hand to the right and to the height of the shoulder, the arm half extended, and, at the same time, carry the point to the right, and let it describe a half-circle from right to left, coming to the position of *septime*. The parry thus executed from engagement in *quarte* combines *tierce* with *septime* or *demi-cercle*.

*From Engagement in Tierce.*

To parry *seconde*, bring the foil into *seconde* by making the point describe a half-circle from above to below by the left.

To parry *quarte*, move the hand and point from right to left, taking the position of *quarte*.

To parry *septime*, bring the foil into *septime* by making it describe a half-circle from right to left, passing under the adversary's blade or hand.

*From Engagement in Seconde.*

To parry *tierce*, make the point describe a half-circle from below to above by the left, and bring foil to *tierce* position.

To parry *quarte*, make the point describe a half-circle

from below to above, passing from right to left, and bring foil to quarte position.

To parry *septime*, bring the foil into septime position.

*From Engagement in Septime.*

To parry *seconde*, bring foil to seconde position.

With this engagement there is no need to parry tierce, since, as has been shown, septime covers the tierce line. The inside line is also covered by this comprehensive parry ; but, nevertheless, when the adversary's point is aimed high, the quarte parry may be used without making the half-circle : to do this raise the point and move the hand to the left, lowering it a little.

THE CHANGE OF ENGAGEMENT AND DOUBLE  
ENGAGEMENT.

The change of engagement in the upper lines is made by passing the point under the adversary's blade. The change by passing the blade over his point is not advised, being extremely dangerous.

Changes in the lower lines are made by passing the point over the blade ; but, as has been said, engagements in these lower lines are not largely practised by French fencers. As the adversaries cannot both be equally covered in the line of engagement, it is obvious that a change of engagement must frequently be made to get out of a dangerous position and take opposition in the other line without pressure on the blade.

*The double engagement or double engage.*—This is the name given to two successive changes of engagement made rapidly. Opposition is taken on the second change. Simple as this movement is, lightness of hand and skill in finger-play are required to execute it properly, and, for this reason, it is an

admirable exercise. In advancing it is of great use, as it is not easy to snatch a lunge upon it ; but it should not be resorted to in the retreat.

#### SIMPLE ATTACKS.

Simple attacks are those which are preceded by no feint. There are four: the straight thrust, the disengagement, the coupé, and the counter-disengagement.

*The straight thrust.*—In this attack, as in all others, the movement of the hand and arm must precede that of the body or foot. *It is impossible to pay too much attention to this most absolute rule of fencing.*

The straight thrust is made by extending the arm and lunging in the line in which the swords are engaged. When in this or any other attack the point is directed to the body, *the hand is best in supination* ; some few exceptional positions apart, pronation is very apt to send the point out of the right line, and makes finger-play difficult. The opponent's blade may be held or quitted in the straight thrust. When the adversary's point is too low, an almost irresistible straight thrust may be given by seizing with the fort of the sword the faible of his, the hand being held high. To effect this stroke successfully very great quickness is necessary.

*The disengage.*—This is quitting the line in which the blades are engaged and thrusting in another, the blade in the vast majority of attacks passing under that of the adversary. It may be made from one upper line to the other, from upper line to lower, from lower to upper, and from lower to lower. The first is that which is usually practised in fencing. The second may occasionally be used ; but the two latter are very seldom resorted to in the French school, save for feints, or after feints.

*To disengage in the upper lines.*—Pass the point from one line to another under the opponent's blade and hand by a

spring-like movement of the thumb and finger, and lunge, taking opposition at the same time ; the hand in supination.

It is a grave mistake to suppose, as many fencers do, that in the disengage, the point should be kept as close to the adversary's blade as possible. On the contrary, the point should be advanced so as to pass under his hand or arm ; there should be, in fact, one continuous spiral, if the expression may be allowed, from the moment when the point leaves his blade to that when it happily touches his body—or is unhappily prevented from doing so by his objectionable activity.

*To disengage from high to low.*—Drop the point and pass the blade under the adversary's into the lower line.

The two other disengagements above named are of course effected by passing the blade over that of the adversary.

*The coupé or cut-over.*—The coupé is the opposite of the disengage, the blade being passed over the adversary's blade instead of under. In the French school it is only used in the upper lines.

*To make the coupé.*—Raise the point and pass it over the other, by the action of the thumb and forefinger, loosening the other fingers. Tighten them slightly as it drops into the other line, bringing the hand into supination, extending the arm and lunging.

*The counter-disengage.*—This can only be made on a change of engagement, or a double engage. By means of it the fencer may baffle the attack and snatch a lunge, though this of course requires considerable address. Preceded by a feint, or an attack on the sword, it serves to nullify a parry. As stated above, a disengage is made by quitting one line for another. A counter-disengage, on the contrary, is made in the same line ; the movement, though similar in appearance, is in fact reversed.

*To counter-disengage on a change from quarte to tierce.*—The

instant that touch of the adversary's blade is gone, drop the point, pass the blade under his by a very delicate movement of thumb and forefinger, keeping to a continuous spiral, extend the arm and lunge, taking opposition with the hand in supination. Reverse this to nullify the change of engagement from tierce to quarte.

On a double engagement the counter movement must be made on the second change. In the lower lines the counter-disengage is made by passing the point over the adversary's hand.

The counter-disengage may sometimes be abridged by passing from an upper line to a lower, or *vice versâ*. Thus when the engagement is in quarte, the fencer may, the instant touch is given, drop his point to the exterior line and lunge in that line. In like manner, with engagement in tierce, he may drop the point and lunge in lower line. These are still called *counter-disengagements*, as they are still made in the reverse way.

#### SIMPLE PARRIES AS AGAINST SIMPLE ATTACKS.

When the straight thrust is attempted without quitting the blade, take opposition in the line. When the blade is quitted, give a light but smart rap or beat, taking opposition. If the mistake of holding the point too low has been made, and the antagonist endeavours to force the straight thrust, safety can be gained in either line by raising the point so as to bring the fort against the faible of the other's blade, and by taking opposition.

On a disengage into the inside line, parry, quarte, or septime; into the outside line, tierce; into the lower or into the exterior line, parry septime or seconde; against a coupé into the inner line, parry quarte; into the outer line, tierce.

On a counter-disengage bringing blades to inside line :

after the change parry quarte or septime ; with blades brought to outside line, tierce ; with lower and exterior lines, septime and seconde respectively.

### FINGER-PLAY OR DOIGTÉ.

The point should be directed in fencing by the use principally of the thumb and forefinger, which govern all its movements. The other fingers merely aid by giving the blade steadiness in feint, power in an attack on the sword, and by supporting it in a shock or when it is necessary to close a line by taking or maintaining opposition. There must be momentary or brief pressure with them when required, ceasing the instant necessity for it ceases ; but they must never quit the hilt, which they ought always to feel. The hilt, however, may on occasion be separated by a little from the palm of the hand, and brought back to it by the pressure of the fingers. Without this it is impossible to execute circular or semicircular movements properly.

The proper use of the thumb and fingers, called *doigté*, is of the greatest importance in fencing, but is extremely difficult to acquire, action with them being contrary to a man's natural instinct, which prompts him to use his whole hand and wrist. In first lessons, therefore, the greatest possible pains must be taken to make the pupil govern the point in the manner indicated. If, instead of relying on the supple fingers, the fencer gets into the habit of working with the arm and clenching and stiffening its big muscles, he will contract an all but incurably vicious style of swordsmanship, only to be got rid of by such an amount of perseverance and self-control as will probably exhaust his entire stock, and leave him none for the other efforts of life.



## ATTACKS ON THE SWORD.

By means of these movements the adversary's sword is got out of the way in order that the body may be attacked. They are made by a pressure, a beat, a scrape, or a twist (*pressions, battements, froissés, croisés, liements*).

*The attack by pressure.*—This is merely to press on the other blade so as to move it out of the line and make an opening, with a view either to attacking directly, or to nullifying a parry.

*The beat.*—This is a light but smart tap on the adversary's blade, paralysing it, and making it the more difficult for him to resist a direct attack, or one made by nullifying his parry. Great care must be taken not to move the foil too far from the other in order to give a very smart tap, as this makes it easy for the adversary to avoid the beat. All the fingers must work in the *battement*.

*The scrape.*—If slang were allowed, this ought to be called the 'scrooge;' but there is no English word which precisely reproduces the French *froissé*.

It is delivered in tierce when the adversary has his point too low, or his arm stretched out. The object of it is to paralyse his hand and arm for the moment, or to drive his blade out of the line, so that his body may be attacked. Often it disarms.

To execute it—seize, so to speak, with the fort of the sword the faible of his, then, with a vigorous pressure of the fingers, bring the point down to his hilt, keeping touch the meanwhile, and giving his sword a scrape which ought to unnerve his hand for the moment. There must be energy in this movement, and the adversary's blade must be well felt; but there must be no heavy pressure due to clenching of the muscles. The

scrape in tierce is the only one that the fencer is advised to attempt.

*The twist (croisé).*—This is bringing the adversary's blade from an upper to a lower line, the object being to disarm, or thoroughly to paralyse the defence for a moment. It can only be effected when the other's point is too low.

It is thus executed—with engagement in quarte : seize the faible with the fort, and, by a powerful but rapid movement, bring the adversary's blade into seconde, passing the point over his hilt. This ought to give a scrape and twist which will either disarm him or completely loosen the sword in his grasp. At the end of the movement the point should be a little higher than it is in the usual engagement in seconde. With engagement in tierce : seize faible with fort, and bring the other blade into septime, passing the point over his hilt.

The twist from quarte into seconde is undoubtedly the more telling of the two.

*The twist and lunge (liement).*—This is somewhat like the last movement, but is less violent and does not disarm, and the body, as well as the blade, is attacked in one continuous movement, so that it is not quite in the same category as the four attacks on the blade just described. It is only possible when the adversary's point is too low.

To execute it—with engagement in quarte : seize the fort with the faible ; pass your point over the other's hilt, straightening the arm at the same time, and lunging in the exterior line with the hand in supination, and taking marked opposition to the right. This is the famous thrust known as *flanconnade* or *liement d'octave*.

The twist and lunge from tierce to a lower line and from seconde to an upper line are not now resorted to, as they so often result in simultaneous hits (*coup double*).

Attacks on the sword are often preceded by changes of

engagement, and the scrape may be prefaced by a change of engagement or double engage and coupé.

*How to avoid and frustrate attacks on the sword, and how to parry the attacks on sword and body.*—The pressure on the blade, the beat, and the scrape are frustrated by a disengage into the other upper line or into a low line.

As the first two attacks on the sword may be made in the lower line, they may be nullified by a disengage into the other lower line or into an upper line.

The twist from quarte to seconde is frustrated by a disengage into tierce ; that from tierce into septime by yielding the blade completely and disengaging into the exterior line.

The twist and lunge, being an attack on the body as well as on the sword, must not be escaped and frustrated by a disengage in the manner just described, as there would be great danger of simultaneous hits ; the latter part of it must therefore be parried.

*To parry the flanconnade.*—Without losing touch, yield the sword completely at first, until the blade is horizontal (the point being then to the left) ; drop the hand slightly, and raise the point so that the blades be in quarte position, and take opposition in that line.

A change of engagement with an attack on the sword is frustrated in the same way as an ordinary change of engagement, i.e. by a counter-disengage.

The change of engagement made by the twist may also be frustrated by a counter-disengage. On the change of engagement, coupé and scrape, disengage on the scrape, and do the same with the double engage, coupé and scrape.

#### FEINTS.

A feint is a sham or false attack made without extension, and indeed without moving the body.

In order to deceive—that is, to nullify or avoid a foreseen parry by preventing it from reaching the blade in time—a composed attack, in which one or more feints precede the real attempt to hit, must be made, save in some few cases which need not now be considered.

It is by no means uncommon for fencers to advance the hand a little and no more on each feint, only stretching the arm out fully at the end. We cannot but think this a mistake. The arm should be extended on the first movement ; but it must be kept quite supple, and great care must be taken not to move the body forward. The reasons for extending the arm are very simple. The adversary, startled by seeing the point so close to him, is almost obliged to make a parry in the line in which he appears to be in danger, thereby rendering it all the more likely that he will be a victim to the real attack. Further : in composed attacks the end must be quicker than the beginning. The nearer the point to the body the quicker the end will be.

In feints the body must be kept perfectly steady, and, for their fit execution, command of finger-play is essential. In all feints, even in those in the low lines, the hand should be in supination.

Whatever the nature of the composed attack may be, the full extension [i.e., the movement of the right foot and of the body] must be at the end—that is to say, there must be no extension with the false movement. When there is an advance with a composed attack, step and feint must be together, the extension being made with the real attack only.

To nullify or avoid the adversary's parries, or to cheat his steel, if a paraphrase of the French expression '*tromper le fer*' may be allowed, it is necessary to foresee what his parry will be, or to watch his blade and, by superior quickness and precision due to finger-play, avoid it as each parry is formed. This latter

course is, generally speaking, only practicable when there is some disparity in skill. It is almost needless to say that no rules can be laid down for this, which depends entirely on mastery of foil and quickness of perception. The personal equation comes in here.

The first way of cheating the steel may be called nullifying by forecast, the other nullifying parries by the eye. When a series of parries are to be nullified, both methods may be resorted to. The fencer makes a guess what the first parry will be, and, this proving right, trusts to eye and hand for nullifying the others. In doing this it is essential for him to regulate his speed by that of the adversary.

Too many fencers unfortunately try to nullify parries in a haphazard and utterly meaningless manner. They make a composed attack, without considering what the parry is that this movement nullifies or what the adversary's defence is likely to be. Of course such an attack may succeed, but it is due to pure chance, and reflects no credit on the swordsman. Very often an attack of this kind brings about one of those unpleasant jars which are known as parries by contraction.

It cannot be too strongly insisted on that *every movement in fencing should have a purpose*. There can be no greater mistake than to indulge in vague flourishes of the sword or movements made without any definite object. To do this is to be like a child who thumps the keys of a piano under the impression that it is playing.

#### COUNTER PARRIES.

A counter is a circular parry—that is to say, one in which the blade makes a circular movement following that of the adversary in order to meet it again at the point of departure and ward it off the body. The word counter is chosen as the near-

est approach to the French *contre*, for which there is no precise equivalent. Counters are named according to the engagement from which the parry is made. They can only be properly made when the adversary attacks in the line opposed to that of the engagement—i.e. attacks in quarte from tierce or *vice versâ* ; in seconde from septime or *vice versâ*. Counters are made as follows :—

*Engaged in quarte to parry counter-quarte.*—The moment the adversary disengages or makes a coupé, to attack in outside line, describe a circle with your point passing under his blade or hand from left to right in the lower segment of the circle, and take opposition in quarte, as your blade catches his. The point must be directed by the thumb and forefinger, aided at the last moment by smart pressure of the fingers, so as to give a sharp clean rap which will drive the other blade away.

*From tierce to parry counter-tierce.*—The instant the adversary disengages or makes a coupé to attack in inside line, make the point describe a reverse circle to that of counter-quarte, following the principles laid down for that parry.

*From seconde to parry counter-seconde.*—Directly the adversary quits the blade to attack in the low line, make the point describe a circle moving first from right to left, passing over his hand, and follow the same principles as in counter-quarte.

*From septime to parry counter-septime.*—The moment the sword is quitted for attack in exterior line, make the point describe a circle, moving first from left to right, passing over his hand, and observe the same principles as in the other parries.

When there is no junction of the steel, the parries are named according to the lines approximated to. If the blades are to the left of each other, with the points high, the parry is called counter-quarte ; with points low, counter-septime ; and so with the other two.

Septime, it is to be observed, may very often be advan-

tageously used instead of counter-tierce. It protects from the same attacks as the other, and covers the lower lines as well as the upper. It can, moreover, be executed more quickly than counter-tierce, as, owing to the point having to describe considerably less than a circle, the antagonist's blade is much sooner caught.

#### REVERSED COUNTER-PARRIES (CONTRE-OPPOSÉS).

These, as the name indicates, are the ordinary counter-parries executed the opposite way. Thus, being engaged in quarte, to parry the reversed counter (*contre-opposé de quarte*) is to parry counter-tierce. In order to take opposition there must be a transverse as well as circular movement, but the two must be welded so as to form one continuous parry. Reversed counter from quarte engagement is, therefore, tierce and counter-tierce ; reversed counter from tierce engagement, quarte and counter-quarte. The first is seldom resorted to, but the other is an excellent parry, as it is easily made and not easily avoided. Reversed counters are hardly ever used in the lower lines, save when the adversary parries seconde with direct riposte (to be explained later on) then, in retreating, septime and counter-septime may sometimes be useful.

## CHAPTER III.

PRACTICAL INSTRUCTIONS—*continued*.

## HOW TO NULLIFY OR AVOID THE SIMPLE PARRIES.

*Engaged in quarte to nullify the parry of quarte* (the adversary being exposed in the line of the engagement, without which of course there can be no straight thrust) :

1. Simulate a straight thrust, or make a beat, and disengage into the outside or low line (line of tierce or septime).
2. Simulate straight thrust or beat, and make a coupé.

In the other lines parries corresponding to the line of engagement are nullified in a similar manner, but in the lower lines there can be no coupé.

*From engagement in quarte*.—To nullify seconde : disengage into the outside line.

To nullify tierce :—

1. Simulate disengagement into outside line and disengage into inside line. This is called one-two, and is a frequent attack in fencing. It may be abridged by simulating thrust in low line and attacking in inside line, and by simulating disengage into outside line and attacking in exterior line.

2. Disengage into low line.

3. Change engagement, giving a pressure or beat, or the scrape on making the change, and disengage into exterior or inside line.



To nullify septime :—

1. Make feint in low line, feint, well-marked, in inside line (one-two low and quarte lines) and counter-disengage.

2. If the adversary is exposed in the line of engagement, simulate straight thrust or beat, and counter-disengage.

*From engagement in tierce.*—To nullify seconde : one-two, first dropping point as though to attack in seconde, then attacking in tierce.

To nullify quarte :—

1. One-two, feinting of course in quarte and attacking in tierce.

2. One-two low, feinting in quarte and attacking in low line.

3. Change engagement, with a pressure or beat on making change, and disengage into outside or low line.

To nullify septime :—

1. Feint disengage into quarte, and counter-disengage into exterior line. This is called a double disengage, or simply a double.

2. Simulate coupé and counter-disengage.

3. Change engagement with beat and counter-disengage.

*From engagement in seconde.*—To nullify tierce : one-two simulating attack in tierce, and attacking in exterior line.

To nullify quarte :—

1. Disengage into low line.

2. Feint, disengage into quarte, and counter-disengage into tierce.

To nullify septime :—One-two, going *over* the adversary's hilt. One may be marked high or low.

*From engagement in septime.*—To nullify seconde : one-two over the hilt.

To nullify quarte : one-two, ending the attack in tierce.

## PARRIES FOR MEETING THE ATTACKS JUST DESCRIBED.

*With engagement in quarte.*—1. To one-two in inside line : counter-quarte, septime or tierce and quarte. Seconde may be parried if the feint is in outside (or upper) line, but not if the feint is in exterior line ; anyhow, this requires great nicety of judgment.

2. To one-two in exterior line : septime, or better, seconde, when the attack has been rightly judged.

A change of engagement in the upper line, with a beat, pressure, or scrape on the change, and disengage into quarte, is parried in the same way as the first of the attacks described in the above paragraph ; a change with one of these movements and thrust in exterior line, in the same manner as the second.

3. To disengagement into exterior line : parry septime or seconde.

4. To one-two counter-disengage, beat and counter-disengage, feint of straight thrust and counter-disengage : parry septime and seconde, or septime and counter-septime, or septime and quarte.

*Engaged in tierce.*—1. To meet one-two in upper line : counter-tierce, or quarte and tierce. If the attack is rightly judged, tierce only may of course be parried.

2. To one-two with thrust in low line : septime, or quarte and seconde. A change of engagement with a beat or pressure on change, and disengage in outside line, is parried in the same way as the first attack mentioned above ; a change so followed with attack in low line in the same manner as the second attack spoken of.

3. To a double, or feint of coupé and counter-disengage, or change of engagement and counter-disengage : parry septime and seconde, or septime and counter-septime.

## HOW TO NULLIFY OR AVOID COUNTER-PARRIES.

*Engaged in quarte to avoid counter-quarte.*—1. Double the disengagement—that is to say, simulate disengagement into tierce, and counter-disengage and lunge in tierce.

2. Double disengage ending low : double, as before, but end in low line. The hand may, in this case, be in complete pronation at the last, and should be a little lower than the shoulder, but the point must be kept high on the disengage, so as to make the adversary raise his hand.

3. Simulate disengagement into tierce and make a coupé, just at the end of the other's parry, into tierce (this might be called counter-coupé).

4. Simulate coupé and counter-disengage into quarte or into low-line ; in the latter case the hand may be in complete pronation at the end.

*Engaged in tierce, to avoid counter-tierce.*—1. Double disengage, ending in quarte or in exterior line.

2. Simulate disengagement and make coupé into quarte ; or, simulate coupé into quarte, and counter-disengage into quarte or exterior line. Counter-seconde and counter-septime are avoided by doubling, the attacks ending either high or low for counter-seconde.

## HOW TO MEET THE ATTACKS LAST MENTIONED.

*Engaged in quarte.*—To meet a double disengage in upper line : parry counter-quarte and tierce, or double counter-quarte—that is to say, parry counter-quarte twice. To meet a double disengage in lower line : parry counter-quarte and septime or counter-quarte and seconde.

*Engaged in tierce.*—1. To meet a double disengage into

inside line, feint of disengage and coupé into inside line, or feint of coupé and counter-disengage into the same line : parry counter-tierce and quarte, or counter-tierce and septime, or double counter-tierce.

2. To meet a double into exterior line or feint of coupé and counter-disengage into exterior line : parry counter-tierce and seconde, or counter-tierce and septime.

In seconde, meet a double disengage, ending low, by double counter-seconde; ending in upper line, meet by counter-seconde and tierce or quarte; in septime, meet the same by double counter-septime, or counter-septime and quarte, if the adversary's point is aimed high.<sup>1</sup>

#### HOW TO FRUSTRATE A CHANGE OF ENGAGEMENT AND AVOID A SIMPLE PARRY IN THE UPPER LINES.

*Engaged in quarte.*—To frustrate a change of engagement to tierce and parry in quarte : simulate counter-disengage (which will induce the adversary to parry quarte) and disengage ; this movement is called one-two on a change. To avoid the change to tierce and parry in seconde : one-two on the change, with the feint in seconde, and the end in tierce.

To frustrate a change to tierce and parry in septime : double the counter-disengage, attacking in exterior (seconde) line.

*Engaged in tierce.*—To avoid change of engagement to quarte and parry in tierce :—

1. One-two on the change.
2. Counter-disengage into low line.

To avoid change in quarte, and parry in seconde : counter-disengage into upper (tierce) line.

To avoid change to quarte and parry in septime : simulate

<sup>1</sup> See page 30.

a counter disengage into low line, then, passing point over adversary's hilt, attack in exterior (seconde) line.

#### HOW TO MEET THESE ATTACKS.

*Engaged in quarte.*—1. To meet one-two on the change : after the change parry the reversed counter (quarte and counter-quarte) or quarte and tierce. To meet the counter-disengage into seconde (exterior) line : after the change parry seconde or septime. To meet the double counter-disengage : after the change parry septime and seconde, or septime and counter-septime ; or, if the attack is aimed high, septime and quarte.

*Engaged in tierce* :—1. To meet one-two : after the change parry septime, or tierce and quarte, or seconde.

2. To the counter-disengage into low line : reply by parrying after the change septime or seconde.

To the counter-disengage into the upper line : reply by tierce and counter-quarte.

To feint of counter-disengage into low line and disengage into exterior line : reply after the change by septime and counter-septime, or septime and seconde ; or, if the attack is aimed high, septime and quarte.

*To frustrate a double engage and avoid a simple parry.*—On the change to the second engagement, make the movements which have been described above. To meet these attacks, resort to the same defences as have been given for the attacks on the single change of engagement.

*To frustrate a change from one high line to the other, and nullify a counter-parry.*—From engagement in quarte to nullify counter-tierce : double the counter-disengage, ending in the inside or exterior line.

From engagement in tierce to nullify counter-quarte : double disengage into outside or low line.

To meet the first of these attacks when ending in inside line : parry, after the change, counter-tierce and quarte, or counter-tierce and septime, or double counter-tierce ; to the second answer by counter-tierce and seconde, or counter-tierce and septime.

A double-engage is frustrated, and the circular parry nullified, by similar movements on the second change ; and these attacks are met by defences similar to those described for the single change.

#### VARIOUS MANNERS OF NULLIFYING TWO SIMPLE PARRIES.

*Engaged in quarte, to avoid tierce and quarte.*-- Make *one-two-three*—that is to say, feint in tierce, then in quarte, and attack in tierce. This may often be shortened by making the first feint low, the second inside (in quarte), and the attack in the low or in the tierce line ; or by making the first feint in the upper or outside line, the second in the exterior line, and the attack in the outside line. By this last movement, tierce and seconde may be nullified.

Quarte and tierce from engagement in tierce are avoided in the same way as tierce and quarte, the order being of course reversed.

*From engagement in seconde to nullify septime and seconde.*—Make *one-two-three over* the hilt. This may be shortened by making the first feint in tierce, the second in exterior line, and attacking in low line, or by feint in tierce or in low line, feint in seconde (exterior) and attack in tierce.

*To avoid septime and seconde from septime.* - *One-two-three, over* the hilt.

## HOW TO MEET THE ATTACKS LAST DESCRIBED.

*From engagement in quarte to meet one-two-three.*—Parry tierce and reversed counter (counter-tierce) ; or the real attack may be awaited, and simple tierce parried or counter-quarter, but this requires nice judgment. When the attack is in the low line, parry tierce and septime, or tierce, quarte and seconde.

*From engagement in tierce.*—Parry quarte and septime (which on the second movement here is better than the reversed counter) ; or, without responding to the feints, septime on the attack.

*From seconde and septime.*—Parry septime and reverse-counter ; or, septime on the attack ; or, seconde and reversed counter ; or, seconde on the attack.

METHODS OF NULLIFYING A COUNTER AND  
SIMPLE PARRY.

*Engaged in quarte.*—To nullify counter-quarte and tierce :—

1. Simulate double-disengage, feinting in tierce or septime (low line), and disengage into quarte.
2. Double-disengage into low line. In this special case the hand is best in supination at the end.
3. Feint coupé and counter-disengage into tierce or septime ; disengage into quarte.
4. Feint coupé, then counter-disengage into septime. Hand best in supination.
5. Feint disengage, and then feint coupé, to avoid the counter, and disengage into quarte. This requires considerable precision.

To nullify counter-quarte and seconde :—

1. Double-disengage into tierce.
2. Feint a coupé and counter-disengage into tierce.

To nullify counter-quarte and septime :—

1. Simulate double-disengage into tierce, then double the opposite way into exterior line. This attack may be shortened and made more easy by simulating the double-disengage into septime (low line), instead of simulating it into tierce.

In complicated attacks of this kind, the necessity of having the hand in supination in the feints is even more imperative than in simple attacks. With the hand in pronation it is not possible for the fencer to have such mastery of finger-play as will enable him to regulate the speed of his movements by that of the adversary's. There must be perfect command over the body, and leaning forward must be carefully avoided.

*Engaged in tierce.*—To nullify counter-tierce and quarte :

1. Simulate double-disengage into inside line, and disengage into outside line.

2. Double into exterior line, the hand in pronation at the end.

3. Feint a coupé, and then either simulate a counter-disengage into exterior line and attack in outside line, or simulate counter-disengage into inside line and disengage into outside line.

4. Feint a coupé, and counter-disengage into exterior line.

To nullify counter-tierce and seconde :—

1. Simulate double-disengage into exterior line and disengage (passing the point over the hilt) into low or outside line.

2. Feint a coupé, and counter-disengage into exterior line, and then disengage into low or outside line.

Counter-tierce and septime are practically the same as double counter-tierce, and theoretically this defence should be nullified by a triple disengage ; but attacks of this kind are dangerous and should be avoided. It is better to try to succeed with a double disengage by sheer quickness, or, if the



fencer has not speed and precision for this, to rely on the counter-riposte or second thrust, to be explained hereafter.

From seconde to avoid counter-seconde and septime : simulate a double-disengage into low line and disengage over hilt into exterior line.

From septime to avoid counter-septime and seconde : simulate a double disengage into exterior line, and disengage over hilt into inside or low line.

#### DEFENCES AGAINST THE ATTACKS JUST DESCRIBED.

*Engaged in quarte.*—1. To meet feint of double disengage into tierce or septime, and disengage into quarte, feint of coupé and of counter-disengage into tierce or septime, and disengage into quarte : parry counter-quarte, tierce and quarte ; counter-quarte and seconde ; or counter-quarte and septime. The last is, generally speaking, the best defence.

2. To meet double-disengage into septime line (2) or feint of coupé, and counter-disengage into septime (4) : counter-quarte and seconde or septime.

3. To meet attacks intended to avoid counter-quarte and septime : parry counter-quarte, septime and seconde, or (better) counter-quarte, septime and counter-septime.

*Engaged in tierce.*—1. To meet the double-disengage, and disengage into outside line, the feints of coupé, counter-disengage into inside or exterior line, and attacks in tierce : parry counter-tierce, quarte and tierce, or (better) counter-tierce and reversed counter.

To meet attacks intended to avoid counter-seconde and septime, and counter-septime and seconde : parry respectively counter-seconde septime and seconde, and counter-septime, seconde and septime. These attacks, however, are not common,

at least in the French school, and probably in each case a stop thrust is the best answer.

#### VARIOUS WAYS OF NULLIFYING REVERSED COUNTER-PARRIES.

*Engaged in quarte, to nullify reversed counter.*—1. Simulate one-two (marking the first feint high or low), and counter disengage into inside line, or simply into seconde.

2. If the adversary is exposed in the line of engagement, make a beat, or feint a straight thrust, and counter-disengage as above.

*Engaged in tierce, to nullify reversed counter.*—1. Simulate one-two and counter-disengage into tierce or into low line. In both these attacks the first feint may be in seconde.

3. If the adversary is exposed in the line of engagement, make a beat, or give a scrape, or simulate the straight thrust, and counter-disengage into tierce or low line.

Reversed counter-parries in seconde and septime are avoided by one-two and counter-disengage into exterior-seconde line, and by one-two and counter-disengage into quarte or low line respectively.

#### VARIOUS METHODS OF MEETING THE ATTACKS JUST DESCRIBED.

*Engaged in quarte.*—1. To meet one-two and counter-disengage to inside line, or beat and counter-disengage to inside line: parry reversed counter and quarte, or reversed counter and septime.

2. To meet one-two and counter-disengage into seconde, or beat, scrape, or feint of straight thrust, and counter-disengage: parry reversed counter and seconde or septime.

*Engaged in tierce.*—1. To meet one-two and counter-disengage into tierce, or beat, scrape, or feint of straight thrust and counter-disengage into tierce : parry reversed counter and tierce, or double the reversed counter parry (i.e. quarte and double counter-quarte).

2. To meet one-two and counter-disengage into low line, or beat, scrape, or feint of straight thrust and counter-disengage to low line : parry the reversed counter and septime or seconde.

The scrape, unless made with great lightness and quickness, may be frustrated, and the adversary caught on the false movement, by a disengage in the manner indicated when speaking of that attack on the sword.

From seconde and septime to meet one-two counter-disengage : parry reversed counter and seconde, or reversed counter and septime, or, in either case, double the reversed counter-parry.

#### VARIOUS METHODS OF AVOIDING A REVERSED COUNTER AND SIMPLE PARRY.

*Engaged in quarte.*—To avoid reversed counter and seconde :—

1. Simulate one-two, counter disengage into exterior line, and disengage over hilt into tierce.

2. Make a beat or simulate a straight thrust, counter-disengage into exterior line, and disengage (over hilt) into tierce.

To avoid reversed counter and quarte :—1. Simulate one-two, counter-disengage into quarte or into seconde, and disengage into tierce.

2. Give a beat or simulate a straight thrust and counter-disengage into quarte or only into seconde, and disengage into tierce.

3. Simulate one-two and counter-disengage into seconde.

4. Give a beat or feint a straight thrust and counter-disengage into seconde.

To avoid reversed counter and septime :—

1. Simulate one-two and make double counter-disengage into seconde.

2. Give a beat or feint a straight thrust and make a double counter-disengage.

*Engaged in tierce.*—To avoid reversed counter and seconde :

1. Simulate one-two and counter-disengage in tierce.

2. Give a beat, or a scrape, or feint a straight thrust and counter-disengage into tierce.

To avoid reversed counter and tierce :—

1. Simulate one-two, counter-disengage into tierce and disengage into quarte.

2. Give a beat, a scrape, or feint a straight thrust, counter-disengage into tierce, and disengage into quarte.

3. Simulate one-two and counter-disengage into line of septime.

4. Give a beat, a scrape, or feint a straight thrust and counter-disengage into line of septime.

To avoid the reversed counter and septime :—

1. Simulate one-two, counter-disengage into tierce, and double-disengage into seconde.

2. Give a beat, a scrape, or feint a straight thrust, counter-disengage into septime, and disengage over the hilt into seconde.

#### METHODS OF MEETING THE ATTACKS JUST DESCRIBED.

*Engaged in quarte.*—1. To meet one-two, counter-disengage and thrust or disengage in tierce, or beat or feint a

straight thrust with similar movement : parry the two reversed counters (counter-tierce and counter-quarte).

2. Meet one-two and counter-disengage into seconde, or beat or feint of straight thrust and counter-disengage into seconde by reversed counter-parry and septime.

3. Meet one-two and double counter-disengage into seconde, or beat or feint of straight thrust and double counter-disengage with the reversed counter, septime and seconde, or if the end is in the inside line, with reversed counter, septime and quarte.

*Engaged in tierce.*—1. To meet one-two and counter-disengage into tierce, or beat, scrape, or feint of straight thrust and counter-disengage into tierce : parry reversed counter and tierce or the double reversed counters (quarte and double counter-quarte).

2. To meet one-two counter-disengage into tierce and disengage into quarte, or beat, scrape, or feint of straight thrust, followed by similar attacks : parry reversed counter, tierce and quarte, or reversed counter and septime. Meet these attacks ending in low line with the last-named parry, or reversed counter and seconde.

3. To meet one-two counter-disengage into septime and disengage over the hilt into seconde, or beat, scrape, or feint of straight thrust, followed by similar attacks : parry reversed counter, septime and counter-septime or reversed counter, septime and seconde.

We have now described most of the attacks which can be made with the foil or small-sword, and the defences by which those attacks can be met. Other and yet more complex attacks there are to be met by yet more elaborate parries. Thus the aggressive fencer may deceive a counter-parry followed by two simple ones, or a reversed parry followed in like

manner, or two counter or two reversed counter-parries : and to each of these movements of offence there is a fitting answer, but we do not think it necessary to speak at length of these protracted phrases. First, because the fencer who has thoroughly mastered the movements which have been described will easily be able to reason them out for himself ; and, secondly, because they will be of very little use to him if he does. Where there is not high skill and perfect regularity on both sides, the blades get entangled in these complicated figures, and the result is mere vulgar and senseless prodding. When there is real mastery of fence, it is tolerably certain that the aggressive but long-winded fencer will not be allowed to terminate his phrase in peace. The other will intimate to him by means of a time or stop thrust that there is such a thing as despatch, and that, whatever may have been the case formerly, prolixity is now out of fashion ; and if the combat be with swords, he will probably be left to complete his *prolegomena* in another world. We will therefore dismiss these attacks, and proceed to describe the terrible return-thrust of the French fencers, the aptness of which was so obvious that the word which describes it has, unlike any other fencing expression, been adopted in ordinary speech, and has long been synonymous with a happy and ready retort. The riposte is not confined to the duelling ground or the fencing-room.

## CHAPTER IV.

PRACTICAL INSTRUCTIONS—*continued.*

## THE RIPOSTE.

THE riposte is the return thrust which is delivered after parrying; not, be it understood, after making a parry, which is avoided by the attacking fencer, but after the parry which actually meets the antagonist's blade and wards it off the body.

On the defensive movement the riposte depends. Just in proportion as the first is smart and precise, so will the second be quick and deadly, and the more accurate the parry, the safer the riposte.

The return thrust is certainly more difficult than the attack, because it is necessary to parry before delivering it, and because the defensive movement may have necessitated such quickness as to cause some contraction of the muscles, which tends to impede the thrust: but, on the other hand, the riposte is less dangerous than the attack, by reason of the parry which has driven off the adversary's blade, thereby somewhat disconcerting him, and also because the adversary is near when it is given, and can be touched by merely extending the arm without moving the body.

The pressure of the fingers which is needed for the parry is not required for the riposte, as the fingers are not used in the same way when driving off the steel and when thrusting. To deliver the riposte with quickness they must be slightly

loosened immediately after the clash of the parry. Some cases apart, the fencer should always riposte after he has found the steel by his parry.

There are three kinds of ripostes : the direct or straight riposte ; the riposte with a change of line or some preparatory movement, and the riposte with a pause (*riposte à temps perdu*).

*The direct riposte.*—The direct or straight riposte is a thrust in the line of the parry, that is to say, of the line in which the adversary's blade is found. Thus, to give the simplest instance, if, on a disengage from tierce into quarte, the fencer attacked parries quarte, and then thrusts in quarte, he gives the direct riposte.

It may be delivered in two ways : without quitting the steel, which is called the riposte with opposition ; or, quitting the steel after a clean, smart parry, which ought to sound like the click of a good gun-lock. This is called, with happy onomatopœia, the *riposte du tac-au-tac*, and, being quicker than the other, is better. As has been already said, it is perhaps the most deadly of the fencer's thrusts.

The direct riposte must be delivered *without moving the foot*, because it ought to be given at the time when the antagonist is extended on the lunge. Indeed the point ought to touch him at the moment when his right foot presses the ground. Great care must be taken *not to bring the body into play*, i.e. *not to move it forward or raise the shoulder*, as doing so deadens the riposte and tends to make the point miss the antagonist's body.

*To deliver what we will call the Bertrand riposte (tac-au-tac) from quarte.*—Turn the hand to supination, and thrust with all possible rapidity, taking opposition to the left. To execute this riposte properly, it is indispensable that the parry should be smart and properly made.

The riposte without quitting the steel should only be



made when the adversary presses strongly on the steel in such a way as to make it impossible to clear the blades. To execute it :—Keep the point a little higher than usual in parrying, so as to bring with the more certainty the strong part of the sword against the yielding part of the adversary's ; turn the hand to complete supination, and raise it so as to dominate the antagonist ; drop the point somewhat, taking a marked opposition, and be careful to keep the strong part of the blade near the hilt against the yielding part of the other.

*To give the Bertrand riposte after parrying tierce.*—The moment the parry has struck true (i.e. of course, the moment the parry has warded off the blade) bring the hand to complete supination, so as to direct the point, and extend the arm. The riposte with opposition in tierce should, so far as possible, only be given when the adversary presses strongly on the blade, so as to make the Bertrand riposte impossible. To deliver it :—After parrying, raise the point a little higher than usual ; raise the hand, turning to complete supination ; then drop the point towards the body and extend the arm, taking marked opposition to the right.

It sometimes happens, however, that the swordsman who has parried tierce cannot clear his blade for the *tac-au-tac*, although the adversary does not press upon it. In this case the riposte with opposition should be executed in the same way as the *tac-au-tac* riposte, except, of course, that the steel is not quitted. There is another kind of direct riposte in the outside line, called *de tierce pour tierce*—an eccentric, not to say barbarous, term which we must confess our utter inability to translate. This, which would seem to be a sort of mixture of tierce and prime, is executed in the following manner :—

The moment the parry has told, whether it be clean or with opposition, bring the hand into complete pronation, the thumb towards the ground, the hand at the same time being raised to

a level with the shoulder. Extend the arm, directing the point to the body, and take opposition to the right. We do not counsel this riposte for several reasons.

1. It is difficult to execute, because the sudden turn or twist of the hand into the most marked pronation has a strong tendency to make the fencer lift his shoulder, stiffening it at the same time, and also to make the body lean or sway to the left, the result being that the flat of the blade, and not its point, touches the body.

2. Because, if the riposte is parried or passes (i.e. misses the body), it is extremely difficult to form another parry with the speed necessary to meet a counter-riposte promptly delivered.

*From seconde, to give the Bertrand riposte.*—The instant the parry has told, direct the point on to the adversary's body by the spring of the thumb and forefinger, loosening the other three fingers. The riposte with opposition is executed in the same manner.

*From septime, to give the Bertrand riposte.*—Instantly after the parry, drop the point so that it may pass under the hand of the adversary without touching it; and point it to the body while extending the arm, the hand being kept in supination.

#### METHODS OF MEETING THE RIPOSTES JUST DESCRIBED.

To meet the tac-au-tac riposte after a parry in quarte.—Parry quarte, rising, i.e. regaining the second position (guard), at the same time.

To meet the riposte with opposition after a parry in quarte.—With those fencers who make hard or heavy parries, and press heavily on the steel when taking opposition, seeking to succeed by sheer strength, notwithstanding the other's parry, the fencer

must lift his point sharply, at the same time bringing the elbow to the side again so as to regain the advantage of having the fort against the faible of the antagonist's blade, and must take opposition as he rises. Often, to frustrate this riposte, it is sufficient to yield the point completely, so that the adversary finds nothing to resist his pressure, no support so to speak for his blade. When this is done, strength tells against the man who is exerting it, and sends his point out of line, which gives time to his antagonist to take guard (i.e. to put himself on guard) out of reach, or to resume the offensive.

To meet the tac-au-tac riposte after a parry in tierce.—Parry tierce while rising ; or, parry while rising the reversed counter (counter-quarte), making use of the impetus given to the blade by that of the adversary, and keeping the hand higher than in the usual quarte position. Septime with opposition may also be parried in the following manner : keep the hand very high and to the right while rising, directing the point to the left, the hand somewhat bent with the thumb highest, and take the position described for septime, but with the hand more raised than when making that parry in the ordinary manner.

To meet the riposte with opposition after a parry in tierce, or the riposte called *tierce pour tierce*.—Parry while rising the reversed counter, making use of the impetus given by the adversary's blade, and keeping the hand higher than in the ordinary quarte position ; or parry septime with opposition while rising, as described above.

To meet the Bertrand riposte in seconde.—Parry seconde ; this riposte can also be parried in the same way as the 'flanconnade.'

To meet the tac-au-tac riposte after a parry in septime.—Parry septime, or, if the other's point is directed high, quarte.

RIPOSTES WITH A CHANGE OF LINE, OR WITH A  
FEINT OR OTHER PREVIOUS MOVEMENT.

By ripostes with a change of line one or more parries are nullified, save in some few cases.

To succeed with these ripostes, it is necessary to make a forecast of the defence, to know the parry to which the antagonist is prone, and which his hand will almost instinctively form. The French call it '*la parade qu'un tireur a dans la main*'—that is, the parry which a fencer makes with the greatest ease and, from pure habit, often makes automatically.

The ripostes with change of line and with feint, &c. are many in number. The principal ripostes of this kind are with the disengage, the coupé, the counter-disengage, the twist, one-two, the coupé-disengage and the double. Others could be named. There are just as many ripostes of this kind as there are attacks ; but it is best not to attempt any riposte more elaborate than with the double-disengage.

These ripostes must be made instantly after the strike of the parry, without the scintilla of a pause.

It is sometimes useful in the composed riposte (riposte with feint, &c.) to extend a little—e.g. if the adversary draws his body back, or rises, while making a parry. In this case the composed riposte which nullifies this parry may take so long as to make it impossible to reach him before his body is partly withdrawn. In such a case it is necessary to make a half-extension, advancing the foot about a sole's length in order to reach him before he has resumed guard. But the fencer cannot be too strongly warned that this half-extension or semi-lunge with the riposte should only take place when it is impossible to reach the adversary by the extension of the arm alone, i.e. by thrusting (after the feint, &c.) without movement of the foot or

body ; and that, if it is sometimes well to extend, it is invariably wrong to stoop forward, or to let the upper part of the body drop forward.

*After a parry in quarte.*—To avoid quarte when the hand is held very high : riposte in low line. This much resembles the tac-au-tac riposte, and can be executed nearly as quickly.

To meet this riposte : parry septime or seconde while rising.

To avoid quarte when the hand is not held very high or seconde : riposte by a disengage into tierce. To execute this, the point must be passed as far forward under the adversary's arm as possible, the hand being in supination, and, in the thrust, marked opposition must be taken to the right, without any extension. To deliver this riposte properly considerable command of finger-play is required. Just as the parry is light, smart and accurate, so will the blade clear the other quickly and the riposte be true and formidable.

To nullify quarte with the hand low : riposte by coupé into tierce. To execute this, the point must be raised towards the left shoulder, and the hand drawn a little back towards the left breast, so as to pass the point quickly over that of the antagonist : then the point must be smartly dropped in the tierce line as the thrust is made, the hand being in supination.

To meet the riposte by a disengage into tierce, or by a coupé into tierce : parry quarte and tierce ; or counter-quarte ; or, if the riposte has been divined, and if it is quickly made, parry tierce while rising, without making any movement in quarte.

To nullify the parry of septime made promptly without any pause : counter-disengage into exterior line, the hand in supination.

To meet this riposte : parry septime and seconde ; or, if the point is directed high, parry septime and quarte while rising.

If, in attacking, the adversary takes marked opposition to the left, the riposte may be made by a twist into the exterior line. In delivering this riposte opposition must not be taken to the right as when making an attack with the twist, but, on the contrary, the hand must be kept to the left and the fort of the blade, close to the hilt, held against the faible of the adversary's blade, the hand being a little higher than the belt and in supination.

The reasons for this difference between the manner of delivering the attack with the twist and the riposte are as follows :—

When an attack is made with the twist, the adversary's blade is well in front of his body, and if the fencer does not take opposition to the right, he will spit himself on the other's point. When, on the other hand, the riposte with the twist is given the adversary has just attacked and his point is driven over to the left by the parry. The respective positions, therefore, are not the same as in the attack, and the fencer could not take opposition to the right without bringing the point into his own breast.

To meet this riposte : turn the hand to pronation, taking opposition in seconde. Owing to the position, the riposte by a twist cannot be parried in the same way that the *flanconade* is.

To nullify a parry in tierce : riposte with one-two, the finale of course in quarte, and the feint in the low line. In ripostes of this kind it is not possible to stretch the hand out fully on the first movement, as is done with the similar attacks ; the arm can only be fully extended at the end.

To meet this riposte : parry tierce and quarte or septime, or seconde while rising.

Quarte and tierce or tierce may be nullified by a riposte with *coupé* and thrust in the exterior line. To execute this :

the point must be raised towards the left shoulder, the hand drawn back a little towards the fencer's left breast, so that he may whip his blade neatly over the adversary's point. When it has cleared the point (i.e. the riposting fencer's point) must be rapidly dropped into the exterior line and the arm extended, the hand being in supination and a little lower than the shoulder.

With an adversary who turns round bringing the right shoulder forward and leans over covering himself with his hand and arm so as to expose his body as little as possible, the riposte by a coupé and thrust in exterior line is most telling ; but in this case the hand ought to be inclined towards pronation at the end, and the point directed towards the right flank a little above the belt to the right of and close to the elbow.

To meet this riposte : parry second or septime while rising ; or, remain extended and parry tierce with the hand very low and the point high.

To nullify counter-quarte made promptly without the slightest pause or hesitation : riposte by a double ending in low or outside line.

To meet a riposte with a double ending low : parry while rising, counter-quarte and septime or seconde ; or parry tierce with judgment so as to catch the blade on the first part of its movement, the point being kept high so as to bar the line.

To meet a riposte with a double ending in outside line : parry counter-quarte and tierce ; or parry tierce in first part of movement as just described.

*After a parry in tierce.*—To nullify tierce with the hand high : riposte by a disengage into quarte, the hand in supination.

To meet this riposte : parry quarte or septime while rising.

Another way of nullifying tierce with the hand high which

also avails to nullify septime with opposition is to riposte by a thrust in exterior line with the hand in supination. This riposte is excellent with an adversary who, knowing that he cannot parry a straight riposte, turns his body round and stoops in order to avoid it. When this is done—and many fencers are not ashamed to resort to this ignoble device—the riposting fencer must, as above stated, deliver his thrust with the hand inclined towards pronation, and direct the point a little above the belt close to and to the right of the adversary's elbow.

To meet this riposte : parry seconde or septime while rising.

To nullify tierce with the hand low : riposte by a coupé. To execute this the point must be raised towards the right and the hand moved towards the right shoulder, while the arm is well bent, so that the blade may be easily passed over the adversary's point ; the instant it is cleared, the point (i.e. the riposting fencer's point) must be promptly dropped into quarte, and the arm extended with the hand in supination, opposition being taken, so far as may be practicable, to the left.

To meet this riposte : parry quarte while rising.

To avoid quarte or seconde : riposte by one-two, ending in tierce and marking the feint in the exterior line ; the hand in supination, with opposition to the right.

To meet this riposte : parry quarte and tierce or reversed counter (i.e. counter-quarte) while rising.

To nullify quarte with the hand high : riposte with a coupé and disengage into low line, the hand either in pronation or supination.

To meet this riposte : parry septime or quarte and seconde.

To nullify the reversed counter made instantly : riposte by a counter-disengage into low line, the hand in pronation, or by counter-disengage into tierce, the hand in supination.

To meet the riposte by a counter-disengage into tierce line :



**parry reversed counter** (counter-quarte) and tierce, or parry **double reversed counter**.

To nullify septime : riposte by a double into exterior line, the hand in supination.

To meet this riposte : parry septime and seconde ; or, if the point is directed high, septime and quarte.

*After a parry in seconde.*—To nullify quarte : riposte by a disengage into tierce. To execute this it is necessary while turning the hand to supination to make the point describe a curve large enough to pass round the arm of the adversary.

To meet this riposte : parry tierce.

To nullify tierce : riposte by one-two into exterior line, the hand in supination. To meet this riposte : parry reversed counter ; or, with judgment, seconde at the end.

To nullify a reversed counter made instantly without a movement of hesitation : riposte by a counter-disengage in exterior line.

To meet this riposte : parry reversed counter and seconde.

*After a parry in septime.*—If the adversary's hand is low : riposte by a twist from septime into tierce, holding his blade the while. This may be called 'septime holding the sword' (*parade de septime enveloppée*). To execute it : the hand must be kept high, in supination, and to the right. There must be no extension.

To meet this riposte : parry septime with opposition, or reversed counter.

The parry of septime with opposition is avoided by a direct riposte or by the feint of a twist into upper line just marked, and a disengage into low line.

To nullify quarte : simulate the direct riposte in low line and counter-disengage into high line (tierce). This resembles one-two ending high.

To meet this riposte : parry quarte and tierce ; or, better, quarte and counter-quarte.

To nullify septime : simulate direct riposte in low line and disengage (over the hilt, of course) into exterior line.

To meet this riposte : parry septime and seconde, or, if the thrust is directed high (though still in the exterior line), parry septime and quarte.

#### RIPOSTES WITH A PAUSE (RIPOSTES À TEMPS PERDU).

Ripostes of this kind are those which are preceded by a brief pause, touch of the steel being abandoned, so that the adversary may half make or indicate a parry which the riposting fencer can nullify.

When the parry is perfectly true, this moment's pause enables the fencer to regulate his riposte by the adversary's movement, and, if it has been rightly forecast, the pause helps the fencer in regulating his speed by that of the adversary.

When the parry is not perfectly true, the pause enables the fencer to bring his blade into line, and to deliver the riposte with accuracy.

If the adversary bends the body forward, making a low stoop when attacking, the pause enables the fencer to riposte just at the moment when he (the adversary) is raising himself.

All the direct ripostes, save the riposte with opposition, and all the ripostes with change of line, or preceded by a feint, save the riposte by a twist, can be made with the pause, which is specially useful when the adversary hesitates or falters in making his parry ; but nevertheless the fencer will do well not to indulge overmuch in this kind of riposte, as the adversary may make use of the remise.

*Remarks.*—Ripostes with a pause, when made by means of a coupé, have this peculiarity, that the pause is made during

the execution of the stroke—that is to say, while the point is raised.

After a parry in quarte the coupé riposte with a pause can be delivered in the following manner : Directly the parry has been made, lift the point to the right, bringing the hand towards the right shoulder ; then, when the adversary has parried quarte, drop the point in the outside line, extending the arm.

After a parry in tierce it can be delivered thus : After the parry, lift the point to the left, bringing the hand towards the left breast, and directly the adversary has parried tierce, drop the point in the inside line, extending the arm.

This method of executing the riposte with a pause by a coupé is decidedly dangerous, as it leaves the whole of the body uncovered.

#### THE COUNTER-RIPOSTE.

This is the thrust which is given when the riposte has been parried. The fencer whose attack has been defeated, and who has in turn parried the riposte, can deliver the counter-riposte.

It has already been said that to parry the riposte the fencer should, whenever it is possible, rise, coming back to the position of guard ; and, indeed, in the lesson the pupil should always be taught to rise, in order that he may acquire the invaluable habit of rapidly withdrawing the body, so as to get it out of danger, and have perfect command of any attack. For the counter-riposte, then, it is necessary to extend just as for a first attack.

Counter-ripostes may be direct or with change of line, or preceded by a feint, like ripostes, but they differ from these thrusts in requiring extension, which, as has been said, should not usually be necessary with a riposte.

A thrust delivered after parrying the counter-riposte is

called a second counter-riposte, and, in like manner, there are third and fourth counter-ripostes, and the rules which have been just given apply to them ; but to deliver the second, fourth, &c., it is well to avoid extension, if possible, as the adversary should extend to deliver the first, third, &c.

Counter-ripostes are most useful, and should be largely practised. Few things are prettier in an assault than a vigorous attack and defence, in which a series of well-judged counter-ripostes are exchanged ; but the moment the fencer perceives that the combat is likely to degenerate into a breast-to-breast struggle, a *corps-à-corps*, to use the French expression, he must bring the phrase to an end by promptly and rapidly placing himself out of distance, taking care to keep the correct position, so as to be able to assume instantly the offensive or defensive, as need may be.

## CHAPTER V.

PRACTICAL INSTRUCTIONS—*continued.*

## QUITTING BLADES.

QUITTING blades (*absence d'épée ou de fer*) is the action of breaking the engagement when you precede an attack or a feint by a pause in order to mystify the adversary and make him lose touch of your movements : it is the action, too, of breaking the engagement and opening the line slightly to draw an attack from the adversary.

Quitting blades is dangerous. To do it you must be sure of your parry, for your judgment must depend on a comprehensive glance.

It is well not to attempt this except with an adversary who is not very firm on his legs, or very apt at a swift attack without preparation.

## THE FALSE ATTACK.

The false attack is an attack of any kind which is only half executed and which does not aim at reaching the adversary's body. You wish him to take it for a real attack, and yet not to expose yourself to the risks of a real attack.

The notion is to make him parry and riposte, keeping your own counter-riposte or remise in readiness as the case may be. Or you induce him to make an extension, or a time, on which

you parry and riposte. Or you may do it merely to mystify him or to upset or discover his plans ; or else to find out what are his favourite parries so as to be able to deceive them when the occasion arises.

The false attack should approach more or less nearly to a complete lunge according to circumstances. If it is made with a view to bringing off your own counter-riposte or remise, it should go so far as nearly to touch the adversary. Thus he will take it for a true attack and reply with a full riposte. If it is made to lead him on to an extension or a time, it should not reach so far, as there will be no question of the adversary parrying. In other cases you must judge by the degree of quickness you discover in your adversary's susceptibility. The false attack is a useful manœuvre, but one on no account to be abused.

#### ATTACKS ON PREPARATIONS.

These are attacks, as their name implies, made while the adversary is himself preparing an attack with the help of changes of engagement, on pressures, on quitting blades ; on false attacks made to draw favourite parries ; on any movement of the legs made to facilitate attack ; or simply on shifting the grip to the pommel of the foil to obtain a longer reach, a thing which makes parrying very difficult and riposting almost impossible.

Attacks on preparations are safe enough if they are made just at the right time. The adversary, occupied as he is with his own plan of attack, is seldom able to parry with the accuracy and swiftness needed to ward off a sudden and decided attack.

Attacks on preparations are generally simple attacks such as the straight thrusts, disengagements, preceded sometimes by a light beat, and counter-disengagements. To ensure their

success you must have a good guard, so that you can execute the attack without one unnecessary movement. If you have yourself to make the very slightest preparation for attack, the two attacks might start together and result in a double lunge of the worst kind.

Sometimes, if you mistrust your quickness with a straight thrust on a preparation made by quitting blades, or if you judge that this is a false preparation intended to draw a straight thrust, then you may make a false attack to lead to a parry and counter-riposte, or you can feint a straight thrust to draw a parry and deceive it.

#### RENEWED ATTACK.

A renewed attack (*reprise d'attaque*) is an attack made immediately upon the conclusion of a phrase. For example, after one attack and one parry at the least, the two adversaries find themselves on guard again, without either one having been hit. Then one of the two takes or retakes the offensive by a simple or complicated attack, whether advancing at the same time or not. This constitutes a renewed attack.

These often succeed, but to execute them well you must be sure on your legs, you must keep your hand well in line, and must not lose your balance or position during a phrase.

To make a simple renewed attack proves much coolness, presence of mind, and adaptability; to make a complicated renewed attack proves the possession, not only of these qualities, but also of much judgment, swiftness in comprehending the whole situation, and superior finger-play. Indeed it is one of the prettiest things in the science of fencing.

The longer the phrase, the more difficult to execute, but the more likely to succeed, is the renewed attack.

## THE STOP-THRUST.

*(i.e. Coup d'Arrêt.)*

The stop-thrust is, as indicated by its name, a simple attack made on the adversary's advance to stop him when he attacks while thus advancing. The stop-thrust must be made at the moment when the adversary lifts his foot to take a step. The attack must be fully developed without a moment's hesitation. Otherwise it might result in a double lunge.

The stop-thrust is a good, even a brilliant, answer to fencers who attack with the advance, or with a rush (that is to say, with several swift steps of advance), their object being to come so near as to embarrass you in parrying or riposting, or to provoke a mere hand-to-hand struggle.

If you try the stop-thrust you must have all your wits about you, and you must not dream of any preparation. A stop-thrust delivered one moment too late is as bad and dangerous as anything in fencing can be.

It is almost impossible to parry a well-executed stop-thrust unless you have foreseen its execution.

## TIME-THRUSTS.

The time-thrust is an attack made with opposition on a complicated attack, and intended to intercept the line where such an attack is meant to finish. The time-thrust is a thing of the most accurate judgment and readiness; you must, to execute it, gauge both the attack and the quickness of your adversary. Well done, it is one of the best things, ill done, one of the worst things, in the possibilities of fencing.

The time must be taken before the finish of the adversary's attack, and if, as is right, he does not develop the lunge before the finish, you must make a *half-lunge* to meet him half-way to



touch him, or, at least, to make it harder for him to parry. The finish of the attack must decide the line of the time.

In quarte, to take a time on a one-two or on a coupé-dégagé in the inside or exterior line : at the moment when the adversary leaves your blade lower your point with a movement resembling counter-disengage into the exterior line, with a strong opposition to the right, and with a half-lunge, the nails upwards. This 'time' can also be taken with the hand in the 'seconde' position, but the aim of the point will be less certain.

To make a good time on a one-two in the quarte line, it is necessary that the attacker's feint should be made in the upper line. If it is made in the lower line, the time is scarcely possible without a binding of the blades or a *rencontre de garde*—which tends to put the points of both combatants out of the line—unless a quickness infinitely superior to that of the attacker makes the time possible on the very moment of the attacker's feint.

In tierce, to take the time on a one-two in the outside (tierce) line, whether the attacker's feint is made in the inside or exterior line, or on a coupé-dégagé in the outside line : at the moment when the adversary quits your blade make a straight thrust with opposition to the right, to close the outside line, the nails upwards with a half-lunge.

In quarte, to take the time on a double, in the outside line intended to deceive counter-quarte : at the moment when the adversary quits your blade, counter-disengage as if to avoid a change, with the exception that you must oppose to the right and half-lunge.

In tierce, to take the time on a double, intended to deceive counter-tierce or septime : at the moment when the adversary quits your blade lower the point as if to parry septime and thrust in the exterior line, nails up, opposition to right, half-lunge.









In quarte, to take the time on a one-two-three above (to deceive tierce and quarte) : answer the first feint by an opposition in tierce and make a straight thrust in the outside line, nails up, opposition to right, and half-lunge.

In tierce, to take the time on one-two-three (to deceive quarte and tierce) : answer the first feint by an opposition in quarte, and lower the point in the exterior line ; opposition to right, nails up, half-lunge.

In quarte, to take the time on a one-two counter-disengage meant to deceive the reversed counter or septime : feign the parry of septime, and instead of executing it, thrust in the exterior line ; opposition to right, nails up, half-lunge.

In tierce, to take the time on a one-two counter-disengage meant to deceive the reversed counter : feign the parry of the contre-opposé, and instead of executing it, thrust in the inside line, which becomes the outside line at the finale of the adversary's attack ; opposition to right, half-lunge.

In quarte, to take the time on a double and disengage meant to deceive counter-quarte and tierce : at the moment when the adversary quits your blade, double the counter-disengagement in the outside line, extending the arm only at the finale ; opposition to right, nails up, half-lunge.

In tierce, to take the time on a double and disengage in the outside line meant to deceive counter-tierce and quarte or seconde : feign the parry of septime and thrust in the outside line ; opposition to right, half-lunge.

#### TIME PARRIES.

If you are engaged in quarte, and think that your adversary proposes to make a time-thrust on your one-two : feign a disengagement in the outside line, and instead of completing the second movement of a one-two, parry seconde with a half-lunge

(to inspire more confidence in your adversary who intends to time you) and then riposte.

In tierce, if you think he will time your one-two outside : feign a disengagement in the exterior line, and instead of completing the second movement of a one-two, parry tierce with the hand high and with a half-lunge and riposte. Another way is to feign a disengagement and—as the finale of the attack determines the line of the time—instead of executing it, parry septime with the hand high.

In quarte, if you think the adversary means to take the time on your double : as you make the second movement of the double, parry tierce with the hand high with a half-lunge and riposte. Another way is, instead of executing the second movement of the double, to parry septime with the hand high, or seconde.

In tierce, if you think the adversary means to take the time on your double—instead of completing the second movement of the double, parry seconde with a half-lunge and riposte.

In quarte, if you think the adversary means to take the time on your one-two-three : in executing the third movement of the one-two-three, parry tierce with the hand high ; or, instead of completing the third movement, parry septime with the hand high, half-lunge, and riposte.

In tierce, if you think the adversary means to time on your one-two-three : instead of executing the third movement, parry seconde with half-lunge and riposte.

In quarte, if you think the adversary means to time your one-two counter-disengage : instead of executing the third movement, that is the counter-disengage, parry seconde with half-lunge and riposte.

In tierce, if you think the adversary means to time your one-two counter-disengage in the outside line : in executing the

third movement, or counter-disengagement, parry tierce with the hand high with a half-lunge and riposte ; or, instead of executing the third movement, parry septime with the hand high, or seconde.

In quarte, if you think the adversary means to time your double and disengage: parry seconde with half-lunge and riposte.

In tierce, if you think the adversary means to time your double and disengage : in executing the third movement parry tierce with the hand high, with a half-lunge and riposte, or parry septime with the hand high, or simulate a double parry quarte and riposte.

#### THE REMISE.

The term *remise* is applied to the action of again aiming your point at your opponent's body when he ripostes, after an attack which he has parried, either with a compound riposte, or a timed riposte, or a retraction of the arm before riposting.

Generally the remise is made in the same line as the parry. It is done by a slight drawing back of the body (you must not draw yourself up completely) so as to feign a retreat, and by again aiming your point at your adversary's body with opposition, if opposition is needed.

A remise is wrong when the riposte hits, or when it fails only from want of skill. A remise, therefore, can never be rightly given on a direct riposte.

Opposition is not wanted in a remise made on a timed riposte, for the remise must take place during the pause—that is, the withdrawal of the blade—which precedes the actual riposte. It is well to resume position rapidly after executing it. Again, opposition is not necessary in a remise on a riposte preceded by a retraction of the arm, for the remise takes place during the drawing back of the arm.

The remise with opposition is certainly to be preferred ; for,



to make this, you must judge first that the riposte will not be a direct one, and secondly what form it will take.

After parrying quarte : it is wrong to remise on a riposte made by a disengagement in the low line. A remise cannot be made on a riposte by a twist into the exterior line. It is good to remise on a riposte made by a disengagement or a cut-over in the outside line. Then you get your remise without changing the line, and with opposition on the right to bar the line in which only can the riposte take effect.

As to the ripostes of one-two into quarte and cut-over and thrust in exterior line : on these you cannot remise as you can time, in the exterior line, because in riposting you hardly ever finish the first movement of the one-two in the tierce line, and because in making a cut-over and thrust in the exterior line, the hand is low, which makes that line inaccessible. On these ripostes, however, you can remise without change of line and without opposition. In this case you must execute the movement with great rapidity, and come quickly back to position. Under these conditions the remise is sure to get the first hit, but the riposte may also get in a hit, though late. It is better, therefore, to try to parry these ripostes, unless, indeed, they are ripostes with a pause.

After the parry of tierce : it is wrong to remise on a disengagement in exterior or inside line, or on a cut-over.

On a riposte of one-two or of cut-over and thrust in the outside line, or on the riposte of the double, you can remise without change of line and with opposition to the right.

After the parry of seconde : on the riposte, timed or not, of a disengagement on the outside line you can remise in the outside line with opposition to the right.

On the riposte of one-two exterior you can remise in the exterior line with opposition to the right, the nails of the hand up or down as you please.

After the parry of septime : on a riposte made with a feint below and a counter-disengagement above, one must make a remise without changing the engagement and with opposition to the right.

On a riposte made with a feint below and a disengagement over the hilt, the same remise holds good. Counter-ripostes affect the remise exactly as ripostes do ; in all cases a remise is discounted by quitting the adversary's blade after the parry, and then using the same parry a second time. But, as an exception, if on a disengage riposte after a parry in seconde the adversary remises in the outside or tierce line, then parry tierce.

#### REDOUBLING.

This is repeating an attack while still on the lunge when the adversary parries but does not riposte. It is done either by a cut-over or by a disengagement. A slight drawing back of the body is necessary ; but above all the arm must not be drawn back.

## CHAPTER VI.

PRACTICAL INSTRUCTIONS—*continued.*

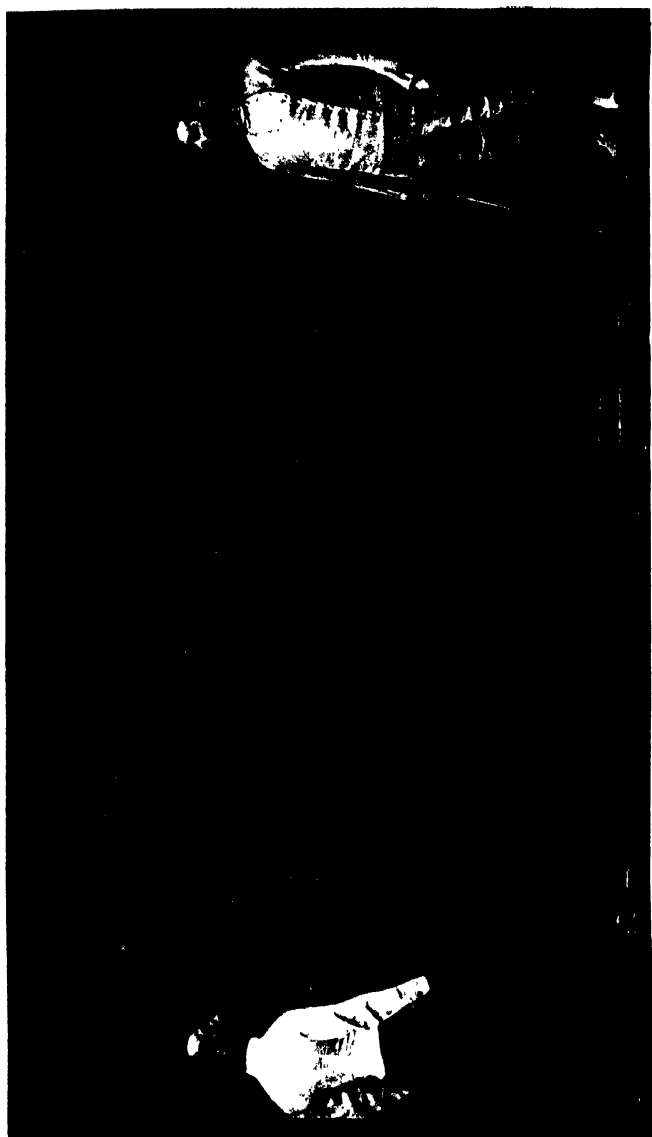
## THE SALUTE.

THE Salute, or prelude to the Assault, was, towards the end of 1888, put into definite and official form by the Académie d'Armes of Paris, founded in 1886. Until then it had been practised in various schools, with various differences of detail. The rules laid down by the Academy are here embodied.

The purpose of the Salute is to give both fencers an opportunity of showing courtesy to each other and to the spectators, and, it may be added, of exhibiting their own proficiency in correctness and elegance. It is thus conducted :—

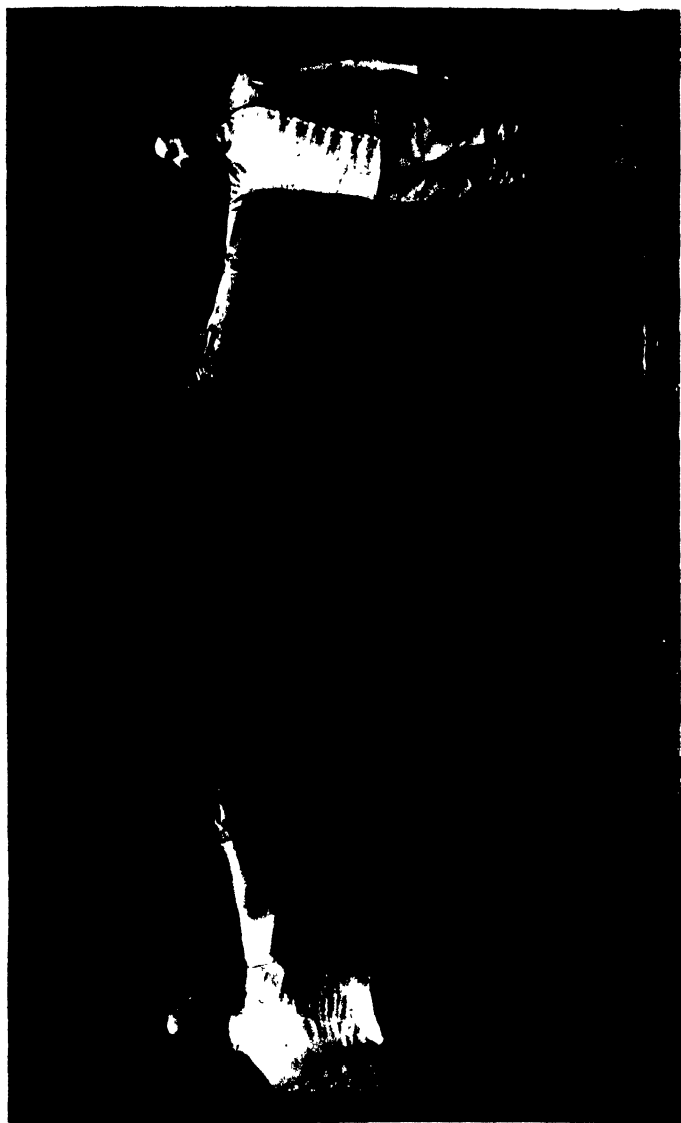
Each fencer, having put his mask on the floor about a yard to his left, assumes the First Position opposite his adversary at the proper distance, letting his arms fall naturally, the point of the foil nearly touching the ground in front of him, and to the left of the right foot. Then both execute simultaneously the first movement of coming on guard.

The first movement consists in making a step forward, raising and extending the right arm, with the nails of the right hand turned upwards on a level with the top of the head, and a little to the right, and the blade extended with the arm. Then the hand is quickly brought close to the chin, the nails towards the face, and the sword upright, so that the fencer can



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go to salute his adversary by dropping the sword to the right at the full extension of the arm, with the palm of the hand turned to the ground.

The second movement consists in bringing back the right arm towards the left hand, which seizes, without grasping it, the shoulder of the blade, imitating the gesture necessary to sheathe and unsheathe a sword.

The third movement consists in elevating both hands together above the head with a graceful curve.

The fourth consists in letting go the blade from the left hand, which takes its place behind, and at the level of the top of the head, the left arm still being bent, while the right hand drops to the level of the right breast, the arm half extended, the elbow in front of, and close to, the body, the point of the sword on a level with the face.

In the fifth movement you advance the right foot about two steps in front of the left heel, sinking down on the legs and keeping the body upright.

[These movements, here separated for clearness of demonstration, must in practice glide into each other.]

In coming on guard for the Salute, each fencer must take care to touch his adversary's point in tierce at the moment when the right hand drops, so as to give the signal for the movement of the legs. At the moment when the right feet are firm on the ground, the right hands must keep the position of tierce, with the blades joined.

Once on guard, both fencers recover to the position of the first movement.

One of the fencers invites the other, with the words, '*À vous, Monsieur,*' to take distance first. It is customary to give precedence in this matter to the elder fencer or to an invited guest.

The one who does take distance first becomes the *attacker*.



To take distance : direct the point, with arm full stretched and the nails up, the hand on the level of the chin, at the adversary's body, without touching him.

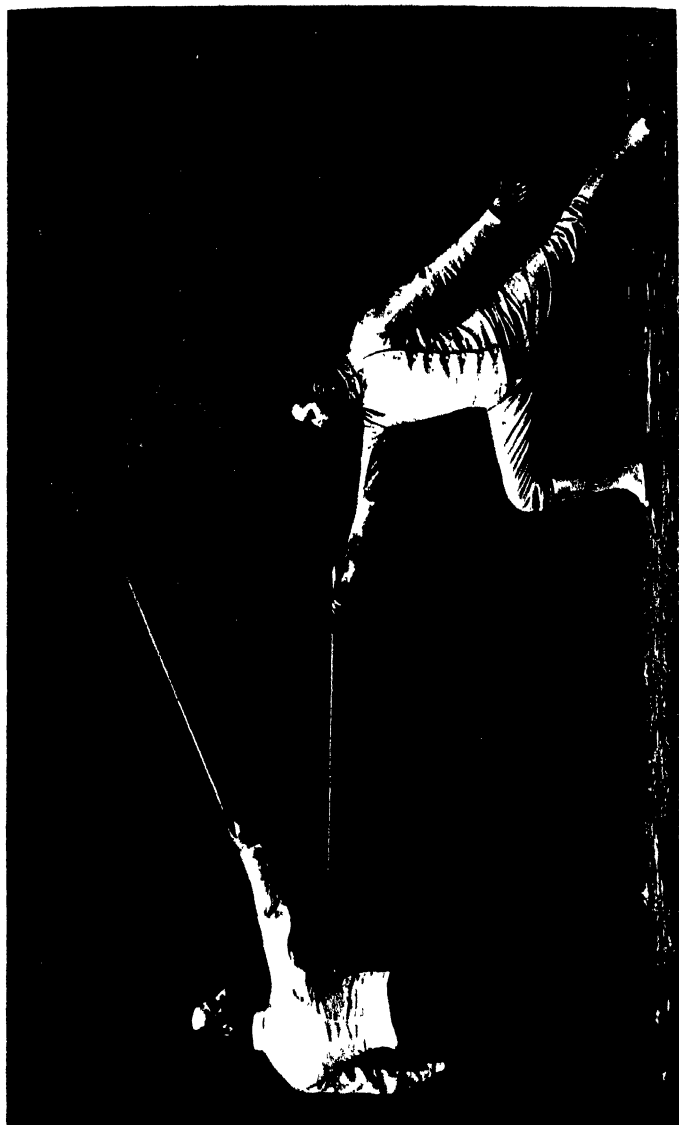
To execute this movement, advance the right about three steps and a half in front of the left heel, just shaving the ground, and keeping the left leg stretched out. When the foot touches the ground, bend the right leg, so that the knee is exactly above the instep. The bust remains upright, the loins arched, the left hand separated from the thigh.

Having made his lunge, the attacker recovers himself with one movement, resuming the first position, but bringing the right hand to a slight distance from the chin, and holding the sword nearly upright. This last movement of hand and sword must be done simultaneously by both fencers, who then execute the first of the salutes to the public. This is done by saluting to the left, with the hand in pronation, a little advanced, and at the level of the left breast, the sword almost horizontal, and half-way to the left. Then bring the hand back near to the face again, as above, and, with the hand in supination, reverse the process just described.

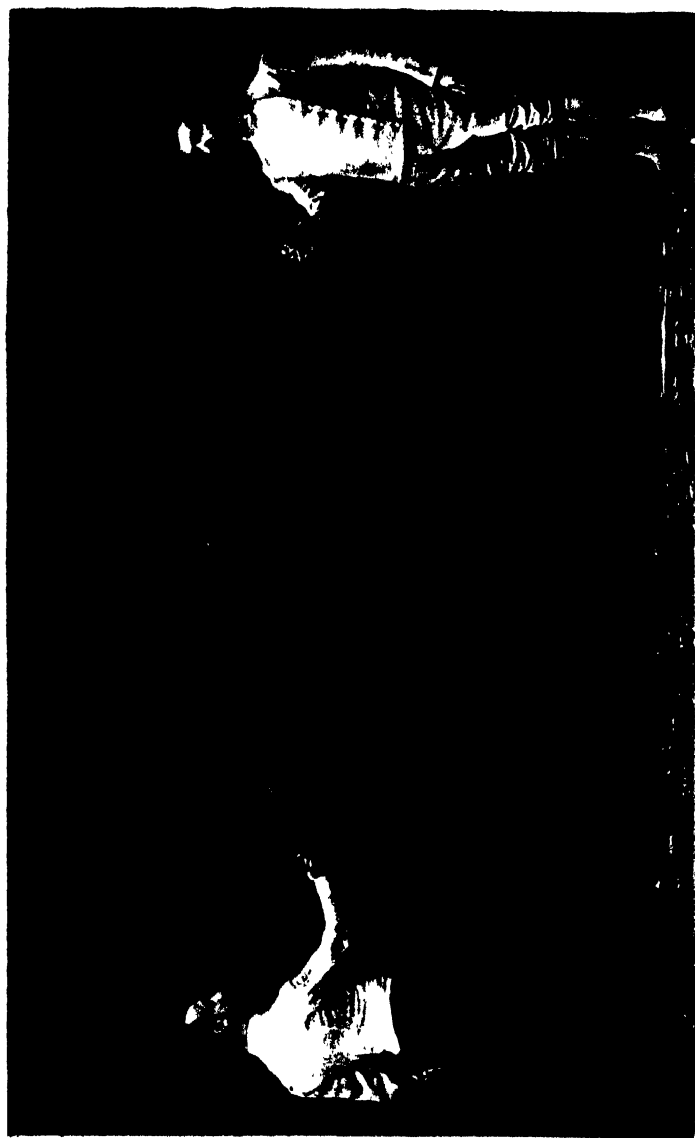
[In public assaults, the salutes should be addressed directly to the President and Vice-President, if there is one. On no account must both fencers make them in the same direction. The President, without rising from his seat, acknowledges each salute with a motion of his foil ; the Vice-President, sitting opposite to him, answers with an inclination of the head.]

Now the adversaries fall on guard as above described (without, however, raising the hand), making an engagement in quarte.

The attacker disengages, with the nails up, in the line of *sixte-tierce*, without touching his adversary, and taking care that the movement of the arm precedes that of the legs. The adversary parries tierce or *sixte* lightly and then drops his point

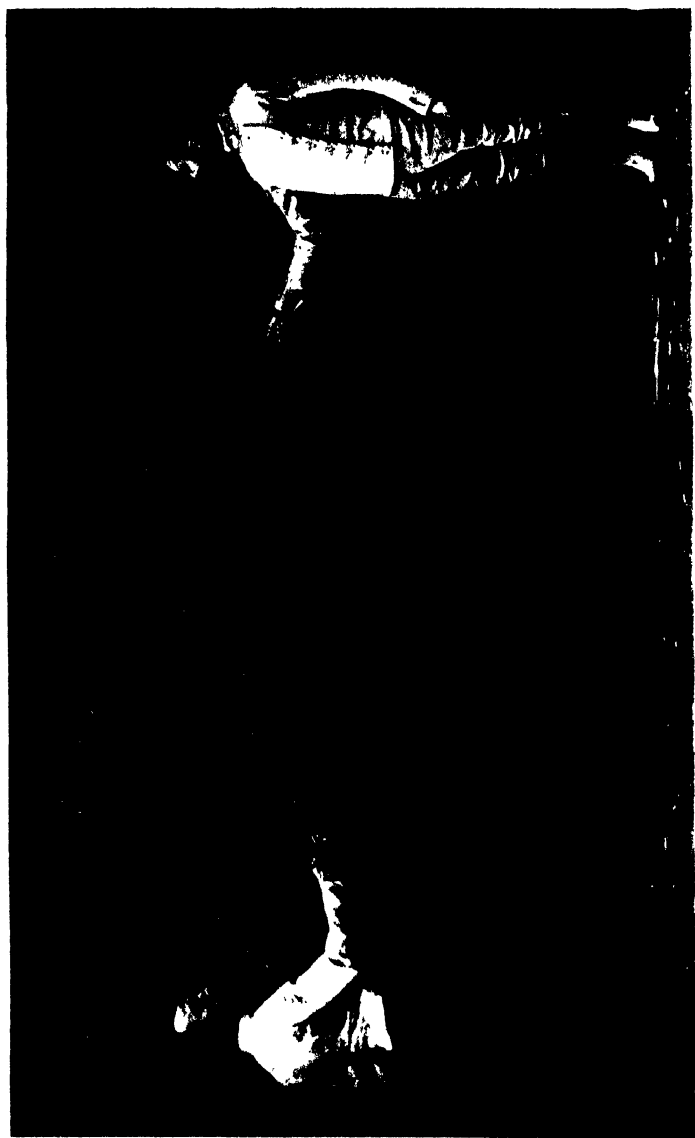






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with the nails down as if threatening a riposte in the low line. The attacker on this parry throws his point upwards and backwards past his own left ear with a quick movement of the thumb and forefinger. The nails are downwards, the middle, ring, and little finger leave the hilt and remain open. The arm is extended, the hand on the level of the head and held to the right, so that the attacker looks at his adversary between the arm and the blade. He keeps this position for a moment or two and then falls back on guard, taking the engagement of tierce or sixte, which the adversary also takes with opposition. The attacker disengages, the adversary parries quarte, and as before drops his point as if threatening a riposte in the low line, but this time with the nails up. The attacker on the parry repeats the movement just described, throwing the point past his right instead of his left ear and with the nails upwards. As before he remains thus a moment or two and falls back on guard. The parryer engages again in quarte.

The attacker repeats these disengagements in sixte-tierce and quarte to the number of four or six. The number must be even, so that the last disengagement is in quarte. In the last engagement the attacker may ornament his style by a slight pause on the lunge, contrasting it with the swift recovery after the others. The adversary parries exactly as before.

He must take his time from the attacker, so as not to make him wait either on the engagement or on the parry.

The attacker now makes the motion of one-two, beginning in quarte, without lunge or extension, placing the hand in tierce on the second movement, and after this he recovers to the First Position, while the parryer remains on guard, with his hand in position for parrying tierce. As the attacker recovers, the parryer, in his turn, takes distance and recovers in one movement, as the attacker has done before. Then the two fall on guard, and now the parts are interchanged, the former



parryer becoming the attacker after taking distance, and *vice versa*.

After this both come on guard with a step of the left foot backwards, the hand in tierce, make three beats on the floor with the right foot, the first slowly, the other two quickly, and then recover forwards and salute to left and right.

When the final one-two has been executed, the adversaries recover at the same moment, and almost immediately fall back on guard, moving the left foot two steps behind the right, and taking care that the movement of the arms precedes that of the legs. Immediately on this they recover forwards, bringing the left foot up to the right, and repeat a second time the two salutes already described. Then they come quickly on guard, joining blades in quarte. Once more they recover forwards, and salute each other, with the hand brought close to the chin, the nails turned to the face, the sword perpendicular. Then the palm of the hand is turned to the ground, and the sword lowered to the right at the full extent of the arm.

It must be again noted that the Académie d'Armes discountenances the old-fashioned *appels* with the foot, allowing, however, 'a slight beat with the right foot to mark *la finale des mises en garde et des développements*.'

When two left-handed fencers go through the Salute together, they have only to read *right* for *left* throughout the directions. A left-handed man engaged in the Salute with a right-handed man must—

1. Lay his mask on his right.
2. Take the right-handed man's engage in *tierce* for the first coming on guard.
3. Take distance with the nails down.
4. The final one-two is done in *sixte-tierce*, and to this end the left-handed man, after taking distance, gives the engagement of *quarte* to his adversary, who parries *quarte* on the one-two.









5. The Salutes take place together, first in *quarte*, then in *tierce*. The left-handed man must so place himself that the President is on his right.

### THE ASSAULT.

The assault is the practical application of the knowledge acquired in lessons, and may be called a mock duel. It demands unremitting attention, and the rapid conception and execution of ideas. The fencer must watch himself carefully lest he falls into bad habits, and must never relax in his observance of the first principles.

The assault is far more attractive than the lesson, but must not be indulged in without the master's full approval, and the master himself must be the learner's first adversary. As for the master's part in it, he will of course hold his rapidity both of movement and of design in check, so as to put himself on something like a level with the novice, whom he will avoid discouraging by hitting him too frequently. He will indeed give the pupil encouragement by allowing himself to be hit.

Taking to the assault or loose play too early is an irreparable mistake, and one of which the pupil will be conscious throughout his career as a fencer. After the dignity of loose play has been reached, it is indispensable to go on taking lessons. However watchful over himself he may be, even the cleverest pupil cannot without lessons avoid acquiring bad tricks. The professor ought to see just where the pupil's judgment has failed him, and to give him hints of what line to take against this or that adversary, according to each one's style. The professor who knows his art will in this way add to the lesson's interest and the pupil's progress.

The assault is a perpetual improvisation. The thing to avoid is the adoption of a set style, the making of a certain

number of attacks or parries, always the same, upon all comers. What succeeds with one will fail with another, and one's own movements should depend upon one's adversary's.

The crossing of blades is the signal for beginning the encounter. It is indispensable, by way of precaution against surprise, to come on guard out of distance; and not to join blades till one is completely ready. It sometimes happens that the fencers place themselves too near each other, when one rushing on the other profits by the other's confusion to make a hit. It is therefore a great mistake to come on guard within distance.

It is wise to advance gradually within distance. The adversary may be on the watch to attack on the advance; therefore it is well to have a parry ready in one's head, so to speak, for such an attack. Nor is it a bad plan to advance with the intention of drawing the adversary's attack and meeting it with parry and riposte. The touching of blades is one of the principles which should be most rigidly adhered to; it is indeed the fencer's guide. The right moment for action can only be indicated by what is called feeling the steel; if the blades do not touch, double attacks—that is, attacks made simultaneously by each fencer—are often the result.

In dealing with a fencer who will not join blades, it is well to keep out of distance and as much on the defensive as possible: not to lunge except on his advance: to threaten him often: thus he will probably be induced to join blades. If he refuses, feint attacks to draw his parry and riposte, to be met with a parry and counter-riposte; or to make him thrust and be met with a parry and riposte; or, again, if one is not quick enough to hit him with a straight thrust, feint one to draw a parry and deceive it. The point must not be kept immovable in front of him: it would serve as a kind of finger-post for his attacks.

In dealing with a heavy-handed adversary who presses on his opponent's blade to get a point of leverage, it is better to join blades very lightly, or not at all. Heaviness of hand must be met by the lightest finger-play. Avoid engagements, beats, and so on, so as not to leave a point of leverage.

If in attack or riposte the adversary seeks to force his attack straight in, in spite of the parry, then it is good to parry with the hand a little closer to the body than usual, so as to get the fort of the blade more on the adversary's faile.

A tall man should avoid attacking with an advance (step and lunge); he should, on the contrary, avail himself of his reach to keep his adversary at a distance, and attack him on his advance or preparation.

Fencers often come on guard carelessly; they neglect to sink down enough on their legs, thinking to avoid fatigue; when they mean to attack they double themselves up, as it were, to get more spring and quickness. During such a preparation to attack a simple attack is almost certain to be successful.

A short man must always advance to get within distance. Therefore his hand and blade should be always busy; he should make frequent changes of engagement, feign sometimes to give an opening, and manœuvre to make the adversary attack. He should be strong in the parry and riposte, and never relax when once hotly engaged.

Fencers of about the same height should be chary each one of his attacks; their success depends in such case on a fine sense of time and occasion.

As all attacks can be parried in more than one way, the best way in the particular circumstances must be chosen.

A slight retreat on the parry helps both the parry and the riposte; and it is a thing to do specially with an adversary whose style one does not know.

Circular parries like counter-quarte, and semicircular



parries like septime, are more difficult to deceive than simple parries like quarte and tierce.

It is not possible to judge an adversary's method accurately until one has fenced several times with him. His movements and style must be carefully watched to discover what are his favourite attacks and parries, and what ripostes he has most difficulty in meeting. Then one will employ, as much as possible, the parries that lead to these ripostes.

Feints and false attacks should be disregarded as much as possible ; to take them seriously is to play the adversary's game.

Some fencers follow up their attacks by a redouble or a remise without caring to parry the riposte, which they sometimes avoid by stooping. This comes of a bad grounding ; as their position on guard is bad they overtopple themselves, and resort to redoublements to keep their balance.

To meet such adversaries it is well, if there is room, to take a long step back, and so to leave them battling with empty air, and if they want to resume the offensive, to employ a stop-thrust.

Some fencers draw back the arm before a riposte ; this again comes of having a bad position. At the moment when they draw back the arm it is well to make a remise, and to fall back quickly on guard, so as to avoid being hit, even though the hit comes late by the adversary's thrust with the hand low.

For fencers who attack with a rush the stop-thrust is the thing. But if, on this advance, they continually parry to stop the stop-thrust, then one must wait for the end of their attack, and parry without any retreat, and if need be with an advance. Fencers of this kind hope to force the adversary to retire : if he does not, they probably retire in a confusion which should be turned to account. If, however, they do not retire, then the adversary should himself step well back and attack on the next threat of advance.

Other fencers continually extend, taking no heed of double attacks, and hoping to succeed by sheer audacity and by twists and turns of the body ; and they will even start disputes to bewilder the adversary. Tricks of this kind are the merest abuse of fencing, show a conscious weakness, and lead to nothing but contempt for those who practise them.

With people of this kind feign attacks, catch their blade on the extension, cross the blade firmly with a twist (*croisé*) and lunge. They will soon try another method.

Time-thrusts are ticklish things. They must be tried only when the fencer has surprised an elaborate attack designed by the adversary ; a wrongly-judged time-thrust leads to a double lunge, which is discreditable ; a rightly-judged one shows excellent discretion and execution.

Note, too, that one mistaken time kills several well-judged ones ; for it proves that the successes have been due to chance.

When a fencer keeps on retreating without apparent cause, suspect that he is laying a trap.

In dealing with an unknown adversary, attack as little, as simply, and as little with a step forward as possible.

Come back at once on guard even after a hit.

No assault should last longer than a quarter of an hour.

Over-fatigue makes one slip into tricks.

Do not ask if a hit has told ; trust to the adversary's fair play.

When you have succeeded in a plan of attack do not boast of it.

Any sign of impatience, even with one's self, is distracting and unpleasing.

With a tricky adversary do not complain ; turn his tricks to good account if possible ; if he goes too far, find a decent excuse for ending the assault

As the practice of the science of arms depends as much on moral as on physical qualities, it is impossible to devise a nomenclature to cover all methods. Let the principles be taken as a base. When the learner has arrived at the stage of fencing assaults, let him fence with anybody who asks him. But if he is lucky enough to be under a master who knows the real principles, let him go on taking lessons from him and from him alone. It is the only safe and sure method for attaining success.

#### LEFT-HANDED FENCERS.

With a left-handed fencer the lines are naturally reversed, and so must be the engagements and parries.

Two left-handed fencers are of course on the same footing as two right-handed fencers, but with a right-handed opposed to a left-handed fencer, when the first is engaged in quarte, the second is engaged in tierce and *vice versa*.

If right-handed fencers met left-handed fencers as often as the latter do the former, they would be on equal terms ; but, as this is not so, the right-handed fencer is generally at a disadvantage with a left-handed antagonist.

As a rule, avoid giving a left-handed man a chance of parrying quarte. This parry generally comes easy to him and his position favours its effect. He often follows a parry of quarte or counter-quarte by a riposte in the low line, and the natural parry against this riposte is *seconde* ; but the surest and quickest is tierce on the lunge, with the hand low and the point high. The slightest hesitation in his riposte gives an excellent chance for a redouble with a cut-over and with opposition to the left.

The left-handed man cannot easily riposte on the parry of tierce because his riposte meets the right-handed man's parry of quarte : his favourite ripostes are the cut-over and the

disengagement in tierce : therefore it is well to remise and force him to a straight riposte.

If the left-handed man seeks to avoid ripostes on the low line by lowering his elbow and hand so as to hide his body instead of parrying, then riposte high, near the shoulder.

Timed ripostes and reprises are very useful against left-handed men.

Time-thrusts between left- and right-handed men should be avoided. An excessive opposition is needed to prevent a collision of hilts, and this gives a wide opening on every line save that of the opposition.

## CHAPTER VII.

## SINGLESTICK.

SINGLESTICK, probably practised far more widely throughout England than fencing, is apt to strike casual observers as a very simple matter—a mere question of hard and rude blows and parries, which it sometimes is, but not always is. More than this, it has happened to one of us to be assured by a certainly not unintelligent person, who imagined himself to be in the habit of playing at singlestick, that as for treatises on the art of singlestick there was no need for them or indeed any room for them, as no such art existed. This was going too far. Singlestick, as has been said in the Introduction, is a bastard game, but it does give scope for very considerable skill, so much so that in the brief space left at our disposal it is impossible to do justice to it, or to the much more grand and severe work of sabre play.

In Mr. Egerton Castle's 'Schools and Masters of Fence,' often previously referred to, we find it laid down that 'the singlestick or cudgel was, and is, the foil of the back sword.' The author tells us also that in England in the sixteenth century the 'waster' (*seu potius* 'waster'?)—a dummy sword with a blade rendered harmless by being rounded or transversely set—was the foil of the back sword; and that in the early seventeenth century the name 'waster' was applied to cudgels inserted in sword guards. Here evidently was the early form of that substitute for an offensive and defensive

edged weapon which has found its latest development in the singlestick of the present day, which may be said to correspond in a very rough and haphazard fashion to the modern sabre just as the 'waster,' or in later times the form of singlestick described in the second chapter of 'Tom Brown's Schooldays,' corresponded to the back sword. The stick used at the 'veast' in the White Horse Vale was 'a good stout ash stick with a large basket handle, heavier and somewhat shorter than a common singlestick.' It may be worth passing notice that as at the 'veast,' so in the eighteenth century there was no idea for protection of head or body in practice bouts with sticks. Captain Godfrey, author of the 'Useful Science of Defence,' describes how 'I have purchased my knowledge in the Back Sword with many a broken Head and Bruise in every part of me.' Nor is the captain's 'exquisite reason' for taking up the back sword undeserving of attention. 'I have followed,' he wrote, 'chiefly the Practice of the Back Sword, because Conceit cannot so readily be cured with the File in the Small as with the stick in that. For the *argumentum bastinandi* is very strong and convincing; and though a Man may dispute the full Hit of a File, yet if he is knocked down with a Stick, he will hardly get up again and say it *just brushed him*.' From which words of wisdom we may learn that fencers chary of acknowledging hits were not a greater rarity in 1747 than they are nowadays.

The back sword play referred to by Godfrey resembled modern sabre and singlestick play, and not that specialised form of back-swording which is chronicled in 'Tom Brown's Schooldays,' and which is curiously like the German students' *schläger* fight.

The best and most authoritative book on sabre and singlestick, published up to the date of the present writing,<sup>1</sup>

<sup>1</sup> Since these words were in print an addition of import to sabre literature has been made by the publication of Captain Hutton's *Cold Steel* (Clowes).

is 'Lessons in Sabre, Singlestick, etc.,' by J. M. Waite, Professor of Fencing, late 2nd Life Guards (London: Weldon & Co.). The late Mr. Waite, who learnt fencing from no less a master than the elder Prevost, was unsurpassable with the sabre, and his work is largely devoted to what, when he introduced it, was a novelty and an important one, in the ordinary run of sabre play. To quote his own words: 'I made it,' he wrote, 'part of my work as a teacher and sabre player to improve sabre play by adapting to it many movements used in fencing, which have hitherto been entirely overlooked by sabre players, and also, by copying the fencer, to make the attacks, etc., in a closer, and consequently quicker and more effective, manner than they had before been made.' Mr. Waite's manual, published some eight or nine years ago, was, as he went on to point out, intended chiefly to inculcate advantages up to then too much neglected by sabre players—advantages to be gained by taking a lesson from the enemy—the enemy in this case being the French duelling sword against the sabre, or, to interchange the terms according to Mr. Waite's inference, the foil (Captain Godfrey's 'File') against the singlestick.

There is, however, a curious fallacy which must now be pointed out. It has been thought not unnaturally that the singlestick may be considered the foil of the sabre, just as the foil may be considered the small sword of practice, and it is very commonly believed that work with the stick enables a man to use the sabre; but unfortunately the analogy is far, very far, from perfect, for, though the fencer who has never handled the practice *épée* may at first find some difficulty when he exchanges the foil for it, this will be nothing like the difficulty experienced by the singlestick player who first uses a practice sabre, by which, of course, we mean a steel sabre resembling the real weapon, not the light wooden substitute. If he is opposed to a good continental *tireur de*

*sabre* he will find, however skilful he may be with the stick, that he is a mere child in the hands of his antagonist, and will see only too clearly that, were the combat a real instead of a mimic one, the other would carve him about as he pleased ; and will even discover, possibly not a little to his annoyance, that his hard work with the stick has in one important respect unfitted him for using the sword. In singlestick play there can be no distinction between blows with the flat and the edge of the blade. In the severer contest it is a mightily different thing. Nothing more excites the derisive condemnation of a real French swordsman than blows with the flat of the blade by a combatant too clumsy to give the edge. *Je n'aime du sabre que le tranchant*, sang Frenchmen many years ago when the ignominious punishment of slapping with the flat of the sabre was introduced for a brief space into the French army. In real combat such a blow would probably be the most dangerous to the man who dealt it that could be delivered, giving the chance of a death-dealing riposte in reply to a stroke which could do no real harm. Further, in considering the stick and the sword, the much greater weight of the latter must be taken into account. In the large movements of sabre play, necessarily far larger than those of fencing, this may, if there is any carelessness, throw a man out of line, or even make him lose his balance ; and anything like wild play, such as is common enough with the hazel-twig, becomes hazardous in the extreme.

The singlestick player will therefore discover when he takes the blunted sword in hand that he has much to learn, and that the careful training he has gone through and the work he has done must be supplemented by a good deal more ; and unfortunately he may also discover that it is by no means easy to get the practical knowledge he requires. Waite has had no successor. Even in France sabre play is not so much practised or cared for as it used to be, and there is but very little



inducement to attain professional skill. In all probability good assaults between men who had really mastered the sword would not be understood. There would not be the heavy and resounding thumps which the public consider their due ; so the best combatants would be thought tame. This is to be regretted. Sabre play does not admit of the same exquisite skill as fencing, but it is a noble and manly form of contest, closely resembling the real battle.

We may conclude with a hint to fencers who may oppose *épée* to sabre, or foil to stick. And this hint is very brief. Take, if you know it well, the guard recommended by Captain Hutton, draw, whenever you think you can parry and riposte, your adversary's dropping cut on the forearm ; and never forget that, to extend Captain Godfrey's dictum, it is more easy to make sure of a cut than it is of a thrust in the heat of an encounter. In other words, beware of failing to credit your adversary with this advantage over and above his individual skill.

[*For Bibliography, see Appendix at end of book.*]

# BOXING AND SPARRING

BY

E. B. MICHELL





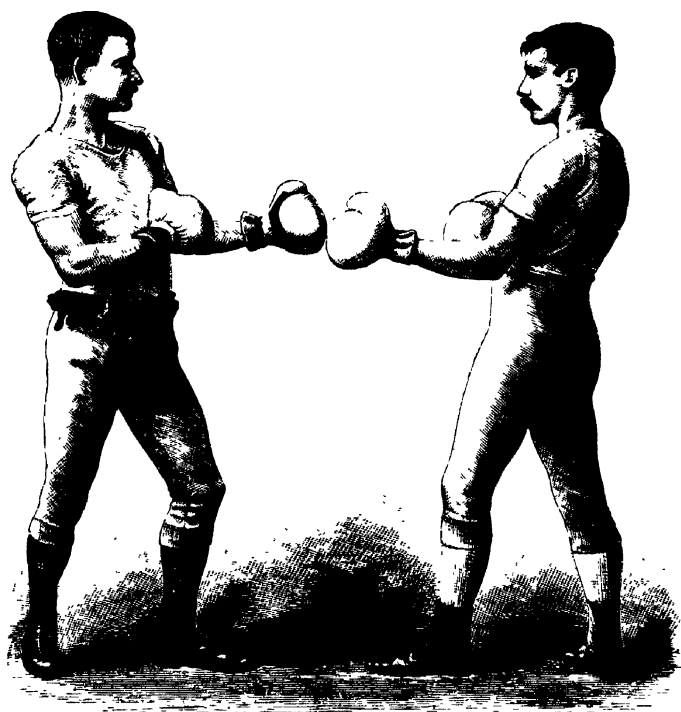


Figure I.—ON GUARD

# BOXING AND SPARRING

## CHAPTER I.

### THE HISTORY OF BOXING.

It may be an unpleasant surprise to some of the great admirers of Boxing, to hear that the antiquity of the art is incapable of being proved, or even seriously maintained. Although fingers were made before fists, and nature has given to all of us our hands and arms before they would have the strength or skill to use a sword or a dagger, still it must be admitted that very few people resort naturally or instinctively to the use of the fist as a means of attack or self-defence. Test the matter as you will, by any of the established theories for ascertaining the age of a human institution or practice, and you inevitably arrive at the same conclusion. Children, in their earliest struggles with one another, before any wicked intruder into the nursery has given them a hint as to ways and means, seldom or never resort to the doubled fists for disabling their infant foe. Scratching, biting and pinching are the most obvious and common methods of attack ; and the victim almost invariably retaliates either with the same tactics, or by adopting some uncouth form of wrestling, or by kicking with the feet or knees. -

No doubt a good reason for these impulses is to be found in the examples first set to the infant combatant. These come

in nine cases out of ten from the brute creation. Cats and dogs present to the children in every well-regulated household their earliest patterns of unholy strife ; and it is at a far later period in their lives, if ever, that their eyes are scandalised by the sight of two human beings exchanging fisticuffs. Long before this the stable or the stall, or even the home paddock or the neighbouring village green or lane, has familiarised them with the spectacle of some four-footed animal making use of its heels or hoofs for what the strategists call offensive purposes. The deer park, again, or the sheep fold, affords a ready example of tactics which may be generalised under the head of butting. But it needs little discrimination on the part of the puerile spectator to observe that the occiput of the ram or sheep, as well as of the stag, is better armed for purposes of hostile aggression than that of the human race ; and thus the boy or girl who rushes at an adversary with the head is usually, in every sense of the word, more thick-skulled than the generality of his or her playmates.

Even if the hand is used for warlike purposes, it is in ninety-nine cases out of every hundred first used with the fingers open. In this form it presents to the uninitiated a much better prospect of damaging the foe. In the first place, it is a broader and bigger weapon. Applied to the side of the opponent's face, or even to his ribs or shoulder or elsewhere, it covers a larger extent of the hostile territory, and causes a more stinging and louder-sounding blow. Secondly, it reaches further, just as a long sword reaches further than a small one, and has a chance of coming home when the doubled fist would be short of the mark. Thirdly, the hand is more quickly ready for use in that way than in the other, and requires less preparation. Children do not habitually sit, stand and play with their fingers tightly closed ; and even the bad boys whose temper is exhibited by clenched fists clench them only by reason of what

the doctors call an 'involuntary contraction of the nerves,' or, in other words, because they feel a desire to grip the throat of the enemy, and inasmuch as neither that nor anything else is handy for the occasion, make the best of the business by gripping the empty air.

These, perhaps, are refinements. But the fact, however explained, remains indisputable, that at the earliest time when we can observe the unarmed warfare of our fellow creatures they resort to almost any form of attack rather than the pugilistic. Even 'pummelling' an adversary, which is not an uncommon practice, is almost always reserved for occasions when he is down, and when, according to true pugilistic principles, he is exempt from such punishment. And note also, that your scientific infant in such-like emergencies will prefer to pummelling the elephantine tactics of kneeling or treading on the fallen foe.

It is pretty certain that in the eternal order of things the mature human being, when he had to fight without any armour at all, adopted similar plans for purposes of aggression or revenge. The adult man very soon finds out that both 'slapping' and scratching are unsatisfactory modes of attack, where the opponent has any strength and determination to resist. Accordingly, in all times and countries these tactics have been abandoned to the use of the female sex, whose battles are usually interrupted by the interference of some stronger power before they can develop into a settled combat. It is impossible to go back even in imagination to the time when men lived actually unarmed upon the face of the earth. But if such a time ever existed, it will be confessed by those who care to argue the matter out that they would assuredly not decide their differences according to the rules of the P.R., and probably would not even strike a single blow with the closed fist. As far as the first records of ancient nations are yet known, they



support entirely this view of the case. Wrestling is constantly mentioned at a far earlier period than the sister art. And when 'smiting' is referred to as causing the death of the smitten, it is either expressly stated or may most easily be inferred that some deadly weapon was used. The most that can be said by the advocates of boxing as a primæval practice is, that it was employed in combination with wrestling in a species of contest far more closely resembling the 'rough and tumble' of Yankee renown than the scientific battles of the English Prize Ring.

The fact is, that before the 'rough and tumble' can be superseded by *bonâ fide* boxing, three or four things must have occurred which are not likely to occur quickly of their own accord. It must have become recognised somehow or other that one ought not to hit a man when he is 'down;' and there must be present at the fight some third party or parties who are willing and able to enforce that artificial rule. Moreover, one at least of the combatants must have learnt one of the most difficult parts of the pugilistic art—how, by stopping the rushes of an adversary, or getting out of the way, to prevent his attempts to 'close,' or catch hold. Lastly, one of them at least must also have found out how to use his fists with so much effect as to be able to finish off his man by mere hitting, without resorting to the process of strangulation or suffocation. How difficult it is to acquire such a proficiency may be conjectured from the fact of the *caestus* having been invented and used in the manner to be explained below.

Here, by the way, it may be remembered that prize-fighting is not, as many people are now inclined to say offhand, an example of boxing pure and simple, in the proper sense of the word. In the historic battles of Mendoza, Bendigo, and Sayers wrestling played an important and sometimes a decisive part in the encounter. The published records of those and hundreds of other prize fights speak very graphically and forcibly of the

trenchant blows which occasioned most applause. First blood, or, as the more poetic chroniclers have it, the 'first appearance of the claret,' is always noted as an important point in the struggle ; and the first and successive knock-down blows excite the eager interest of the historian and most of his readers. Much less attention is paid by the latter, and often by the former, to such comparatively dull details as the result of a tussle for the fall. 'After a short struggle both men went down, the Slasher being uppermost.' There is not much in this laconic summary to attract particular notice, when compared with the sesquipedalian terms in which it is explained how the same Slasher 'visited the kissing trap,' and 'disturbed the olfactory organ,' or 'elicited the ruby from the proboscis,' of his redoubtable opponent. And yet, if the truth were known, the unlucky owner of the features to which these attentions were paid may have attributed his defeat, and quite rightly too, much less to the knocks inflicted upon his long-suffering visage than to the unlucky fall in which his collar-bone was half dislocated, and after which his interior arrangements felt as if they had been forcibly jumbled up together. Sometimes the veracious chronicler gives a broader hint. 'They then closed : and after a short tussle the Infant threw his man, falling heavily upon him.' This is more suggestive ; but it is nevertheless far from truly representing to the imagination of the unlearned reader the position of the man in question, who finds some two hundredweight of exceedingly robust infant precipitated upon him as he lies flat on the ground, while the point of an elbow of which the infant Hercules might have been proud is forced with the whole impetus of that falling mass into the pit of his stomach.

In the ancient and flourishing time of the Prize Ring wrestling and fighting were much more evenly matched in their effect on the result than most people supposed ; and though

a man who was decidedly superior in the use of his fists would usually come off the winner, when the boxing was at all equal a more expert wrestler was almost sure to carry the day. Regarded from a strictly scientific point of view, this intrusion of the one art into the domain of the other was to be regretted. It prevented anybody from saying with any certainty who was at any time the best boxer in England. No one can say positively that in the days of Tom Cribb or Jem Ward there was not some village hero blushing unseen in the consciousness that he could beat the champion in fair fisticuffs though he had not the gift of keeping his legs when an inferior boxer rushed in and seized him round the body. To win 'the belt,' a man must combine in himself the virtues not of Castor and Pollux but of Pollux and Milo; and, although the combination is perhaps common, it is by no means invariable. At the present day many of the best boxers are hopelessly and confessedly incompetent in the wrestling arena.

Emerging from prehistoric speculations and philosophic digressions, however pertinent to the matter in hand, into the light of civilised literature, we find the earliest dawn of European society reflecting the figure of the boxing man in almost his modern aspect. Amidst the clash of arms in the plain before Troy a place is cleared for the veritable prize fight. Amongst the mighty warriors whose names come down to us on the grand Homeric roll-call is 'Polydeuces, good with his fists,' mentioned in the same honourable phrase and in the same sonorous cadence as 'Menelaus, good at the war cry!' Polydeuces, better known as Pollux, was not indeed amongst the assailants of Troy, but he must have perished only a short time before, for he was the brother, and apparently the twin brother, of Helen, who was still in the prime of life even when Troy was sacked. His name is inseparably connected, in the traditions both of Greece and Rome, with the art and practice

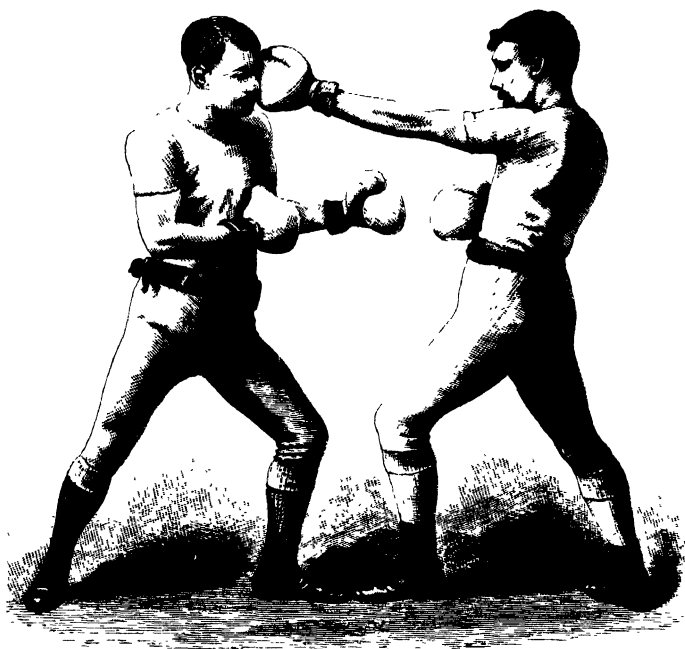


Figure II.—STOP WITH THE LEFT



of boxing, and he was the 'patron saint,' together with his twin brother Castor, of all the public games. The appearance of these brothers at the Battle of Lake Regillus is immortalised for the benefit of English readers by Macaulay, and was recorded at Rome by the building of their temple in the Forum. In the mythologic and legendary history of the old world boxing finds a large and honourable place. Apollo, besides his skill with the bow, was certainly a good god with his fists; and several of the sons of Zeus by mortal mothers were excellent bruisers. Neptune, god of the sea, was the father of one Amycus, king of the Bebrycians, and progenitor of a race of fighting men. This worthy was accustomed, as it seems, to challenge strangers who visited his dominions to put the gloves on with him; and no one appears to have escaped death at his hands until Pollux, landing with the Argonauts, took up the customary challenge and paid off the tyrant in his own coin. The tale suggests an anecdote of much more recent date, which is perhaps more true and certainly more capable of being proved than that of the Asiatic monarch. Not very far from London is a small estate sloping to the banks of a famous river. The fields are verdant, and invite the passing stranger to land and repose his weary limbs. The house of the owner is at some distance, screened by a belt of tall shrubs and trees. For picnic parties hastily improvised it is a spot to be desired of the eye; and the servitors of the 'riparian owner' see their way occasionally to turning an honest half-crown or shilling by according to such parties a sort of French leave to pitch their camp for an hour. But when the jealous Naboth comes home early from his daily labours he is, or at least was, in the habit of falling mercilessly upon the intruders. Nor is it enough for him to warn them off and repudiate the invitations of his servants. He invites the gentlemen of the party, if not in the style of Amycus, at least in a sufficiently provoking manner, to

‘have it out with him’ then and there, and, being a stout fellow with a very fair knowledge of the noble art, was doubtless accustomed to drive out the intruders in high-handed style, with great honour and gratification to himself. One day, however, the party of Argonauts who had landed, after paying black-mail (or white-mail) to John Thomas, happened to include one of the best amateur boxers of the day, and this individual, although of a particularly peaceable disposition, was by dint of repeated objurgations levelled at the retreating camp, at last aggravated into turning round and facing the lord of the domain. A set-to was proposed and immediately accepted, and after two very brisk rounds the village Amycus was led off bleeding and discomfited by his butler and gardener to receive the commiserations and, what was still more to the purpose, the sponge and cold water tendered by his sorrowing relatives.

In the western parts of the world Sicily was for a time the headquarters of the noble art of self-defence, and Eryx, one of her kings, lorded it over the island in somewhat the same way as Amycus over the Bebrycians. His gloves, still stained with blood *and brains*, were shown in the next generation to a degenerate race which was appalled at their size and formidable aspect. But Eryx met his match at last in Hercules, whose wanderings led him to the island, when he of course engaged in a set-to with the king, and of course came off the victor.

It was the custom all over the world to celebrate the funerals of defunct kings and great men by displays of athletic sports. And this fashion survives in full force still in South-eastern Asia. At the cremation of the last second King of Siam as well as those of the chief Princes and Ministers—which are observed with extraordinary pomp and splendour—a field was reserved and surrounded by lines of troops for the exhibition of quarter-staff matches and especially of boxing matches. So at Thebes, when the sons of King Œdipus had

perished in single combat, there were grand games over the tomb of the elder one. Strangers were admitted freely ; and one of them, Euryalus, who hailed from Argos, beat all the native professors and carried off the prize. This man, moreover, was the nephew of one of the very warriors who had been most active in organising the late attack upon the city ; so that, if it had been in any degree a close competition, it seems likely that he would have been refused admittance on the list of entries.

But the first really authentic account of boxing which has come down to us is so good, that it is needless to speculate any further as to the style or the exploits of the earlier heroes and demigods. If it had no other title to quotation, there would be ample excuse in the fact that it was produced by the masterly hand of Homer. In the catalogue of sports held at the funeral of Patroclus, boxing comes second on the list, immediately after the horse race, and just before the wrestling competition. A number of valuable details may be collected from the short but spirited narrative in the *Iliad* ; and they present a curiously close analogy between the custom of those times and the rules of English pugilism. The belt—the emblem of modern championship in the P.R.—is an indispensable part of the costume, and is buckled on to the hero who eventually lost the day by no less a person than Diomedes. Probably the rule against hitting below the belt was already established, for we read of no foul blows either in this or the Virgilian account. And there is no other reason easily to be found for the putting on of this cincture unless it were to mark the spot below which it was considered unfair to hit. Nothing more seems to have been worn by the men but the *cæstus* (as to which presently), and this was also fitted on by Diomedes to the hands and arms of his principal. There was no preliminary shaking of hands, of course, and no ‘tossing’ for corners, but each combatant



advanced at once into the middle of the ring. Nor were there any ropes and stakes, but the ring would be roughly closed in by the front row of spectators, which was certainly seated on the ground. That important official the referee was also wanting, but it is clear that the rules of fair play were enforced by the general voice of the assembled multitude, which had the right of refusing the prize to a victor if he had offended against the known rules of the contest.

Having advanced in the ring, the combatants stood facing one another, and at the same time (in strictly orthodox phrase) 'put up their hands.' But it seems that there was very little preliminary 'sparring for an opening.' Possibly the absence of such tactics may have been exceptional; but at any rate the putting up of the hands was immediately followed by an advance on both sides to close quarters. The hands became 'mixed up together,' and at once there began a crashing of the jaw-bones which caused a shudder amongst the more tender-hearted. This interchange of half-arm blows, which could only have occurred in in-fighting, lasted apparently for a long time, until the perspiration poured from every limb of each fighting man. There must, however, have been some cessations and some retreats to a safer distance. For just afterwards it is clear that Euryalus, the second comer, the friend of Diomedes, was 'out of distance,' peering about for a chance of making a well-judged attack. It was while he was engaged in this operation that Epeus made a rush at him and caught him full on the cheek. This 'lead off' was a knock-down blow, and it decided the combat. The limbs of Euryalus were relaxed, and he fell all of a heap. 'As when by the ripple caused by a sharp north-easter a fish is cast up on the beach, so the blow stretched him helpless on the ground.' The victor thereupon magnanimously extended his hand and raised his fallen foe, who was led off by his comrades through the crowd with clots of blood rushing

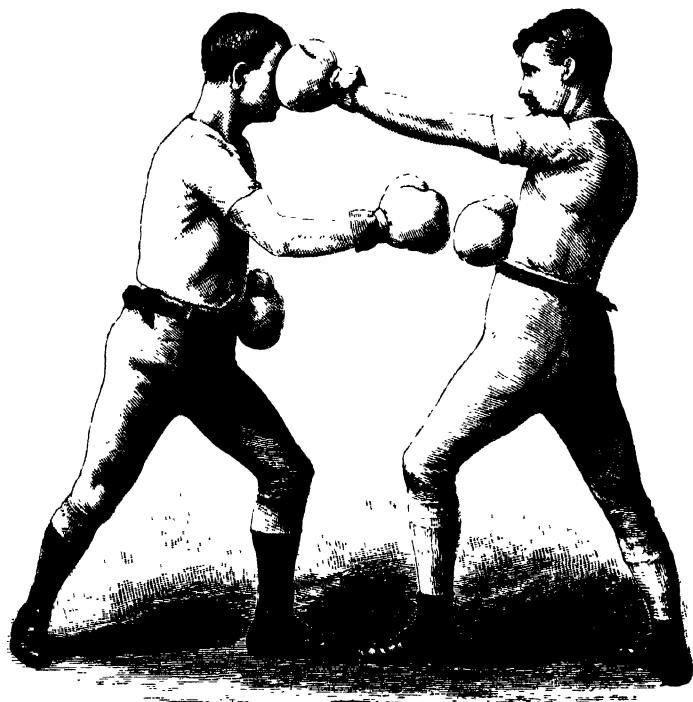


Figure III—STOP FOR RIGHT-HAND LEAD-OFF



from his mouth, and his head wobbling from side to side, and his feet dragging behind him.

Several other details peep out which show that the philosophy of the fighting school was pretty much the same then as now. When the Greeks are invited by Achilles, the master of the games, to come up to the scratch, the probable winner is spoken of in advance, not as the man who can hit the hardest, or guard the best, but who can 'endure the longest.' The contest itself is announced as ἀλεγεινή, 'causing distress;' and it is clear that the distress referred to is the same as that mentioned in 'Fistiana' and the 'Records of the Ring,' i.e., that it is not the mere pain caused by the hard knocks received, but that exhaustion which is the real cause, nine times out of ten, of losing a fight. This is shown by the fact that the very same word is used as an epithet for the wrestling in which no blows at all are given. Then, it was not supposed that a second man would volunteer to enter the lists unless a very handsome prize was given to the loser as well as the winner. While to the latter an unbroken mule was offered, the former was allowed the prospect of winning a double cup as a solatium. And many a Greek soldier encamped in the plain of Troy beyond the sea would surely prefer the more portable and less troublesome of the two articles of property. It is noticeable, moreover, that Achilles never contemplates even the chance of more than one pair coming forward. Two men only are summoned; and they are to be the two best in the host. From this it is plain enough that, whether by frequent displays or common repute, it was well known which amongst each division of the army, Athenians, Argives, Cretans, &c., was the champion boxer. The first who stood up does not appear to have had much of a 'record.' He 'was a good man and tall,' and was 'well skilled in boxing;' but by his own confession he was only a poor fighter in the actual battle-field, and excused his default in this respect by

explaining that no one could be learned in every art at the same time. He was, moreover, a cousin by the half-blood of Achilles himself. His challenge to all comers was boastful enough, and in the style affected by the challengers of all ancient times. He promised with a strong asseveration that he would 'break the body, and smash the bones,' of anyone who came to dispute the prize with him. The second comer is furnished with better credentials. He was the same Euryalus already mentioned as having gone from Argos to Thebes and vanquished all the Cadmeian pugilists.

Almost at the same time, or at least only a few days after these funeral sports were held on the plain before Troy, a similar display was taking place within the walls in honour of Hector. The account of this comes, not from Homer but from Virgil, who in speaking of it refers to the fact that Paris was the best boxer in all Troy. He resembled in this therefore, as well as in his beauty of figure, that other great archer Apollo. The only man who ever set-to with him, even in practice, was a certain Dares, who at the Hektorian games came out the winner, Paris probably not condescending to compete. His principal competitor was the giant champion Butex, a descendant of that same Amycus who had fought against Pollux.

From this stage of pugilistic history it is a short step to the Virgilian record, written evidently by a man who thoroughly understood what he was writing about. It is too good to be lost, and is in every respect more worthy of being included in this place than the fantastic prose of the chroniclers of the English Prize Ring. The first man to enter the lists, which were on this occasion open to all, was the selfsame Dares who had beaten all comers in Troy, and might therefore pretty safely claim to be the best man in the diminished Trojan force encamped in Sicily. His speech, made after waiting a time in vain for a challenger, may thus be modernised: 'Beg pardon,

m' Lord, but if no one haven't the pluck to put 'em on with me, what's the use o' me standing 'ere? I can't stop here for ever, ye know. Hand over that there prize.' Upon this there was some applause amongst the Asiatics; but an unexpected challenger soon appeared. This was a very old man, who had been the favourite pupil or, to use a truly orthodox term, a novice of King Eryx, the Bendigo of Sicily, and had inherited his gloves. His mode of challenging was eminently characteristic. He threw both these gloves into the ring. But the size and appearance of them appalled the Trojans, and caused a determined objection on the part of their champion, who at once backed out of the whole business. This matter was compromised, on the magnanimous proposal of the Sicilian veteran, by the production of two equal pairs of gloves, which were fastened on to both men's arms by Æneas himself; and the fight at length commenced. The Sicilian threw off his two outer garments (remember he was an old man), 'exposing to view the huge joints of his limbs, his mighty bones and muscles, and stood up in all his gigantic size in the middle of the ring. Then each man on the alert raises himself on tip-toe (fault), and puts his arms up high (fault again) to guard the head. Their heads held high are drawn back, and their hands are confused together (another mistake) as they spar for an opening. The one is quicker in getting about on his legs, and confident in his youth; the other, better built-up and with stronger limbs, but retarded by the trembling and tottering of his knees, and shaken in his giant form by a distressing shortness of breath. Many blows are delivered on both sides without effect (short hits), many come home with a hollow sounding effect on the ribs and chest (compare the *Times* account of the Sayers-Heenan fight, in which a blow from Sayers on the ribs is compared in sound to the breaking in of a box), and round the ears and temples the fists are ever busy, while the jaws of

each absolutely clatter with the well-planted blows. Entellus stands quite still (this passage is inimitable), accommodating accurately the motions of his body to the warnings of his watchful eyes, and eludes with well-judged action the long shots of the adversary. The other man, like one who besieges a fort on an eminence, tries first one and then another mode of approach, and spies about everywhere for an opening, and presses on in vain with every species of 'lead-off.' It is only when the big man assumes the offensive that he comes to any harm. Entellus showed that he was coming on with his right (the ancients always led off with this hand) by raising it on high. The other saw the blow coming from above, and with a quick side step got away. Either the Sicilian made a grievous blunder, or, which is more likely, the straight hit from the shoulder—the pride of the British pugilist—was unknown in antiquity, and the force of the blow was allowed to depend merely on the weight of the loaded glove slung round at arm's length towards the foe. However this may have been, Entellus was certainly at fault in one of the elementary principles of the art. His feet were 'all wrong,' and his attitude so bad that in missing his man he toppled over bodily, and fell very heavily, amidst tremendous shouting on the part of the adverse faction. Every one jumped up—long battles were evidently most unusual—and the fallen man's second at once ran in to pick him up. Surprise was manifested at the fact that the pugilist was neither damaged nor 'dismayed'! He goes to work with a will thenceforth, and drives the smaller man 'all over the ring,' raining his blows both with right and left like hail on the discomfited champion. Then there is a summary interference on the part of the master of the sports, who charitably attributes the mishap of his fellow-countryman to the influence of some god or goddess. The veteran, baulked of his full revenge—for he meant to finish off his man in complete style—fells with a blow between the horns

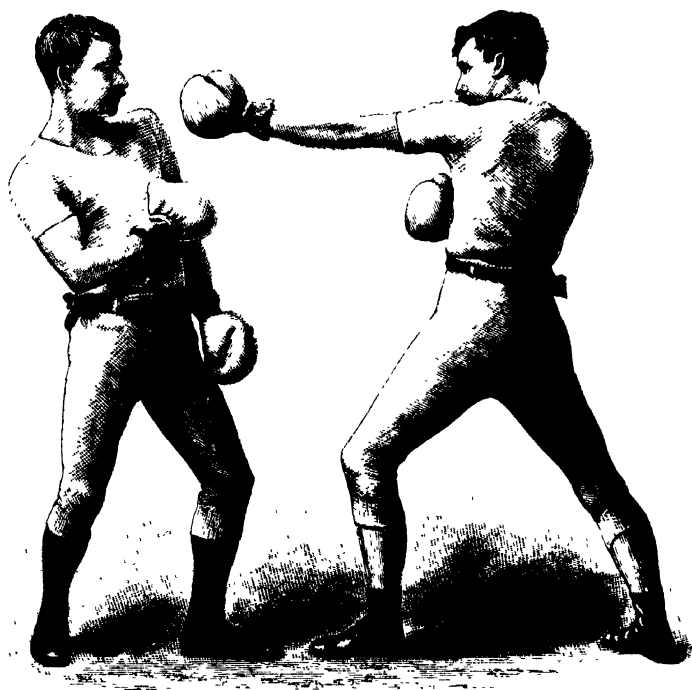


Figure IV.—RETREAT IN GOOD ORDER





the ox which was to be his prize, and offers it up as a sacrifice to Eryx, thus sacrificing as he says 'a better life' in lieu of that of his intended victim. Why Dares did not 'go down' to save himself from punishment, it does not appear. Entellus, in true sporting style, 'having won the belt, retires.'

It remains, before dismissing the boxing of the old world, to mention what was its chief characteristic, the use of the 'cæstus,' or glove. In its first origin there can be little doubt that this apparatus was used as a protection to the arm or hand. In the practice of round-arm and downward hitting, which is natural to unskilled pugilists, there is much danger of bruising or breaking the bone of the forearm. Even amongst the most expert performers, where one of them is much overmatched in height and weight, it is often difficult to avoid this result, as was amply proved in the greatest prize fight of modern times, when Tom Sayers 'giving away' about five inches in height and a proportionate amount of weight, had the bone of his guard arm broken very early in the encounter. With a view to avoiding this to some extent, it was the practice to bind the knuckles and forearm round with strips of leather, which would not only serve as a partial protection to the guarding arm, but also deaden the blow of the striking arm and fist. Even to this day the very same practice prevails in Siam, where strips of linen are similarly bound round the hands and arms of the fighting men as high as the elbow. In the Homeric account, there is no mention of any covering for the hand except the 'bands of well-cut leather from a wild bull's hide.' It was at a much later time that the cæstus began to be armed with metal in order to increase instead of diminishing the force of the blow; and the passages where Virgil has introduced the loaded glove are anachronisms, necessary to suit the ideas of his unlearned readers. Even in the latest times gloves were used, especially in practice, for deadening the blow. They

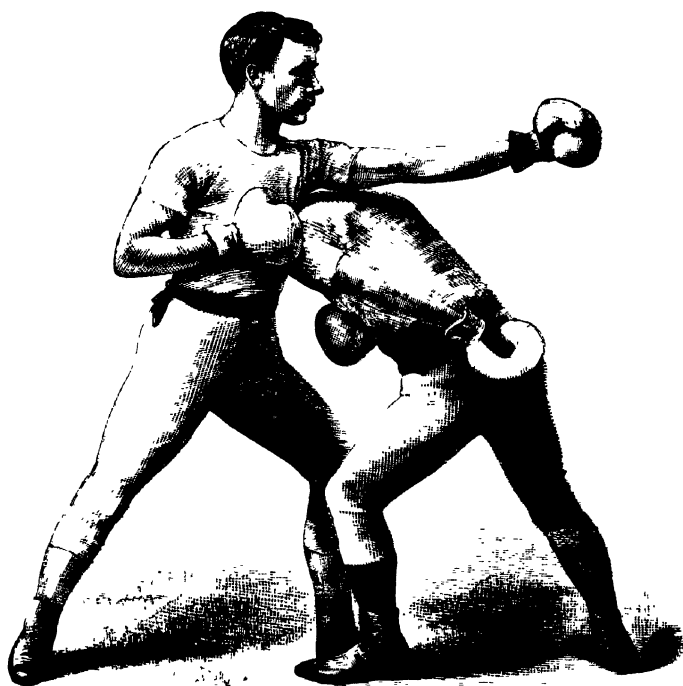
were padded on the inside of the hand, and must have been dangerous enough, as a hard blow with the clenched fist when anything is held within it is almost sure to break the bones of the knuckles or at least dislocate a joint. But in the ferocious sports of the Roman amphitheatre such things would be quite out of place. The impatient and blood-thirsty audience would have been bored to death even with a modern prize fight of the fiercest kind. The back of the leather *cæstus* was accordingly loaded and faced with lead and iron, and sometimes rings of metal were passed round the knuckles and hands. There were various descriptions of *cæstus* called by various learned Greek names—for the Romans admittedly took their rules from the great Greek games—and specimens of these are to be found in several ancient monuments. There is also an admirable statue in the Louvre of a pugilist on guard. From this it would seem that the classical boxers stood and moved in the attitude of swordsmen, using the right arm very much as if it had been a sword or club, and the left very much as if it had been a shield. It is said that in the schools the ears, which were the chief sufferers in the common practice of round-arm hitting, were protected by small caps or covers. The accepted opinion was that boxing was originated by Theseus in Attica and that there was an ancient Italian school of the art in Etruria.

From boxing in the classical age we must come down almost at one leap to the Hanoverian. There is of course no doubt that in the interval the use of the fists was common in many countries in almost all parts of the world. While the practice of the *Savate*, in which the feet as well as the hands are used, was growing up in France, an exactly similar style of boxing was being separately developed in the remote countries between India and China. Once recognise the idea of personal contest for purposes of sport as opposed to purposes of actual destruction, and the fist becomes a material weapon more really

suitable for deciding a doubtful claim than any other. Once admit that men had better settle their differences by temporarily disabling one another than by killing outright, and you find contests with the unarmed or protected hand recognised as the fairest and readiest tests of rival merit. The mistake is to suppose that boxing was ever anything more than an artificial business, regulated by fixed rules, and saved by the interference of referees or umpires from degenerating into a mere 'rough and tumble.' That England during the middle ages was a favourite home of the art in pretty much its present form no one will be bold enough to doubt, although the allusions to it in 'Ivanhoe' where no less a personage than Richard Cœur de Lion is claimed as a professor of it, must be regarded as fanciful. Every characteristic of the Anglo-Saxon race was such as to make the exercise congenial to their tastes and habits; and in the old-fashioned fairs held at market towns and village greens it is impossible to doubt that, besides the wrestlers and quarterstaff players, there was commonly a good show of local pugilistic champions. But it is only after the age of lance and cudgel had died out with the Plantagenets, after the era of bows and arquebuses had been driven out with the Yorkists and Lancastrians, when the long sword of the Tudors had been supplanted by short swords of the Spanish and French schools, and when the latter had gone out with the last descendants of the Stuart Kings; that prize fights, and consequently the elaborate study of pugilism, found their established home in the island. In quite the earliest part of George I.'s reign a French traveller, in his memoirs of travel in England, thus alludes to the universal popularity amongst all classes of English of fighting with the fist :—

Anything that looks like fighting is delicious to an Englishman. If two little boys quarrel in the street, the passengers stop, make a ring round them in a moment, that they may come to fisticuffs.

Each pulls off his neck-cloth and waistcoat, and gives them to hold to some of the standers-by. During the fight the ring of by-standers encourage the combatants with great delight of heart, and never part them while they fight according to the rules; and these by-standers are not only other boys, porters and rabble, but all sorts of men of fashion. The fathers and mothers of the boys let them fight on as well as the rest, and hearten him that gives ground or has the worst. These combats are less frequent among grown men than children, but they are not rare. If a coachman has a dispute about his fare with a gentleman that has hired him, the coachman consents with all his heart; the gentleman pulls off his sword and lays it in some shop, with his cane, gloves and cravat, and boxes in the same manner as I have described above. I once saw the late Duke of Grafton at fisticuffs in the open street with such a fellow, whom he lambled most horribly. In France we punish such rascals with our cane, and sometimes with the flat of our sword, but in England this is never practised; they neither use sword or stick against a man that is unarmed.



V.—DUCKING TO THE RIGHT



## CHAPTER II.

## THE OLD SCHOOL.

THE father of actual professional prize fighting, the established patriarch of the ring, is Figg, whose portrait we have on the canvas of Hogarth, and whose name stands first on the roll of recognised champions. His date is 1719 ; and he appears to have reigned eleven years, when his name is succeeded by the rather enigmatical mention of 'Pipes and Greeting.' How many pitched battles these heroes fought against one another is a question that could only be decided by diving into the mustiest records of pugilistic literature ; but it seems that Greeting (for that was his real name) won alternately for some time, and was rather undecidedly getting the worst of it with Pipes, who was the smaller man, when both were very easily vanquished by the redoubtable Jack Broughton. From the end of their four years' tenure of office in 1734, the list of sole champions continues unbroken and complete right down to the date of the famous international battle at Farnborough in 1860 ; and an enthusiast may even trace down the title with a few gaps and uncertainties to the present day. A running commentary on the most prominent names in the roll may be found in polite literature without much difficulty, as for more than a century the champion of the day was better known in fame to the rank and file of Englishmen than the Prime Minister, or the Archbishop of Canterbury. Most of them are immortalised in very tolerable woodcuts, which display in



somewhat exaggerated but doubtless truthful detail their special points of excellence and their distinguishing personal characteristics. Their portraits, as well as those of their chief antagonists, may be seen hanging on the walls of the most famous rooms where the noble art is still taught ; and in many a country inn, once owned by a sporting landlord, the traveller may come unawares upon a smoke-dried copy of some notable pitched battle in which a pair of flat-nosed heroes with monstrously developed muscles are seen fronting one another in orthodox attitude with more or less dilapidated visages. The rest of these worthies' performances, and all that they did with their fists, are they not mentioned in the Book of the Chronicles of 'Boxiana' the oracle of the Ring?

From these authentic records it appears that in about a century and a half, beginning from 1700, some four thousand Englishmen engaged in pugilistic battles, which were reported in print, and that at least seven thousand fights took place, giving an average of over three fights to each man, whether winning or losing. Very few of these were 'international' encounters, as until quite recent times prize-fighting was confined almost entirely to England ; but on one occasion, in 1754, a French pugilist challenged the champion of the day, and a scene followed which is sufficiently ludicrous to deserve a passing mention. At the first onset the foreigner, who was named Pettit, rushed at his antagonist, and, getting him on to the ropes or rails, very nearly throttled him before he had had time to strike a blow. Slack, the English champion, was black in the face when he escaped from this predicament, and continued the round, which was a long one. During its progress the Frenchman, as the reporter says, frequently 'carted his man off the stage'—for in those days the ring consisted usually of a boarded platform—and in other rounds he adopted the manœuvre of seizing the Britisher by the hams and throwing

him 'easily.' After eighteen minutes' fighting the odds were a guinea to a shilling against the champion, who seemed to be quite flabbergasted by the strange tactics of his opponent. After this, however, Mr. Slack devised the plan of keeping quite close to the Gaul, and so avoiding his rushes ; and in so short a time as seven minutes more the battle ended in favour of the islander. After receiving a severe hit in the ribs, Monsieur Pettit suddenly bolted off the stage, being, in the reporter's opinion, 'full strong,' and able to go on. Thus finished one of the most exciting and diverting spectacles ever offered to the on-lookers, being, as the chronicler observes, 'perfectly ridiculous at times, and equally dreadful by turns,' by reason of the severe punishment inflicted on the English champion in the early rounds. It appears that the Duke of Cumberland, who had laid heavy odds on the foreigner, was a large loser by the unexpected result of this fight ; but, finding Slack to be a better man than he had supposed, afterwards backed him heavily in his match with Stevens, and lost again, thus undergoing the penalty which stockbrokers picturesquely describe as being 'hit in both eyes.' *A propos* of the wagering which went on in the last century amongst the patrons of the Ring, it may be mentioned that Johnson, in his match with Perrins in 1789, was believed to have been backed by a Mr. Bullock for no less than 20,000*l*. Perrins was a giant who fought at seventeen stone, and he was tremendously mauled by Johnson, a far smaller man.

These records of the Ring provide also a complete answer to those sentimentalists who descant upon the danger to life involved in prize fighting. It appears from all the evidence that deaths from boxing are infinitesimally rare, and out of all proportion fewer than fatal accidents caused by boating, steeple-chasing, and some other bodily exercises. The duration of the battles varied greatly, several of them lasting over four

hours, while others were fairly won and lost in less than twenty minutes. Nothing is more notable than the way in which some men, after appearing to be on their last legs, managed by superior condition to stave off the evil moment, and actually turn a losing battle into a win. Chance and luck have played but a small part in determining the merit of competitors for fistic fame, which is gained by the possession of nerve, skill, strength, and, above all, that pluck which is usually the special boast of free nations. The average duration of a 'round' was very short, but, in a famous match between Sayers and Perry, the second round lasted nearly half an hour ; and the ten of which the battle consisted averaged over ten minutes each.

The first of those who reduced boxing to an accurate science and popularised it to Londoners was Jack Broughton, who was champion from 1740 to 1750, and who built and opened an amphitheatre for public displays of the art behind Oxford Road, near Tottenham Court Road, in the second year of his reign. The next was Mendoza—household word in the schools of arms—who reigned in 1791, and opened the Lyceum in the Strand, where he long enjoyed the patronage of the most aristocratic admirers and pupils. His immediate successors, Jackson, Jem Belcher, and Pearce (the Game Chicken), were as well known in their generation as Wellington or Pitt ; and a sort of apotheosis belongs, in the minds of modern pugilists, to Gully, who achieved champion honours in 1808, and was some years after elected a Member of Parliament ! The features of Belcher presented a rather striking resemblance to the first Napoleon ; and no doubt some of his rustic admirers considered him the greater man of the two. This was the Silver Age of the Prize Ring ; and a long succession of redoubtable heroes lived and fought, covering their manly waists with heavy subscription belts, and their names with popular honours, while they handsomely lined their pockets with the fees of rich

pupils, and lived on the fat of the land in crowded public-houses where the muses joined company every evening with the professors and admirers of the 'noble art.' Lord Byron was not only amongst the admirers, but also a proficient in the art, as will appear from the following quotations from his diary :—

*Nov. 24, 1813.*—Just returned from dinner, with Jackson (the Emperor of Pugilism), and another of the select, at Crib's, the champion's. I drank more than I like, and have brought away some three bottles of very fair claret—for I have no headache. We had Tom up after dinner—very facetious though somewhat prolix. Tom is an old friend of mine ; I have seen some of his best battles in my nonage. He is now a publican, and, I fear, a sinner, &c.

*March 17, 1814.*—I have been sparring with Jackson for exercise this morning, and mean to continue and renew my acquaintance with the muffles. My chest and arms and wind are in very good plight, and I am not in flesh. I used to be a hard hitter, and my arms are very long for my height (5 ft. 8½ in.). At any rate exercise is good, and this is the severest of all : fencing and broadsword never fatigued me half so much.

The lessons were continued for some time afterwards ; and Byron continued throughout his life to have a great regard for Jackson, who, indeed, from all other accounts, appears to have been a decided credit to his profession. Tom Cribb, Tom Spring, Jem Ward and Deaf Burke belong successively to this heroic age, and carry the title down to the time of Bendigo, whose pupils still live and breathe, and remember the far-famed accomplishments of their master. The admiration professed by George IV. and his brother for the Prize Ring is as well known as any of their characteristics ; and the presence of those august spectators at several of the big battles on Molesey Hurst did a vast deal towards spreading throughout fashionable circles as well as amongst the common people a liking for honest fighting with the fists, instead of the sword or pistol business associated with the continental nations, then so heartily detested in England.

The great victories of Bendigo were gained over Deaf Burke and Ben Caunt ; and he retired unbeaten in 1845, before the exalted morality of the Victorian era had decreed irrevocably that prizefighting was a degrading and unlawful pastime. Then there was a grand battle between Paddock and Perry (the Tipton Slasher) in 1850, and the latter, who reigned—with a short interval, when he was beaten by Harry Broome—till 1857, brings us down to the time of Sayers and to the generation of fighting men who are still alive.

Tom Sayers was one of the smallest men who ever got to the top of the tree in prize fighting ; and the physiologists were for a long time puzzled to account for his extraordinary powers. A learned discussion on the subject seems to have ended in showing that his great strength lay in the lower part of the shoulders ; and the broad muscles of this part of his body had been unusually developed by the practice of heaving bricks, into lighters, where they were caught by other workmen and stowed away for water carriage. Anyone who likes to test this theory may do so by standing at the side of a pile of bricks, taking them as quickly as he can from the pile, and ‘chucking’ them a good distance to his left over the left knee. It will be seen that the attitude of the feet exactly resembles that recommended to boxers, while the action of the left hand and arm is almost equally similar to the delivery of a correct blow from the shoulder. The hands, both while picking the bricks off the heap and heaving them, remain level with the head or shoulders ; and thus a man who spends hours at this sort of work becomes habituated to the posture required while in the ring. The few contemporaries of Sayers who had sufficient knowledge to criticise his style, tell us that in force of hitting whether with the left or right he had no equal whatever. The blows came as from a catapult, and struck the mark with a sound like cricket-balls hitting a wall. Their effect was

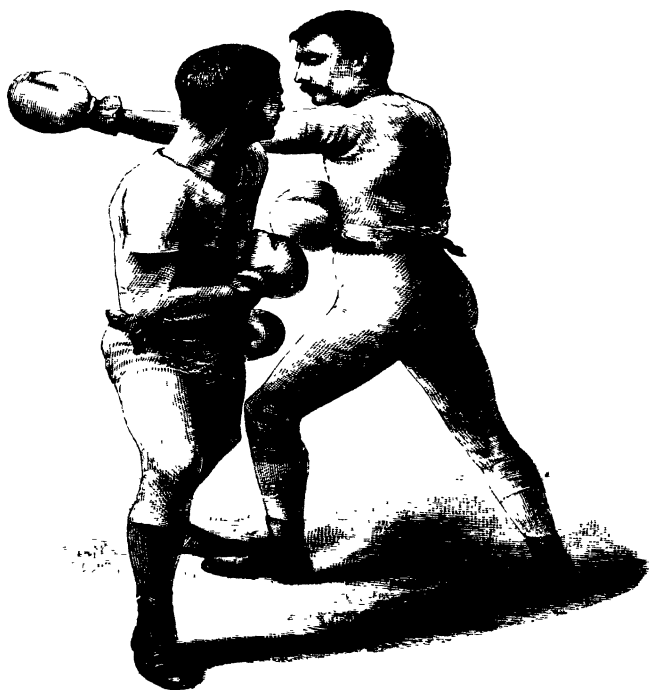


Figure VI—THE SIDE STEP



immensely enhanced by the wonderful judgment with which the striker 'timed' them, catching his man as he came forward or as he shifted his ground, and before he had a chance of drawing back to lessen the shock. On the other hand, that same skill in 'timing his man' enabled the champion, when it was impossible to escape a blow, to take it in the most modified form. Like Entellus, in the Virgilian prize fight, he guarded much more with his cool quick eye and with the movement of his body, than by shielding himself with the arms, and appeared to vanish miraculously just when the enemy, after long manœuvring, had worked his way in and seemed sure of a telling hit. The perfect balance in which his weight was sustained on both legs enabled him to attack and retreat with such speed and ease as to disconcert a heavier athlete; and when, over-matched in reach and strength, he found the other coming to close quarters, he would 'take the blow' to all appearance unflinchingly, though by relaxing the right knee at the same time he took away all resistance, and drawing back his head fell almost with the lightness of a feather under the stroke. In reading the account of his historic match with Heenan—and the account is well worth a perusal—one should remember particularly this little detail. The knock-down blows which so delighted the American party, and seemed so terribly damaging to English prospects, were, in the opinion of those who knew the native champion best, a matter of small importance. Very different would have been their feelings, if in the earlier rounds the Benicia Boy had succeeded in fighting his man into a corner, closing with him, throwing him and falling upon him. So also the blows of the watchful Britisher did not represent in the matter of skill a mere faculty of seeing the openings and getting home with best effect. They are noticeable, in the eyes of the connoisseur, not for what they did, but for what they did not, that is, for not exposing the striker to a rush and a close



for a fall. As it often happens in a long encounter, the really telling blows were amongst those that made least show and excited least applause. And the escape of Tom Sayers from absolute undeniable defeat was due very largely to this fact, that the hands of his gigantic opponent were so swelled with hitting that they were more like boxing gloves than fists. As to the real merit of the battle, which was decided by the referee to have been a draw, there are still differences of opinion. The impartial historian finds it almost as difficult to believe that a man with a broken arm could have stood up much longer, as that one who was very nearly blind and whose hands were like puff balls could soon have finished him off. Allowing for the fact of the broken arm, and supposing that the accident which caused it—for accident it may fairly be called—had not occurred, it must be pretty evident to all reasonable critics that the Englishman was a long way the better man of the two.

By the by, the puffed condition of Heenan's hands was commonly attributed by the professionals who ought to know best about it to his refusal to undergo one of the usual preliminaries to a fight in the Ring. 'This is the pickling of the hands in a strong solution of astringents, the effect of which is to harden and roughen the skin. The lotion, which is also often applied in a modified form to the face also, gives to the skin a dark and curious look, which Heenan, who was said to be rather a 'fine gentleman' in his business, appeared to dislike. Prize fighting is, of course, one of those things in which the ornamental should be subordinated entirely to the useful; and the American champion no doubt saw abundant cause to regret his squeamishness if that was the real cause of his useless hands.

From the moment of this great fight in 1860 the fortunes of the P.R. very rapidly declined. If Mr. Thomas Sayers had emulated the example of Mr. John Gully and become a Member of Parliament, and if the big people who assisted at

the Farnborough battle had stood up manfully in defence of the Ring, something perhaps might have been done to arrest its decay. But the end of the English champion was premature and unpropitious. A disorderly crowd created some scandal even at the semi-public funeral which was given to his remains. And as for his great antagonist Heenan, it seems only too well ascertained that in a subsequent fight in which he was engaged in England he was 'doctored,' or in other words poisoned, and that so effectually that he never recovered the injury and died a few years afterwards. Meanwhile for about seven years more the old established institution fitfully survived amidst quarrels and inconclusive battles, and a series of troublesome interruptions caused by the increased vigilance and determined hostility of the police. Pugilism, like everything else which is tabooed and placed under a social ban, became rapidly demoralised. The parties which attended prize fights included some of the most dangerous ruffians in the world, and no man of respectability dared to appear except under the protection of some well-known member of the confraternity. Sam Hurst (the Staleybridge Infant) and another giant named Paddock were the first to contest the title vacated by Tom Sayers. But neither of them possessed much science, and the best of the two was defeated with much ease by Jem Mace, a comparatively light weight, whose style has by some been considered better even than Sayers, and has presented to our generation a type which has seldom been equalled and perhaps never excelled in any age. The heavy weights Baldwin and Wormald made several matches, but with little result, some of them falling through, and others, though commenced, ending unsatisfactorily in a draw. Their last meeting was in the United States in 1868; and since that the claims of championship honours which have been put in have generally stipulated for a fight in that more free-and-easy country. Jem Mace, probably the only

Englishman who would have found a backer against Sayers, retained his title of champion, with some interruptions, from 1861 till 1872, and indeed a great deal later; and for more than twenty years was far and away the finest performer to be found in the world. The frequent displays which, in company with his old antagonist Joe Goss, he gave in both hemispheres, familiarised a very late generation with the old traditions and glories of the ring; and there still exist professional boxers, few and far between, who have not been demoralised and spoilt in style by the vitiating effects of the spurious sport termed 'glove fighting.'

Here it should be remarked that the only true and correct style of modern boxing is that in which the bare fists are used. All the rest are mere imitations—mere travesties of the original. To excel in them one has to abandon some of the elementary rules of the orthodox art. To judge them, one must be constantly thinking not of what is done by the men as they are, but what would be the effect of their blows and parries if the gloves were off. This at least is the fairest way of deciding as to the merits of a pair of competitors. If, adopting a different system, points are given to a man for every blow which comes home to the head or body of the adversary, it becomes necessary to count those flips with the end of the fingers which in a real fight go for nothing at all. On the other hand, if the value of a blow is estimated by the simple effect it produces *through the gloves*, then a false conclusion is formed, because in sparring or glove fighting a dull heavy thwack is the most telling stroke, whereas in real fighting it is the quick, sharp knocks that do the damage, cutting open a cheek or lip, and ornamenting the ribs with aching bruises, whereas the slow slogging blows, even if they get home, are apt to shatter the striker's knuckles or dislocate the muscles of his forearm rather than to do adequate damage to a well-trained opponent.



Figure VII —SLIPPING



Glove fights were adopted, when the Ring proper came to a bad end, as the nearest possible approach to the old-fashioned prize fights. Some very good rules were drawn up for them by the Marquess of Queensberry, who also instituted the amateur contest hereinafter to be described. They differed in several important respects from those of the P.R., and chiefly in regulating the length of the rounds by time instead of by the capability of both men to keep on their legs. The admixture of wrestling and 'hugging' with true boxing was also prohibited ; the time between each round (of three minutes) was extended to one minute ; and the time allowed for a fallen man to get up, which he must do by his own exertions, was cut down to ten seconds. Most of the other rules were similar to those of the P.R., and the stakes were of course to be awarded to the man who held out the longest. For the reasons already mentioned and several others, the glove fight is a poor substitute for the real thing which it attempts to reproduce ; and although there have been some important combats conducted under the new rules with gloves on, it is needless to say more about this artificial and clumsy form of sport. Quite in recent times, moreover, the necessity for resorting to such a device for deciding a pugilistic affair has been somewhat diminished, as means have been devised for 'bringing off' real fights in spite of the police ; and for three or four years past a tolerable number of them have been fairly fought out in different parts of England.

This is not the place to introduce an essay on the merits or demerits of the P.R. We must proceed to less controversial matters. But those who have any interest in the argument one way or another may profitably refer to the 'Saturday Review' (volume 1885), where an apologist for this ancient sport of the British race did not hesitate to stand up seriously for it against its hosts of modern detractors. One thing at least seems certain, that the squabbles of the common people have, since the

fall of the Ring, been settled more commonly in a brutal and cowardly way than when the ideal of Gully or Bendigo was before the eyes of the quarrelsome man. It was a more honest sort of street row—that which the Frenchman Missot described as above, or which is referred to in the Ode of Béranger, with its amusing plate to bear it company.

Çà, mesdames, qu'en pensez-vous ?  
 C'est à vous de juer les coups.  
 Quoi ! ce spectacle vous atterre ?  
 Le sang jaillit . . . battez des mains.  
 Dieux ! que les Anglais sont humains !  
     Non, chez nous, point,  
     Point de ces coups de poing  
 Qui font tant d'honneur à l'Angleterre.

Modern boxing, or more properly speaking 'sparring,' which means only the use of the gloves, has been saved from falling into the same disrepute as partly pugilism, by the innate love of the healthy-minded Britisher for it and partly by the efforts of a few amateur clubs. The first of these to take it up on a large scale was the old Amateur Athletic Club, founded by John Chambers and others in 1866. During the second year of its existence, this club organised annual amateur championship competitions for handsome challenge cups presented by Lord Queensberry. Special rules were drawn up, and the matches took place in a twenty-four foot roped ring on grass, presenting a close imitation of the well-known scenes in which Sayers, Mace, and King had taken part. These competitions were kept up ever since, with, on the whole, surprising success ; and there is now in existence a small body of ex-champions, each of whom can boast of having beaten all comers in a veritable 'ring.' Indeed, the list became at one time a sort of double one, for in 1881 a novel institution sprang up, which, discarding some of the old rules, set up more elaborate ones of its

own, and awarded annually a rival title of champion to its own heroes. For five years these clubs continued to give separate sets of prizes, the same man occasionally winning in both competitions ; but they have now become merged into one, and amateur championships are awarded without dispute for no less than five different weights, ranging from 11 st. 4lb., which is the boundary between heavy and 'middle weight,' down to feather weight (9 stone), and 'bantam' weight (8 stone). Other gymnastic and athletic clubs have also done a good deal to encourage boxing both good and bad ; and there are now probably more amateurs than professionals who dabble in this form of art.



## CHAPTER III.

## THE ART OF BOXING.

IT will have sufficiently appeared from what has already been said that the 'Art of Self-Defence' is eminently artificial—that is to say, that its rules, far from being such as one would devise off-hand, are the result of prolonged experience and practice. Accordingly, the very best way for one to become a bad boxer is to follow the light of nature and learn without a master. The untutored combats of boys are absurd parodies ; and in many a remote place the clubs, where so-called boxing takes place, produce local champions who are disfigured by almost every fault that can make them ridiculous. A bad style is in this matter, as in most others, very difficult to get rid of ; and it is very rare to find a boxer of any pretensions who has not learnt early in a good school. Something may be done by the study of books ; and within quite the last few years, a new chance has been afforded by the publication of a useful hand-book by 'Professor' Donnelly. To the attentive study of this treatise every beginner may be confidently recommended, especially if there is no chance of attending the 'lectures' of a really competent mentor.

It may seem paradoxical, and provoke a smile, to say that the first necessity for using the fists properly is to understand the use of the feet. Before the beginner is allowed to touch the gloves, or even to make a hit or a guard, he should be taught



IX.—LEFT ARM GUARD



to stand and move about in the most correct way. By the mere position of the feet a connoisseur will tell almost at a glance whether a novice has learnt in a good school and profited by his lessons. The left foot should be flat on the ground, pointing always straight towards the face of the adversary. The right foot should be directly behind it, with a space of from fourteen to twenty inches between heel and toe according to the height of the individual ; and the right heel will be raised an inch from the ground, both knees being slightly bent, as by this means the joints are much more ready for sudden movement, and the little that is lost in height is well made up for by what is gained in agility. The right foot must not be at right angles to the left, nor yet in a line with it, but placed obliquely at about an angle of forty-five. And the weight of the body must be distributed between the two feet ; so that it can be thrown in a moment upon one or the other. In the advance the left foot is *always* lifted first, and put forward a few inches if the design is merely to approach nearer to a retreating adversary, the heel coming to the ground a little before the rest of the foot, and without any stamp or noise. The right foot must immediately follow, and be set down as gently, occupying a similar position at exactly the same distance behind the other as before. But in leading off, the left foot will be advanced quickly, though gently, with a long bold stride, as the right foot is in a lunge in fencing. A six-foot man will easily step far enough forward to leave thirty inches between his two feet, and even much shorter men will cover this distance without spoiling their chance of recovery. When in this position the left knee is strongly bent, so that it is exactly above the tip of the toes. The right leg is almost straight and the heel raised very considerably, so that it is at least four or five inches off the ground. The recovery is effected by a vigorous spring from the left leg backwards. In ordinary retreating, the right foot must *always* be lifted first,

and withdrawn a few inches, the left following it quickly, so that the original attitude may be resumed. In retreating after a 'lead-off' a different manœuvre is usually adopted. After the first spring back has been made from the left leg, and as the weight of the body comes back on to the right, the right knee is bent ; and a second spring is made from both legs together, carrying the whole body backwards. Alighting from this jump, the left foot is found occupying a position in the same place where the right had been, or perhaps a little behind it, whilst the right comes down at its normal distance behind. In alighting, the front of the left foot touches the ground first, and is quickly followed by the heel, after which the right foot comes down with the heel slightly raised as before. If it is intended to make a double step backwards, which is very often necessary, the left foot as it touches the ground is pressed sharply downwards, giving a fresh impulse to the rear, and as the weight comes back on to the right foot the double spring with both legs is repeated. Thus in two springs a space of about seven feet is covered ; and as the advance step, properly made, is much less rapid, the fugitive ought by that time to be very well out of reach. Probably the most important thing in all boxing is to become perfect in this lesson. Lift the wrong foot first, or come down on the wrong foot, or in a false attitude, and it is almost all over with the transgressor. His legs get crossed, and the right trips up the left. His body is overbalanced, and his further retreat is frustrated. An active opponent follows him up with powerful strides, and, catching him tripping or tottering, delivers a heavy blow which 'spills' him like a top-heavy jar of water. A careful mentor will devote several lessons to the mere perfecting of his pupil in this art of advancing and retreating before he allows him even to put on a glove.

The body, in the meanwhile, should be kept upright, and the very most made of a man's height. The left shoulder is thrown

forward, and the upper arm lowered, so that it forms a complete shield for all the ribs on that side ; the elbow being close to the lowest rib bone. From the elbow to the knuckles the left forearm is held forward in a direct line towards the chest of the adversary. In this position the mere projection of the forearm in a forward direction operates to thrust the fist out directly in the way of the opponent's attack, and it is very difficult for him to come on without meeting that obstacle directly with his face or body. An idea of the effect may be gathered from a glance at Figs. II. and III. The right forearm will occupy a rather similar position, but more in front of the body, for the side ribs on this side being drawn back right away from any attack, need little or no defence. The right shoulder and elbow are kept well down, and the forearm is bent across the lower part of the chest, so that the closed fist is about an inch below the point of the left breast. In this position the two bones of the forearm effectually guard that vulnerable place the pit of the stomach above the belt, known to fighting men as 'the mark.' Both arms should be kept continually in motion, the left fist being advanced and withdrawn a few inches by an easy movement, and the right arm being worked upwards and outwards while the knuckles are turned slightly, so that as the forearm is raised the lower muscles come more and more forward in front of the bones. The object of this movement is not only to prevent stiffness in the arm-joints and muscles, but to prevent an adversary perceiving when a hit or guard is intended to be made. With a similar object, the body will not be kept stock-still in a stiff attitude ; but the weight will be shifted a little from time to time on to one or other leg, and the ground shifted occasionally by imperceptibly moving the feet forwards or backwards, retaining always, as far as possible, the orthodox distance between them. By this means, it becomes excessively difficult for an adversary to 'judge his distance' in making or

avoiding an attack. The head is bent a little to the left, but not so much as to fully face the enemy. It will point a foot or two to his left, and by the manoeuvre of 'eyes left,' the visual organs are brought to bear on his face. If a blow is to be taken, it is better to take it on the left side of the face than full in front. The correct position of two men 'on guard' is shown in Fig. I.

Several days should again be devoted to the study of attitude before an attempt is made at guarding or hitting or real sparring.

Almost all beginners, and not a few of those who consider themselves quite adepts, will be surprised to hear that there are no less than five different methods of defence. They shall be mentioned in their order of merit, and before going on to the methods of attack ; for in all ages and countries connoisseurs have admitted that boxing is primarily the art of 'self-defence,' and only secondarily that of injuring the antagonist.

(1.) The stop by 'countering.'—A man who is taller than his opponent or who has a longer reach, ought, if he is well skilled, never to allow that unfortunate to get within striking distance. To illustrate this take two dolls with flexible arms. Extend the left arm of the bigger one and put it in a boxing attitude opposite the other. Do what you will with the arms of the latter, you will never touch the face of the former ; for before the blow can get home the face or chest of the smaller doll will come in contact with the opposing left fist of the bigger. Of course, in order for this style of defence to be effectual, the longer-armed man must make the very most of his reach, and he must be sure that his blow does not miss its aim. The various devices for eluding that aim, and preventing a long reach from telling, constitute the A B C of the small man's art. But, supposing an exactly equal degree of skill and pluck, the long man should always win by reason of his blows coming home when those of the other fall short. The stop by countering is mani-



Figure X LEFT-HAND LEAD-OFF





festly the best of all defences, for it needs less trouble. There is no shifting of ground, no raising of the right arm, no violent exertion of the body. Only the left arm is just thrown forward and the adversary is disconcerted, receiving very likely a nasty knock at the same time. When this energetic system of defence is adopted the visage of the man who leads off, whether at the head, or at the body, as in Figs. II. and III., comes violently into contact with the outstretched fist of the intended victim. Of course this 'stop' may, and often should, be combined with a 'guard' by the right arm.

(2.) The retreat in good order.—This is a much safer, though less telling manoeuvre. It is effected, if the lead-off is short and the distance is accurately judged, by throwing the balance of the body back on the right leg, and if necessary shifting ground more or less to the rear, in manner already mentioned (Fig. IV.).

(3.) Ducking.—A dangerous but highly effective device, only to be used in emergency or against a man inferior in skill. The head is suddenly inclined well to the right or the left, and at the same time, if necessary, the body may be bent in the same direction, and lowered by bending one or both knees. A very expert professor engaged with a comparative novice will turn the latter into great ridicule by actually nodding his head forward and allowing the slow blow aimed at him to pass harmlessly over. Ducking, in combination with the several kinds of 'cross-counters,' may be used with tremendous effect when a safe opportunity offers; but when attempted with a clever man it exposes the defendant to the damaging hit known as an 'upper cut.'

Fig. V. shows a combination of the device of 'ducking' with a less orthodox but tremendously telling form of attack. The head having been bent well to the right, so that the left-hand lead-off passes well over it, a forward movement

is made, whereby the whole body of the ducking man is projected forwards to that of the assailant. As the latter comes on with the attacking impulse, his left ribs are exposed to the impact of the advancing shoulder, which may be made more pointed by drawing back the left arm. A small man engaged in a street row, and attacked by a big fellow who knows something of the art and who leads off with the left, may employ these tactics with great effect ; and if he happens to have a bony shoulder, without much covering of flesh, the *coup* is not unlikely to break in the ribs of the adversary.

(4.) The side step.—This is either unknown to the unlearned, or practised by them in a bungling inartistic fashion. To effect it properly, throw the whole weight suddenly on to the ball of the left foot. Raise the right foot bodily and step out with it well to the right, alighting on the ball of the right foot. The left foot following after is put down quietly in front of the right, and the man is in proper attitude again but standing a yard or so to the opponent's left. If there is any danger of receiving a blow from the left during the operation, duck the head and lower the body so that the blow passes overhead, or if aimed at the body hits the point of the left shoulder. When well done, this stratagem leaves the other man pointing at nothing and often hitting or advancing against the empty air (see Fig. VI.). A side step to the left may be effected somewhat similarly ; but it should never be resorted to except in extreme emergencies, to avoid being forced by a heavier man into a corner or on to the ropes. Another mode of shifting ground, more properly called 'slipping,' is shown in Fig. VII. Here the *left* foot is raised and set down again at a point to the *left* of the adversary, the right following it and coming down in position behind it. The weak part of this movement is that it exposes the left side to a very damaging blow. The proper style of breaking ground or shifting, or slipping, is by movements to the right, avoiding the

radical error of working round to the left towards the opponent's right hand blows.

(5.) The guard with the arm.—Last of all the defences, although almost invariably reckoned as first, comes the device of shielding with the arm. For this the right, the 'guard arm,' is most commonly employed ; but both are quite necessary. Remember, however, in estimating the relative value of this defence, as compared with the others, that Sayers, during the greater part of his great fight with the American giant, could make no use at all of his guard arm, the bone having been broken early in the day, and that Ned Donnelly, the most successful teacher of more modern days, fought in the ring for an hour with his right shoulder dislocated, and beat his man. The proper uses of the arms in guarding are as follows. For a blow with the left at the head, raise the right fist, passing it towards the left, till it is opposite the left temple, straighten the elbow, till the angle made by it is very obtuse, and at the same time turn the palm of the hand out, so that the knuckles are inwards, and bear forward on that arm, so that it is not likely to be pushed back on to the face, however hard it is hit. The further the arm is passed across the body, the more likely the blow is to fall near the elbow, on what a fencer would call the *fort* of the arm and not on the *foible*. Otherwise there is great risk, if the other man is taller and stronger, that a downward blow from his left will break the outer bone of the forearm. It is to avoid this risk, and to give greater resistance to the guard, that the arm is turned so that the blow may fall on the muscle instead of on the bone. Nevertheless, after boxing with a man who hits down, you will be pretty sure to find some black and blue marks along the ridge formed by the bone. To test the truth of these remarks as to this important guard, stand opposite a strong post and press against it with the weight of the body leaning on the left forearm. The nearer the point of contact

is to the elbow, and the more the knuckles are turned in, the easier it will be to support the weight on the point of pressure. This guard should not be lowered till the weight of the blow is fully expended, and then the arm should return at once to its normal place, but be ready for instant use again. Fig. VIII. shows a right-hand guard stopping a lead-off with the left ; but it will be observed that the man on guard has not passed his arm far enough to the left, but receives the blow on the *foible* near the wrist.

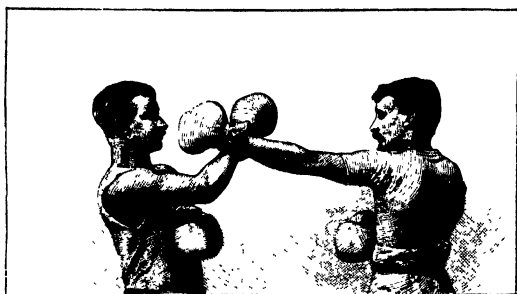


Figure VIII.—RIGHT ARM GUARD.

To guard a body blow, keep the right arm in its usual position. The forearm then crosses the 'mark,' and the upper arm ought to save the ribs from a round-handed attack with the left.

Blows with the opponent's right ought not to need very much guarding, but when he is in the habit of cross-countering quickly, keep the head back and rather low, so that it is to a great extent shielded by the shoulder as it comes out in leading off. If this does not suffice the left arm may be raised in a similar position to that recommended for the right in stopping a left-hand lead-off. The position will then be as represented in Fig. IX. ; and, as in a blow with the right the striker has the fleshy part of his arm downwards, the opposing guard generally

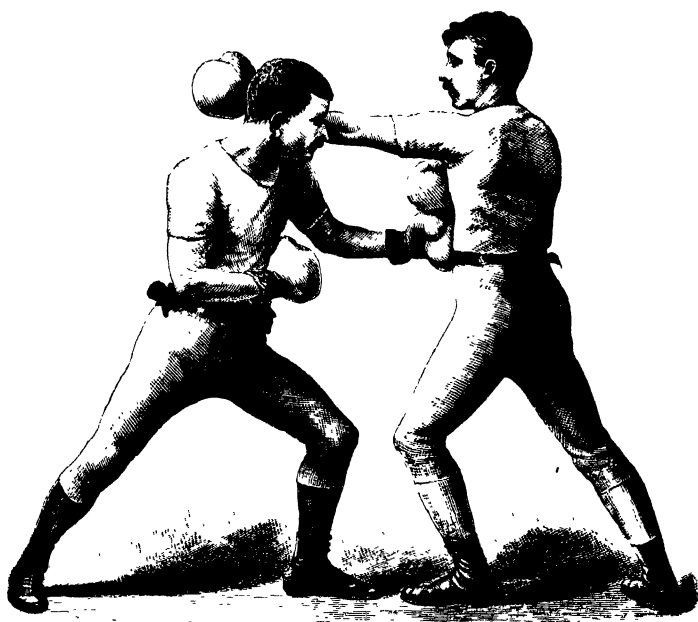


Figure XI—LEAD-OFF AT THE BODY



bruises it a good deal. That result may also be deliberately intensified in guarding a round hit. With this object 'feint' your man with the left, and, instead of delivering a full blow, turn up the elbow sharply, leaning the head and body forward. The fleshy part of your assailant's arm will come full on the sharp corner of the elbow, and he will have had a lesson not easily forgotten. In like manner a cross-counter aimed by him at the body, if it looks like getting home, may be stopped by sticking out the left elbow, holding the fist low, and the pain inflicted on the foe will be very severe. With a man who stands left foot foremost and leads off with the right, the same tactics may be employed with great effect, or the left arm may be passed upwards, as the right is in guarding a left-hand lead-off. In 'in-fighting' or boxing at close quarters, both arms may be raised, as occasion occurs, and the elbows seasonably presented between the intervals of hitting. And the head may be guarded also by the left shoulder, and by putting down the face, so that the blows come on the forehead or crown, jarring the assailant's hands and arms, and causing him almost, if not quite, as much damage as the man he hits.

When a beginner has become pretty clever at resisting or eluding an attack he may at length be allowed to start proceedings as the aggressor. And for a long time he should only be allowed to use the left. The lead-off is the essential point to which he must devote his whole attention. Every day for ten minutes at a time, and as much oftener as he can, he should stand opposite a wall, or better still, opposite a big sack full of bran hung up in the middle of a room. Beginning at a moderate distance he will hit out at this, with an old glove on his hand, adopting the position proper for advance, and retreating after each blow, now with a single spring, and sometimes with a double step. As he begins to ascertain the real length of his reach, and of his stride, he will increase the distance from which



he leads off ; and by degrees he will develop his resources so much that he finds he can strike from a distance far exceeding his early attempts. The reach of a lead-off measured from the foot of the wall struck to the right heel of the striker, will be about equal to his own height ; but there are few men who, without skilled teaching, could hit an adversary at that distance, and much fewer who could do so and recover themselves easily. In extending the left arm as the foot comes out, the knuckles and elbows will be kept down, and the arm at the moment of contact will be extended to its fullest length, perfectly straight. The left foot is advanced till about a yard separates it from the right, and is put flat on the ground, whereas the right heel is raised some inches. The right leg is then nearly straight, but the left knee is bent till it is just over the tip of the toes (see Fig. X.). And here it is necessary to wait a moment, and estimate the full value of a good left-handed hit, well-timed, and well delivered. With this view place a man in the position indicated. It will be seen that his whole body from the right foot to the left fist forms a long low arch, or rather the half of an arch in which there is no weak point. Take a heavy weight, a sack or a human body, and precipitate it or lean it against the front end of this semi-arch. It will be found to have absolutely no effect in destroying its strength of resistance. Nay, the very force with which you press against it makes its resistance more formidable. And the arch itself, consisting as it does of a bow-shaped curve, may be made stronger and stronger against any attack by lowering the central and strongest part, consisting of the human body, so as to straighten out the curve, and drive the upper end (the fist) further forward. The aspect of a face driven forward against the end of this curve would be a good deal altered when it retreated from the ill-judged impact. In a really good lead-off, properly timed, and happily executed, the force of the blow is the accumulated product of many different agencies, all

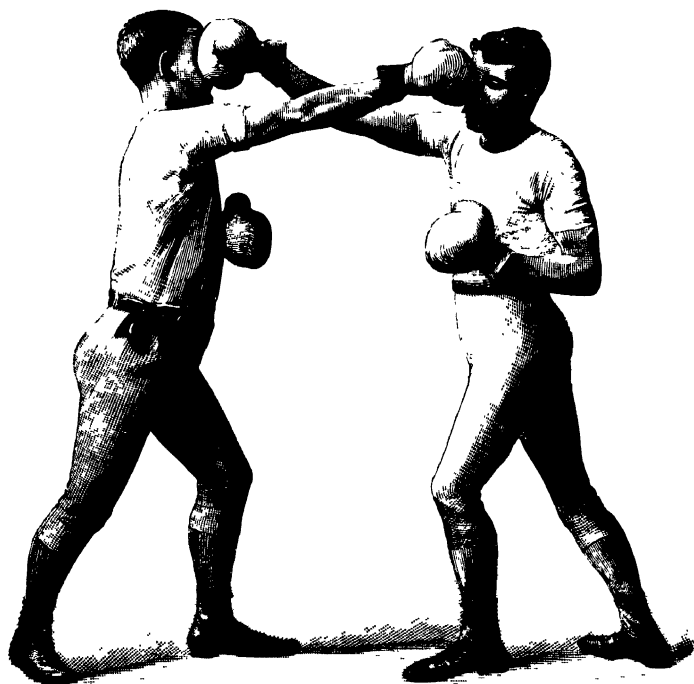


Figure XII—DOUBLE LEAD-OFF WITH THE RIGHT



directed with the most telling effect against the unlucky recipient. The primary impulse comes, of course, from the right foot, pressing the ground. It is transmitted with accumulating force along the calf and thigh of the right leg, augmented by the natural weight of the whole body thrown forward, and carried on by the arm, which, extended in a rigid line from the big muscles of the back and shoulder-blade to the knuckles resembles a long bar of bone. Bring this formidable bar into contact with a fixed mass of inert material, such as a huge sack standing on its end, or a big box, or wall of thin wood, and you will soon see what a sharp and damaging impression is produced. But to use this hit to perfection extreme skill and judgment are required. The most usual mistake is made by delivering the blow when the arm is not yet straight, and when it loses its chief virtue, as a weak point is then interposed between the ground and the face of the man hit. Another very common error is to draw back the fist before letting it go out. Not only is this entirely useless, but it involves a waste of time, and gives a watchful opponent notice of what is about to happen. Finally, the fist, instead of going directly forward as it should towards the object aimed at, is often raised aloft and then brought down, hammer-like, only to be stopped by the interposed guard, or, if it is not so stopped, to fall downwards and leave the left side of the striker open to an ugly and dangerous attack.

To lead off at the body a similar action is made, the aim only being somewhat lower, and the body and head correspondingly kept down (see Fig. XI.). With a taller man, or one who holds his head too far back or his right-hand guard too high, this form of attack is the best ; and it is also exceedingly useful when, by a pretended lead-off at the head, the adversary has been inveigled into putting up his guard too far. The recovery from both these hits is as difficult as the hits themselves. The

greatest care must be taken, in practising at a dummy, not to lean upon the blow and take an impulse backwards from the object struck. It is obvious that if a tendency to do this were encouraged the novice who missed his mark would be wholly unable to get back, and might even topple over altogether, like Entellus in the Virgilian epic. The impulse in recovering must come entirely from the left knee and leg; and as the body is brought back, the left arm must be kept partly extended and ready for use as a shield against a rush and a right-hand blow. The practice required for learning how to lead off even passably is to be measured by months rather than days; and it can be brought to such perfection by years of constant exercise that a professor will actually tell a novice, 'Now I am going to hit you with the left,' and will do so in spite of his best efforts to retreat, or dodge, or guard.

The double step forward in leading off is used with a man who is shy and active but unskilled in the use of his legs. The first step may be a feint at the head or body, and the second a real hit. The distance covered by a good man—Mace, for example—is almost incredible, and seems to take the assailant more than half-way across the ring. For the defence take a spring back to clear the first hit, and use the right-hand guard or left-hand counter for the second.

Leading off with the right is dangerous and difficult. It is generally preceded either by a hit or a feint with the left. A little practice will enable you to get out the right almost as far as the left. But the blow is altogether different, and depends for its value on different principles. Although in a lead-off the arm will be straight and the hit come from the shoulder, its force is derived partly from the twist of the body by which the shoulder is brought round to the front. It is a sort of compromise between a half-arm blow and a blow with the straight arm, and it requires far more muscular action and less mere utilisa-

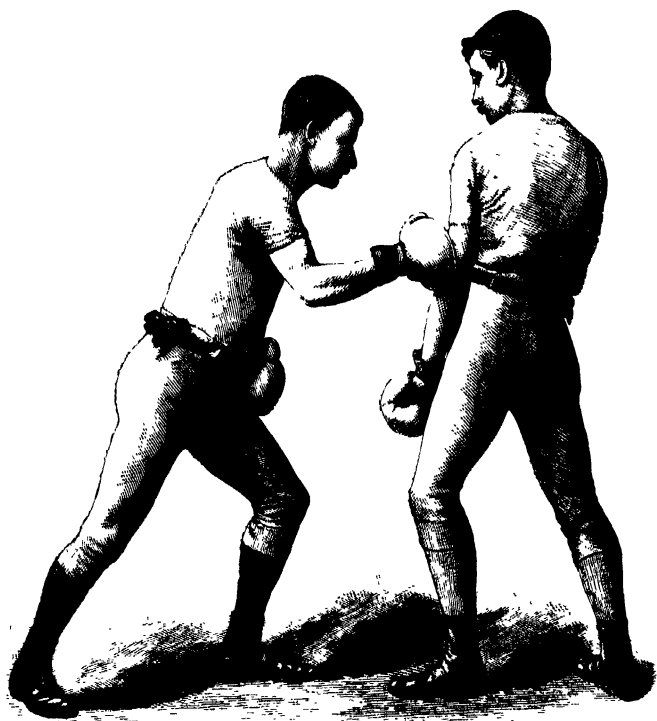


Figure XIII —RIGHT-HAND LEAD-OFF AT THE BODY



tion of balance and weight than the other. In delivering it the palm of the hand is downwards, the head kept well to the left and the knee bent very much forward. As the right arm comes forward, it is likely to meet with the left fist of the adversary coming out with a counter ; and the idea is that it will force this fist back and penetrate in spite of it to his face, There is, however, much fear of its failing to do this ; and as it does so fail the leader-off has to take the counter in full face, meeting it with the weight of his body as his right shoulder comes forward. Moreover, if the adversary should take it into his head to lead off at the same time with *his* right, he is almost sure to get home and give at least as much as he takes (see Fig. XII.). So dangerous a manoeuvre, of which the effect may be so damaging, should not be attempted until the beginner has ceased to be a beginner. The other right-hand lead off is even more risky. It is the same blow aimed about eighteen inches lower, at the body. And the reason why it is more hazardous is that in this case there is no reasonable likelihood of encountering the other man's left hand. On the contrary, a free scope is left for this hand to come home with unchecked force against the advancing face of the leader-off. Far better, therefore, to reserve both these hits for use as cross-counters, that is to say, for the *riposte* delivered when the other man's left hand has already come out in a lead-off on his side. If instead of countering it is proposed to stop the lead-off with an arm guard, nothing is more easy. All that need be done is to keep the left arm well back close to the ribs, as shown in Fig. XIII.

In in-fighting the hits are all 'half-arm ;' but they need not therefore be 'round.' The body should be thrown well forward, and the face kept down. As each arm is used in hitting, the shoulder belonging to it should be thrown forward with a twist of the body, and every endeavour should be made to keep the forearms inside those of the opponent ; so that the blows



which come home may be 'upper cuts,' and his must necessarily be only round-arm hits. The knees may be much more bent than in out-fighting, as height is of less advantage, and every effort should be made to drive the enemy backwards, so that his blows lack force and his body is more exposed to heavy half-arm hits with the right. In prize competitions in-fighting does not count for much ; but it is otherwise in a *bonâ fide* set-to or a street row ; and even in glove contests the man who keeps his eyes open and delivers a good 'rib polisher' when there is a fair chance, derives some benefit from it in the shortness of breath and stiffness of the whole body which result to the adversary. 'Slogging' and hard hitting with the mere object of doing damage with the gloved hand earn no credit in the eyes of a good judge ; but it is impossible to prevent the effect of a hard hit upon the subsequent proceedings from having its influence on the verdict.

It remains now to mention the combinations of attack and defence which are so essentially necessary to every boxer. They are of course very numerous, almost every one of the four principal hits above described being combined with several of the many methods of stopping or avoiding a blow. But it may be left to the ingenuity of the learner and to the care of his instructor to discover the less important of these manœuvres. Two sets of combinations require particular comment—that in which the arm guard is accompanied with a hit, and that in which the hit is used with a duck of the head. In the left-hand lead-off the beginner should at first protect his face, while delivering the blow, by putting up his right-hand guard. By this means he will avoid the left-hand counter at the head, which would otherwise assuredly come home. After he is pretty well *au fait* at this, and can appreciate the merits of that line of defence, his teacher must show him its demerits when too freely used. With this object, as the right hand goes

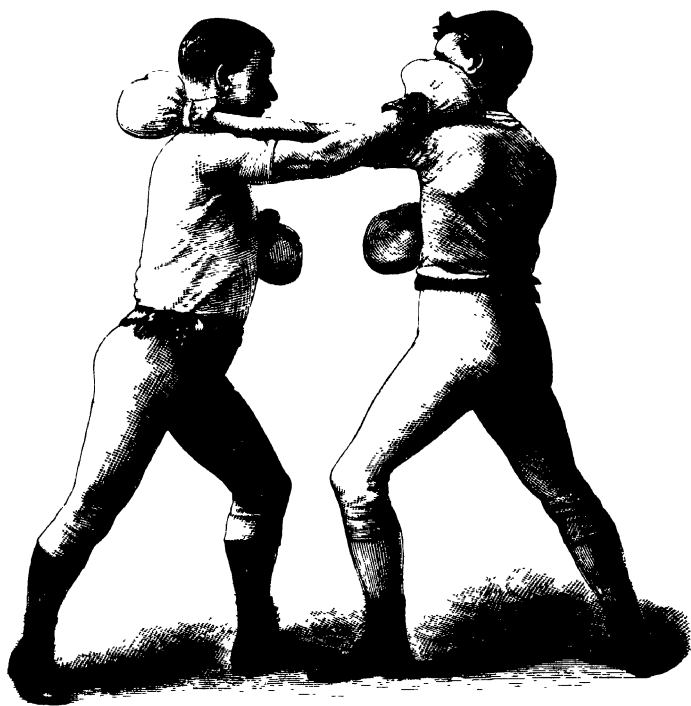


Figure XIV — RIGHT-HAND CROSS-COUNTER



up and the hit is delivered the professor will gently counter his man on the body. The latter thus learns that in *leading off* he exposes two vital parts, the head and the 'mark.' And for some time he will find it quite impossible to guard both. By degrees only he will acquire that quickness of eye and nerve that enables him to guess whether the opponent means to counter high or to counter low. If the latter, he has only to keep the right arm in its normal place. If the former, he must put up his guard. Or, if he feels sure that the counter is coming at the head, he may dodge the blow by ducking to the right. In exactly similar style he will, standing on the defence, acquire a facility of guarding with the right, and at the same time, or immediately afterwards, before the assailant has got back, delivering the left as a counter. Remember always this difference between a 'lead off' and a 'counter': in a lead off the left foot *must* be advanced; in a counter it need not; but advantage may be taken of the step-in of the enemy to bring him within distance. In common parlance, it is usual to speak of the men countering one another; but this is really a misnomer. When both men step in it is a double lead-off in which each gets home. If both men only attempted to counter they would be out of distance, unless indeed they were such novices as to be both standing on guard within hitting distance. Another device deserves some mention, on account of its telling effect, although it involves an unorthodox guard, and can only be employed against an unskilled man, who stands with his left foot crooked or hits in a weak or hammerlike fashion. Suppose a blow to be coming at your head, of which you are fully aware. Raise the *left* arm from its proper position in exactly the same way as if it were the right coming up to the guard, but as soon as the muscle of the forearm comes in contact with the bone of the opponent's arm give it a turn outwards and press forwards, leaning heavily against it. The whole upper

part of your adversary's body will thus be 'screwed round ;' his right hand will be utterly powerless for all purposes of attack, as well as the left against which you continue to press ; and his left ribs will be presented fairly to you—an inviting mark upon which you may deliver with perfect safety and tremendous effect the full force of your right-hand blow. Untaught men stand naturally with their left foot turned inwards, quite out of the proper line. They little think, as they spar with a professor who with good-natured smile lets them knock him about a bit, that with one back-handed turn of his wrist as they come blundering on he could send them spinning, and, as their broadside comes opposite him, could lay them flat on the ground with a broken rib as easily as they could crumple up a band-box.

*Apropos* of which there is a little true story told of the famous Nat Langham, whose boxing rooms in Castle Street were for so many years the head-quarters of the best professional boxers of the West End. It was at a race meeting, where the crowd was densely packed and locomotion was difficult. A gigantic member of one of the great London Rowing Clubs who prided himself upon his strength and a 'good practical knowledge' of the fistic art, was working his way through the crowd without much sparing the feelings of the lesser mortals. To him, as he elbowed his way along, enters a little sallow-faced middle-aged man, with a rather dogged though good-humoured face. 'Don't you make too free with your elbows this way, young man,' was the remark of the pigmy to the giant. 'You might feel sorry for it.' Goliath was dumb-founded : the bystanders chuckled in a very aggravating manner. Did the little fellow really mean to insult him ? Did the little laughing circle around him really want to see an example made of their friend ? Evidently that was the idea. Every feature in every face seemed to say as plainly as spoken words : 'Go for him. Don't

put up with his chaff.' And he went accordingly, putting up his hands in the most correct style, and leading off with a left hand that had felled many a redoubtable athlete. The next thing that he remembers is picking himself up with some difficulty from the ground, with a severe twitching and aching pain all round the left side of the body. His immediate impulse was to rush on again to the attack, for he was not one to show the white feather. But the oldest, palest and seediest-looking of the little knot of loafers laid his hand very gently on the big man's arm. 'Are you mad?' he asked, with ineffable scorn. 'Why, that's Nat Langham!' The amateur had just enough sense left to turn on his heel, and walk off with the best grace he could. Nat thought no more of the trifling episode than if he had brushed a fly off his weather-beaten face.

The other counters are most properly called cross-counters. They are four in number, and are considered, as far as actual fighting is concerned, the most damaging of all blows. Commonest and most dreaded of all is the right-handed cross-counter at the head, which is thus delivered:—Watch for your man's lead-off with the left, and as it comes out duck to the left, throwing the weight of your body on to the left knee. At the same time pass your right arm forward, outside his left, and bring it home with all your strength on to the left side of his face or head. The result of this manœuvre is that the lead-off arm passes over the right shoulder of the intended victim, entirely missing his head; and the head of the leader-off, coming forward with his blow, is projected in an utterly defenceless condition on to the countering fist (Fig. XIV.). So severe is the shock that the brain is shaken, and the neck almost dislocated, while the hand and arm of the striker are apt to be badly jarred, even through the glove. If the mouth of the leader-off is at all open and the blow comes home on the lower side of the face, a dislocation of the jaw, more or less severe, is almost

sure to follow, and for some days afterwards it will be matter of pain and grief to the sufferer even to eat his food. The answer to this cross-counter is to deliver the right at the face of the counterer ; and to guard against this turning of the tables it is well, while cross-countering, to keep the left arm ready to parry the return blow.

Instead of thus countering on the head the blow may be aimed at the ribs ; and in the case of a tall, bulky man this will often be still more effective. In such case not only the head should be ducked, but the body lowered by bending both knees, allowing the lead-off to pass clean overhead (Fig. XV.). This cross-counter is more dangerous than the other, exposing the man who attempts it to an upper cut from the opponent's right hand : but remember always, that that opponent is usually far too much disabled by the cross-counter he has received to think about any *riposte*. Of all the men who have been killed with a blow from the fist (and there was one such case at Christ Church, Oxford, within the memory of man), by far the majority have owed their misfortune to right-handed cross-counters coming home on an untrained body, containing perhaps a disordered liver or a diseased heart. The other two cross-counters are less dangerous both to giver and taker. The head is ducked to the right, so that the lead-off passes harmlessly over the left shoulder, and the left fist is brought round on to the face, as in Fig. XVI., or the body, as in Fig. XI. In the latter case, if the 'mark' happens to be hit, the blow is often decisive of a round ; it 'takes the wind' out of the recipient so effectually that for a few seconds he cannot breathe at all.

Only a few more particular points seem to call for notice in a description of this elaborate art, which must be learnt by long practice, after the elements of style have been fully mastered. And first of 'feinting' and 'drawing.' An experienced professor can

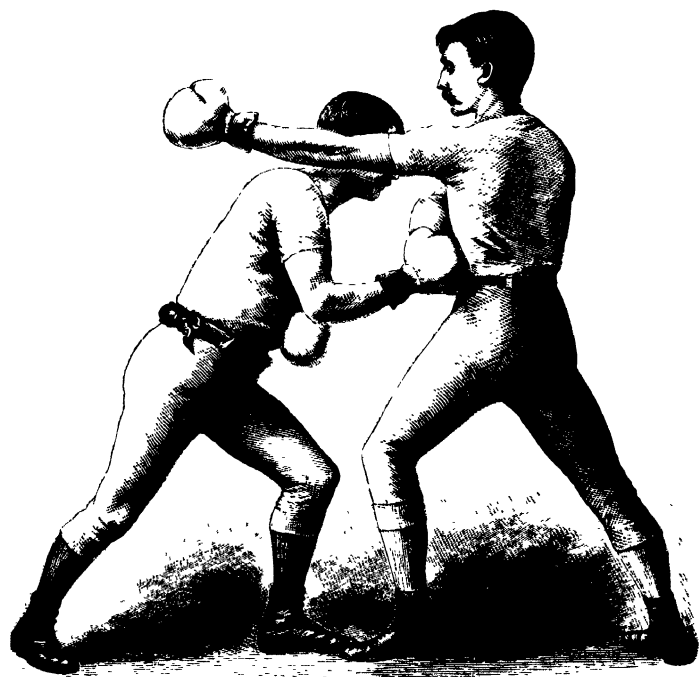


Figure XV.—CROSS-COUNTER BODY-BLOW





always 'make a fool' of his pupil by these devices. A beginner should resort to them only very sparingly. Nothing is more absurd and unwise than to be always dodging about, fidgeting with the feet and fussing with the arms, in the hope of perplexing the enemy. Such tactics tire the performer, and, unless he is very careful, expose him to be 'caught on the hop' as he is shifting ground or changing his attitude. In 'free play' with his teacher he must, it is true, feint him and draw him, or he will never get a blow in. But while doing so he must be extra watchful, and ever prepared for a speedy retreat or a quick parry. In a set-to with another beginner he should rely much more upon the quickness of his lead-off, the accuracy of his counters, and the speed of his step-in and recovery. The best feint is a pretended lead-off at the head, combined with a real hit at the body. To 'draw' a man some part of the head or body is wilfully left open, or a mistake is made on purpose, in the hope that the enemy, expecting it to be made again, may venture on a rash attack, when, instead of finding the error repeated, he is parried or dodged, and at the same time cross-counter. Retreating precipitately whenever an adversary appears to be about to deliver a blow is a very favourite draw: and then, when the man has been encouraged to make rushes or over-step himself, a firm stand is made and he is effectively stopped with a heavy counter.

The very essence of the accomplished boxer is to be found in his power of judging distance and of 'timing' his man. It will be a very long time before the novice knows with any sort of certainty when he is within hitting distance or not. And it will be still longer before he can see exactly when he is likely to catch a man coming on or to waste his effort on a retreating foe. Allusion has already been made to the extraordinary powers of judging and timing possessed by Tom Sayers. But it is impossible to explain the innumerable signs and small indications

whereby a professor foresees the intended movements of his pupils or rivals. The value of 'timing' may be roughly summed up by saying that one blow planted as the recipient comes on is worth half-a-dozen inflicted while he is standing quite still, and a dozen when he is in full retreat.

For the benefit of those who have short memories and small opportunities for taking lessons, a few warnings and maxims may perhaps be added, notwithstanding the trite adage as to 'a little knowledge.' On the negative side may be placed the following :—

Never open the hands, or the mouth.

Never shut the eyes.

Never cross the legs, or get them close together.

Never lose your temper or your courage.

Never enter or leave the ring in a set-to with a stranger without shaking hands with him.

Never, if you can avoid it, work round to your left.

Never, if you can help it, let your opponent stand between you and a strong light.

Never let your right foot be in front of the left.

Never turn your back or run away.

Do not rush after a man who is retreating in good order.

Amongst affirmative precepts the following are worth remembering :—

Hit with the big knuckles of the hand, and not with the thumb or small knuckles.

Having led-off, whether you hit or miss, get away again out of distance.

If you are the shorter man, do not 'stand still to be shot at,' but do most of the leading-off. Unless you can show that you are distinctly the quicker and cleverer man, length of reach will tell, and you will pay the penalty of your inches.

If you are much the lighter man, do not make your lead-off

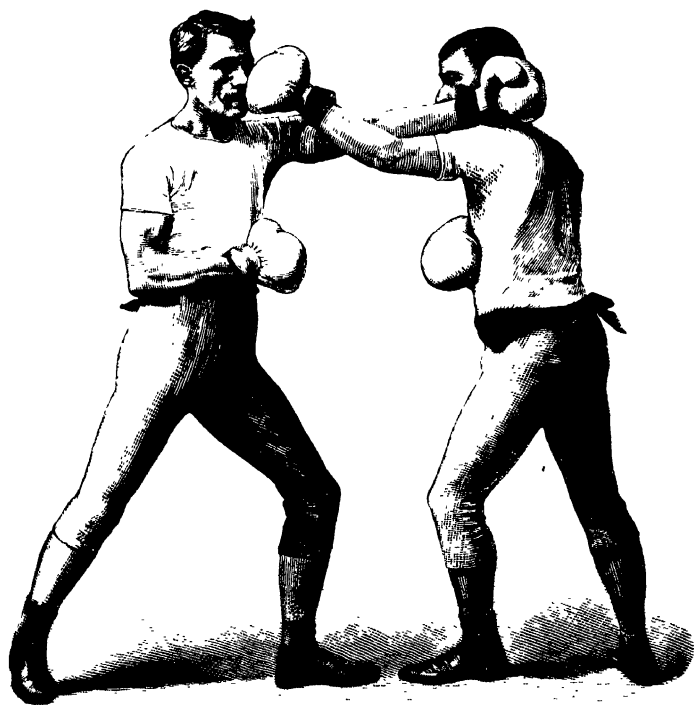


Figure XVI—LEFT-HAND CROSS-COUNTER



heavy, but 'draw' your man, and at every opportunity counter him with your whole strength and weight.

Having got home a hit, do not at once attempt to repeat it, for you may very likely be countered next time.

If you are getting the best of a round be very careful, and keep out of distance. Let well alone, and 'spar for time.' You *need* not do better, and you *may* do worse.

Always retain your 'form,' even if the other man displays gross faults of style and attitude. By imitating his style you abandon one of your chief advantages.

A word should be said here as to the duties and powers of judges and referees. There is this unquestionable defect in boxing with gloves, as compared either with pugilism or with racing and games of most kinds, that it depends upon the judgment of the bystanders, or some of them, to decide which is the better man. Something has already been said about the leading principles which should guide a judge in giving his verdict. For the rest, he must be trusted to know more about the matter than those who attend at matches which they know he is to determine. And the judges chosen should invariably be men who have either actually fought in the ring or won the best prizes of their day. Amateurs are more often chosen than professionals; and rightly so, for they are less likely to be prejudiced or influenced by any party feeling. But their task is difficult and unenviable in the extreme; and there are generally not wanting a set of ignorant but bumptious critics who pretend to be the best arbiters, and discharge volleys of abuse at the persons who may have been chosen as most competent for the office. The leading clubs have been very fortunate in, for the most part, finding judges who utterly despised these attempts to bully them, and continued to award the title of champion to men who exhibited most science, excluding the badly taught men who relied upon brute force to gain them the victory. It is

much to be hoped that such men will always be found to continue the best traditions of amateur boxing ; for if once this latter is allowed to degenerate into glove-fighting, in accordance with the wish of a certain clique, there will no longer be a chance of getting respectable persons to compete or even to look on. Hitherto the record of amateur champions reads well enough ; and it is encouraging in a marked degree to the aspirant to fistic honours in the future. For on the roll appear men of all sizes, shapes, and builds. The tall, the short, the stout, the thin, the light and the heavy, have all had their fair share of victories in all these competitions. The heavy-weight championship has been won by a ten-stone man, and the light-weight championship by one nearly six feet high. As a rule, the giants have not done well ; and in the whole list of winners to this day there are not above two or three at the most who can be described as really big men. Neither special strength, nor peculiar activity, nor any natural aptitude for boxing seems to be indispensable. One amateur who had begun to learn very late in life, and whose style by no means betokened particular aptitude for the science, began by carrying off the middle-weight championship, went on with taking the heavy-weight, and, some time afterwards completed the work by winning the light-weight ; the victory in each case being over formidable competitors. The extended existence of these and other amateur competitions, and of the assaults of arms and other displays given by the gymnastic and athletic clubs, has kept alive amongst professionals the study and practice of an art which would otherwise have almost died out. The name of Ned Donnelly has been already mentioned as an accomplished teacher, and it is only fair to mention some of the other professors, such as Abe Daltrey, Bat Mullins, Mr. Blake, Trooper Otterway, and Mr. A. J. White (now retired). At the elder University there was for a long time an excellent school

conducted by Blake, who had been preceded there in olden times by the renowned Tom Evans, a light-weight of Birmingham. Numerous local clubs exist, but it cannot be said that as yet the style there inculcated is first-rate, or the representatives very likely to tarnish the laurels of the London boxers.

E. B. M.





# WRESTLING

BY

W. ARMSTRONG







THE HANK

# WRESTLING.

## INTRODUCTION.

ONE is confronted, at the very outset of an inquiry into the art of wrestling, with some difficulty as to an exact definition of the term. Several of the best modern writers on the subject, though such writers are few indeed, describe it as 'the art of forcing the antagonist to the ground.' But inasmuch as the antagonist has already one or two feet on the ground, it becomes at once necessary to go on and explain how much of him besides his feet must come to the ground before he is considered to be 'down.' Is it sufficient for a hand or an arm to touch the floor? Or must a knee also touch it? Or is even this not enough? One is landed at once amongst a host of different rules and authorities, some of which say that both the shoulders must come flat down before the bout is allowed to be won, while others recognise much easier modes of finishing the struggle. Then, again, there is, or at least was, a whole school of wrestlers which maintains that it is not even enough for a man to be stretched at full length on his back. Even when he is in this rather hopeless position he may, if he can, throw off his opponent, and continue the struggle until one of the pair is forced to cry 'Hold enough.' Accordingly, a proper treatise on wrestling cannot be confined to one or two systems of attack and defence, but must at any

rate explain, if it does not accurately describe, the *manœuvres* employed in various countries and places. Even in England it will be seen that there are four or more well-established schools of wrestling, each of which recognises rules and tactics prohibited by the others.

The golden age of this exercise, as well as of the sister art of boxing, belongs to the ancient world, and to the Greeks. In those days the competitors thought it well worth their while to train for ten months before entering the lists ; and the victor not only became a hero amongst his fellow athletes and the common people, but was fêted by the governments and municipalities of his native state, upon which he was supposed to have conferred a very real honour and glory. He returned in a sort of triumphal procession to his own city ; privileges and immunities were decreed to him ; and in some states his statue was allowed to be placed in the most important temples. Especial favour was shown in the great national games to this species of competition, which was introduced in them earlier than boxing, and was believed to show off the strength, activity, and grace of the competitor to more advantage than any other. The statues which have come down to us from the classical age, are familiar to almost everyone who has ever visited a museum of sculpture, and they give a fair idea of the opportunities offered by such a contest for the display of the muscles. None of the victors in this department of athletics was, or is, so famous as Milo of Croton, who six times carried off the prize for wrestling both at the Olympic and the Isthmian games. A curious story is related of the manner in which he encouraged the growth of the muscles most necessary for a wrestler. Taking a young calf, he began by carrying it a certain distance every day, and as the animal by almost imperceptible degrees grew heavier with its advancing age, the burden became by slow and easy stages more and more grievous ; but the athlete was

nevertheless able to continue his task until the calf had grown into a heifer and the heifer into a full-sized cow.

Some of the earliest records of the Jewish and other nations speak of wrestling as a common practice long before the historic period properly so called. Gods and angels, demigods and heroes, prided themselves on excelling in it. In such times it would be combined naturally with boxing, and regulated by no rules at all. The grand fight between Hercules and the river god Achelöus was (Oh, great shade of Sophocles, forgive !) a 'rough-and-tumble.' The combination was revived in the Pancratium, and continued in the great gymnastic displays in Greece and Italy ; but that was long afterwards, when the laws of each had been reduced to an elaborate code. A complete and no doubt very trustworthy picture of the contest, as practised in early Greece, is presented in the matchless words of Homer, who devotes thirty-nine of his rolling hexameters to the match between Ajax and Ulysses. The prizes for the first and second men were here less equal than in the boxing, for the winner was to have a cooking utensil estimated to be worth as much as twelve oxen, whereas the lady who was to be presented to the loser was only valued at the price of four oxen. Then Ajax, the representative of bodily size and brute force, came forward, and immediately after him Ulysses, the type of artfulness and trickery. Both of them put on belts expressly for the occasion ; but it does not appear that they made use of these for obtaining a hold. Nor was there any difficulty in catching hold of one another. The arms were passed right round the body, and the legs and bodies were inclined slantingly 'like the rafters of a well-built roof.' It was not at all unlawful to take a grip of the skin ; and as the struggle went on the pressure of the hard fingers raised big blood-coloured weals on the ribs and shoulders of both the heroes. No progress, however, was made towards ending the round, for the son of



Laertes was just strong enough to withstand the forcible efforts of the big man, and not quite able to overthrow him by main strength or upset him by any stratagem. So long did the well matched struggle continue that the spectators were beginning to be bored, when Ajax made a new suggestion, 'Either do you lift me up bodily, or I will lift you !' And at the same time he made an attempt to hoist his adversary into the air. Now was the time for the other to display his craft. As he was borne from the earth he threw his weight forwards, and then, striking with his heel on the back part of the other man's knee, overthrew him and fell upon him. In modern phraseology he 'hammed' his adversary before the latter had time to swing him over or trip him up.

The second bout between these redoubtable antagonists was evidently a victory for Ajax, though the account is not so clear. When Ulysses, giving the hug, attempted to lift up the giant, he could only just succeed in raising him a little off the ground. And in doing so, by a great exertion of the back and knees, one of his knees gave way and bent forward, letting down both men together. Then as they got up and prepared to renew the conflict, the master of the sports interposed. 'Do not compete any more or wear yourselves out with your sufferings. Both have shown themselves worthy of victory, and each shall have an equal prize.' They appear to have been nothing loath to accept the offer ; and both, wiping off the dust with which they were covered, put on their shirts, and walked off to make room for other contests.

In the Roman amphitheatre two sorts of wrestling were particularly distinguished, the upright and the recumbent. The latter had only been allowed in Greece in the pancratium where boxing and wrestling were combined ; but it appears clearly from the Homeric passage that in the early times, even in Greece, a man who was once 'down' was not allowed to be

further attacked. And it is unnecessary to say more about this rough sport of struggling on the ground, than that it was ended either by the death of the loser, who was occasionally strangled outright, or by his lifting up a finger in token of defeat. As for the upright wrestling, it seems that either no garments at all were worn, as in the great games of Greece, or only a sort of girdle. The hold was obtained either by the pressure of the arms or by seizing the skin with the fingers, and apparently each system had its own admirers and its own period. The application of oil to the bodies could hardly have been for any other purpose than to avoid the chance of being pinched in this painful way ; but in after times the anointing with oil was followed by a sprinkling with sand, which neutralised to a large extent the effects of the oil, and made the hold with the fingers still more painful to the skin than if nothing at all had been applied to it. In commencing a bout the athletes devoted their first attention to obtaining a favourable hold ; and their style must therefore have resembled our English 'loose' wrestling rather than the Cumberland and Westmoreland type. A victor had in early times to win 'the best of three falls,' as in our country ; but in later times it seems that he must win the best of five.

In England it is very remarkable how entirely different a system was developed in different parts of the island. A sufficient reason may perhaps be found in the fact that for hundreds of years locomotion was so difficult that the local champions seldom travelled out of their own neighbourhood. Four widely separate schools of wrestling have been known from time immemorial ; and each had its own persistent votaries, who maintained the superiority of their rules with as much zeal as the players of different football games. Of these the Devonshire and Cornwall styles are often reckoned in one category ; but very improperly so, as it will be seen that they differ in a most important particular. Then comes the Cumberland and West-

moreland method, which achieved a wider renown, partly because the North-country men addicted themselves with more enthusiasm to its practice, but also because a good sprinkling of the northerners established in London started in the metropolis a society for the encouragement of their favourite sport, and held an annual prize meeting on Good Friday.

Thirdly there is the mode of wrestling called 'loose,' and also designated sometimes by local names, which may probably be regarded as the commonest of all the English styles. It is also nearest to that which was practised in the prize ring, and was thus more familiar to the rank and file of sporting men than any other during all the last century. There are a good many allusions in the literature of England to this common form of the art, which has the great advantage of being fettered by few rules and yet free from any reproach of brutality. From the most ancient representations of English wrestling that we possess it seems that in Saxon times the hold was got with the open hand grasping either the body or the tunic of the adversary, or else a sort of scarf, apparently put on for the occasion. A cock was evidently in those times a common prize for the victor; but before the time of Chaucer it had become the regular practice to offer a ram for this sort of competition, as may be seen from the character of the miller in his *Canterbury Tales* and from the description of Sir Thopas, of whom the poet says that

Of wrastling there was none his pere,  
Where any ram shulde stonde.

On special occasions the prizes were more dignified and more valuable, as at a grand gathering of 'all the west countrey' described in '*A Mery Geste of Robyn Hode.*'

A full fayre game there was set up  
A white bull, up ypryght :  
A great courser with saddle and brydle  
With gold burnished full bright :

A payre of gloves, a red gold ringe,  
A pipe of wine, good faye :  
What man beareth him best, ywis,  
The prise shall bear away,

meaning probably that either one or two prizes were offered for divers competitions limited to men of certain weights or heights, or coming from different counties of England.

In London there were certainly in the time of the Plantagenets annual wrestling competitions on different feast days, and notably on St. James' Day and St. Bartholomew's. In 1222 the Londoners were challenged by the Westminster men ; and the match took place in St. Giles' Fields, a ram being, as usual, the prize of the victor. The London men won easily ; and a return match was proposed and held at Westminster on the Lammas Day following. But before it could be concluded the bailiff of Westminster with other persons interrupted the proceedings, and a pitched battle ensued, some of the Londoners being badly wounded in making their escape to the city. In a somewhat later period Clerkenwell was the usual trysting place for the London wrestlers, and the time was August about the feast of St. Bartholomew and following days. A picturesque account of the proceedings is given in Hentzner's 'Itinerary': 'When the Mayor goes out of the precincts of the city, a sceptre (probably the mace), a sword and a cap are borne before him, and he is followed by the principal aldermen in scarlet gowns, with golden chains, himself and they on horseback. Upon their arrival at a place appointed for that purpose, where a tent is pitched for their reception, the mob begin to wrestle before them, two at a time.' The growth of archery and other warlike pastimes drove wrestling somewhat out of vogue, at least in London ; and in the fifteenth century Stow complains that the three days in August formerly consecrated to the contests at Clerkenwell had dwindled down to a single afternoon,

and the assemblage was less select. He seems to regret the absence on such occasions of 'the officers of the city, namely the sheriff, sergeant, and yeomen, the porters of the King's weigh-house (now no such men), and others of the city,' who formerly attended and 'were challengers of all men in the suburbs to wrestle for games appointed.' At one of the matches at Clerkenwell as late as in 1453 another tumult was excited against the Lord Mayor, who seems on this occasion at least to have been present, as in the old times. In France the practice of wrestling was apparently kept up with a good deal of zest from the earliest times. Shakspeare has given us a tolerably graphic account of the continental style, which was perhaps rougher than ours. The Duke's wrestler, in 'As You Like It,' may have been an exceptionally skilful performer, as well as a man of gigantic weight and strength ; but he talks of laming or disabling any average performer as if the infliction of such injuries were a matter of common occurrence. And in the contest which ensues the tables are turned upon him so effectually, that Orlando, who resembled his prototypes Apollo and Theseus rather than Hercules, at the first throw damaged him so severely as to endanger his life. In relation to the Shakspearean account of this contest, a story is told of a public performance in which a champion wrestler had already killed the two sons of an old man, when their youngest brother, despite all the entreaties of the father, entered the lists and in a similar way avenged the death of his brethren. The account of this shows that in all early matches in Western Europe the antagonists took off their shoes and entered the ring with stockings on. The bout between Henry VIII. and Francis I. at their famous meeting in France is described so differently by different writers as to suggest the suspicion that it is only a myth.

In comparatively modern times roguery and rowdyism, which

have been fatal to so many good English sports, and which from the accounts already referred to seem to have always attended the wrestling ring, drove the exercise itself out of fashion ; and it was relegated, as far as the metropolis and the largest towns were concerned, to bear-gardens and low taverns. It still held its ground, nevertheless, with some honour at the wakes and fairs in country places, especially in the northern and western counties. In an old 'Spectator' is an allusion to a parish where every year a wrestling-ring was formed and a beaver hat was offered by the squire 'as a recompense to him who gives the most falls.' The company was allured not only by the prospect of seeing the sport but by the less classical attraction of a hogshead of ale, broached for their delectation during the ceremony. In most of the western and midland counties a man was not accounted down until one of his shoulders and the heel of the leg on the other side had touched the ground. Carew declares that in Cornwall about three hundred years ago, 'Silver prizes for this and other activities were wont to be carried about by certain circumferanci, or set up at brideales ; but time or their abuse hath now (1602) worn them out of use.' Nevertheless there are plenty of people now living who can remember the platforms at rural fairs where local champions wrestled for a fall, though silver prizes were not much given except in the form of coins of the realm. At a fair in France only a few years ago one of the professional athletes, wrestling with an amateur who 'fancied himself,' was unlucky enough, or perhaps ill-tempered enough, to give the intruder a fatal fall.

A considerable revival of the art has taken place during the present century, the improved means of communication between town and town and county and county having made it easier for the local champions to try their skill against one another. Some of the first real championship matches took place in Cornwall, where the pride of the leading wrestlers

was unable to brook the taunts of rivals in the neighbouring county. The antagonism between Devonshire and Cornwall is perhaps stronger than between any two adjoining divisions of England ; and as each enjoyed a special reputation for proficiency in wrestling a grand match had long been in contemplation. There was, however, much difficulty in arranging its details, by reason of the very different rules allowed on each side of the border. The Devonians had at some time or other grafted on to the antique practice of competing in thick stockings a habit of wearing shoes ; and by the abuse of this latitude of rules (for it cannot be otherwise regarded than as an abuse) the shoes had been allowed to develop into hideous weapons armed with a thick sharp-edged sole. The Cornish men, who had never permitted such eccentricities, although they allowed the use of the foot in 'striking,' stood out for a long time for the exclusion of thick soles and the use only of soft slippers. Eventually, in order that the match might not fall through, the Cornish champion yielded the point, and the meeting took place under rules prescribed by the other party. A graphic though rather inartistic account of the meeting was printed at the time. It describes both men as fine specimens of their class, and well prepared for the struggle. The Cornish man had, however, not so far mastered the kicking tactics as to be able to escape severe punishment. His pluck in enduring the frightful blows aimed at his shins excited the admiration of all the impartial critics ; but no one can read without some disgust the description of the sufferings which he had to endure before he could get to close quarters and engage in the art of wrestling, properly so called. When he succeeded in this his superiority seems to have been apparent, and the damage done to his understandings did not so incapacitate him as to prevent him from discomfiting his adversary.

It will be gathered from what has been said that the West-

country style is to a large extent made up of 'out-fighting.' The men stand, like Ulysses and Ajax, wide apart, forming with their two bodies a sort of right angle 'like the beams of a well-shaped roof.' But while in this position they not only struggle to overbalance their opponent and twist or swing him over, but freely use their legs in the attack. The Cornish man strikes with his heel or instep, using it somewhat as the French athletes in the *savate*, endeavouring to cut away the other man's legs from under him and thus render him an easier victim ; while the Devonian not only does this, but aims vicious blows with his toes at the shinbone of the enemy, in the hope of inducing him through pain or faintness to yield the day. Another notable peculiarity of the West-country style is that the hold is altogether artificial. Each man wears a short strong jacket made of untearable material, and of this his adversary gets a hold as best he can, endeavouring usually to seize with one hand the back of the jacket behind the shoulder and with the other the sleeve or arm of it. School-boys in these two counties used to find the ordinary cloth school jacket well fitted for purposes of wrestling ; the tailors of Exeter and Plymouth had little chance of using 'shoddy' for their juvenile customers without being speedily discovered. The Cumberland and Westmoreland style is so fully treated later on that details need not be given here.

'Loose wrestling,' sometimes called the 'Catch as catch can' style, requires no elaborate placing of the men in position, and no special formality in catching hold. Kicking and even striking with the foot, though no shoes are worn, are usually prohibited ; and it is not allowed to catch hold of the hair or the clothes, or to take a grip of the skin or flesh, or to twist the arms or fingers. In many places a man is not considered down until both shoulders are forced on to the ground ; but a more simple rule has been introduced in other clubs and places, of



ending the round when any part of the body except the feet, knees, or hands touches the ground. Modern spectators do not much care about the recumbent style of wrestling, in which a man who is really down and underneath struggles, with very small chances of success, but with laborious and tedious efforts to keep at least one shoulder off the ground.

Before the hold is taken the men stand facing one another in a peculiar and rather laughable attitude. The legs are straddled apart, and the knees very much bent. The whole body is also bowed forward from the hip joints ; and the arms hang downwards just in front of the knees, the open hands feeling about, as it were, in the air, in readiness to be put out when a chance offers of getting a good grip. The heads meanwhile are held up, and the opponents eye one another keenly, making slow and almost imperceptible advances and retreats in a cautious, and to the bystanders a rather ludicrous, fashion. Now and then a hand is extended towards the back of the adversary's neck, or towards one of his wrists as they hang in front of him. Then, again, it is withdrawn with the same wary groping action. At length a hold is taken, one arm of each man usually resting on the nape of the other's neck, while the other grasps his wrist. The hold may be got and lost or abandoned many times in one round ; and there is little or no restriction as to how it may be taken, whether round the neck or over or under the shoulders, or on any part of the arms or legs.

The variation of falls, and of manœuvres leading up to them, are even more endless than in the Cumberland and Westmoreland style. And the falls are often more severe. Thus the 'cross-buttock,' when applied in this encounter with skill and force, causes the losing man to turn a complete somersault in the air, descending flat on his back. The 'cross-buttock' may also be employed when the hold is round the body and not round the neck ; and the discomfiture of the man so thrown is

increased by the action of the other hand grasping his wrist. In this form of wrestling it is possible to obtain that most fatal of all holds, the 'head in chancery.' Occasionally a man is thrown without being grasped either round the body or round the neck. His arm is seized with both hands, one at the wrist and one near the shoulder, this arm is then drawn over the other man's shoulder, and the victim is hoisted off the ground. For tripping up the enemy many of the devices used by North-country wrestlers are available in the manner already described ; and a man who is an adept at this latter style will of course endeavour to rush in and get as close a hold as he can of his man. This species of encounter, admitting as it does of much more variety than the other, and displaying the tactics of each man more clearly because they stand further apart, is much the more amusing and intelligible to spectators, who are often immensely diverted by the quaint antics of the men in manœuvring for a hold.

In the German style of wrestling the question is not so much what you *can* do as what you *may* do. Almost all the refinements of the art are lost, as it is not allowed to trip up the adversary or entrap him by any ingenious movement of the feet or legs. Neither 'hamming' nor 'back-heeling' nor 'chips' of the sort so much admired in other countries are, consequently, permissible ; and even the 'buttock' and 'cross-buttock' are barred by the rule that you must not turn round so as to present the back towards him. Strength and endurance are the main qualifications for victory, and the science that is acquired is chiefly connected with obtaining or preventing a good hold. The main object is to obtain 'full hold' by getting both arms round the opponent's body below the arm-pits, instead of only 'half-hold' when one arm is below and the other over the shoulder. The hands are not obliged to remain locked, as in the Cumberland style, but may be shifted about so as to improve the hold, but it is altogether forbidden to catch hold

of the legs or touch below the waist. As a fall is not counted until both shoulders touch the ground, a long struggle is apt to follow on the ground after one man is down.

A form of wrestling sometimes seen in Switzerland and called 'swinging' requires a special costume, consisting of a strong belt and stout drawers and shirt. The drawers are turned up above the knees, so that their lower edge forms a roll something like a broad gaiter, and the shirt is similarly rolled up above the elbows. A hold may be taken either of the belt or the rolled shirt or trousers, and these are used as a means of swinging or twisting the man round.

The Japanese have long been particularly fond of wrestling, which is displayed on public occasions and in the booths and shows attended by the common people. Here, as in most places, it is the stout thick-set men rather than the tall and slender who have the most success. But in Japan the professional wrestlers encourage to the utmost any predisposition which they may have for stoutness ; and their most celebrated performers are usually what we should call enormously fat men. It seems that in the classic age a similar idea prevailed to some extent, and athletes who were in training for the 'heavy' contests of boxing and wrestling were fed upon liberal allowances of pork, cheese, and other fattening aliments.

The neglect into which wrestling has fallen in most parts of England, especially amongst amateurs, is not to be accounted for by any good reason. The chief enemies of the art are often those who should be most in its favour, i.e. the schoolmasters and the instructors at gymnasiums. Both these have an exaggerated dread of broken bones amongst their charges, and do their best to prohibit or discredit a sport which they think may cause any unpleasantness between them and the parents or guardians of their pupils. As a matter of fact, if a proper padded or sanded place were provided for wrestling there would be ex-

ceedingly little danger of such casualties ; and the spirit of antagonism which is ever strong amongst schoolboys and gymnasts might be given free play in an encounter which is less provoking to the temper than most others. The medical men of the ancient world, who had the best opportunities of judging, pronounced the exercise especially beneficial to boys, and it is certainly calculated to remove as quickly as anything that stiffness of joints and awkwardness of body which is so common amongst youths in these days. Besides this, nothing is perhaps better as a test of endurance than a well matched bout in the wrestling arena. It is a pity that the Universities and great schools and athletic clubs do not make efforts, by the offer of prizes, to revive a sport which has been honourably regarded in all former ages, and in which the English are probably still quite capable of excelling.

E. B. M.

## CHAPTER I.

## CUMBERLAND AND WESTMORELAND.

WHY some sports and pastimes become universally popular within a very short time of their introduction, while others, which seem to possess all the elements of popularity, never extend beyond certain districts, it is impossible to explain. Wherever a dozen Englishmen are collected together wickets are sure to be pitched, and there are few parts of the globe in which 'How's that, umpire?' has not been heard. A quarter of a century ago amateur running was almost unknown, yet at the present day the country bristles with athletic clubs, many of which contain men whose performances would, a few years since, have been accepted as remarkable. Again, there are games and sports which become thoroughly localised. Wrestling, which has been *the* recreation in Cumberland and Westmoreland for centuries, has seldom found favour in any of the Southern counties, with the exception of Cornwall and Devonshire. Such a healthy relic of the good old times deserves the heartiest recognition, and being always reckoned a kind of twin sister of the 'noble art,' it has a strong claim on all advocates of bodily exercises, in which strength and skill are the principal requirements.

In the last century the winner of a belt in Cumberland and Westmoreland wore it during the day it had been won, and on the Sunday following attended his village church begirt with it. On the succeeding one he visited some neighbouring place of

worship in the same manner, and claimed precedence amongst other young fellows, which was always granted. From this practice of attending church it is easy to find a reason why the parson of that period took so great an interest in the sport. One incumbent was wont to boast that he was never thrown in a ring and only once out of it. The Rev. Abraham Brown, of Egremont, too, who was the first of whom we have any authentic records of excellency as a 'buttocker,' was the admitted champion of his district, and the Rev. Osborne Littledale, for many years curate of Buttermere, on one occasion attended the Crab Tree sports at Egremont in company with his clerk, the parson taking the first prize for wrestling and the clerk that for running. There is little wonder, then, that the sport of wrestling flourished when it was supported by the clergy as well as by so many among the 'classes' and the 'masses' in the two northern counties.

Down to the present day even, when two champions of the North make a match, thousands attend. Those who happened to be present will never forget the excitement created by the match at Ulverstone between Atkinson, the Sleagill 'giant,' and Jackson, of Kennieside, and later at Kendal when Tom Longmire vanquished Hawksworth of Shap. A wrestler is still a hero in the North; and Dick Wright, of Longtown, a village adjacent to the Knight of Netherby's domain, was as great a favourite in the district as Sir James himself. Had the Northern counties been polled, Dick Wright in his heyday would have come out at the head as the most popular man therein.

James Hogg, the justly celebrated Ettrick shepherd (who was in the habit of 'grassing' his foes on the Braes of Yarrow in top boots, a fashion that has not been followed by our modern champions, notwithstanding the example of some ancient heroes and Mr. William Litt) has occasionally introduced wrestling in his tales; and the description of the bouts

between Polmood and Carmichael is one of the best illustrations of a North-country wrestling competition to be found. No apology need be made for giving an extract :—

Sixteen then stripped themselves to try their skill in wrestling, and it having been enacted as a law that he who won in any one contest was obliged to begin the next, Polmood was of course one of the number. They all engaged at once by two and two, and eight of them having been consequently overthrown, the other eight next engaged by two and two, and four of these being cast, two couples only remained.

Some of the nobles engaged were so expert at the exercise, and opposed to others so equal in strength and agility, that the contests were exceedingly equal and amusing. Some of them could not be cast until completely out of breath. It had always been observed, however, that Polmood and Carmichael threw their opponents with so much ease, that it appeared doubtful whether these opponents were serious in their exertions, or only making a show wrestle ; but when it turned out that they two stood the last, all were convinced that they were superior to the rest, either in strength or skill. This was the last prize on the field, and on the last throw for that prize the victory of the day depended, which each of the two champions was alike vehemently bent to reave from the other. They eyed each with looks askance, and with visible tokens of jealousy, rested for a minute or two, wiped their brows, and then closed. Carmichael was extremely hard to please of his hold, and caused his antagonist to lose his grip three or four times and change his position. Polmood was, however, highly complaisant, although it appeared to every one beside that Carmichael meant to take him at a disadvantage. At length they fell quiet, set their joints steadily, and began to move in a circular direction, watching each other's motions with great care. Carmichael ventured the first trip, and struck Polmood on the left heel with considerable dexterity. It never moved him, but in returning it he forced in Carmichael's back with such a squeeze that the bystanders affirmed they heard his ribs crash, whipped him lightly up in his arms, and threw him upon the ground with great violence, but seemingly with as much ease as if he had been a boy. The ladies screamed, and even the rest of the nobles doubted if the knight

would rise again. He, however, jumped lightly up, and pretended to smile, but the words he uttered were scarcely articulate ; his feelings at that moment may be better conceived than expressed. A squire who waited the King's commands then proclaimed Norman Hunter, of Polmood, the victor of the day, and consequently entitled, in all sporting parties, to take his place next to the King, until by other competitors deprived of that prerogative.

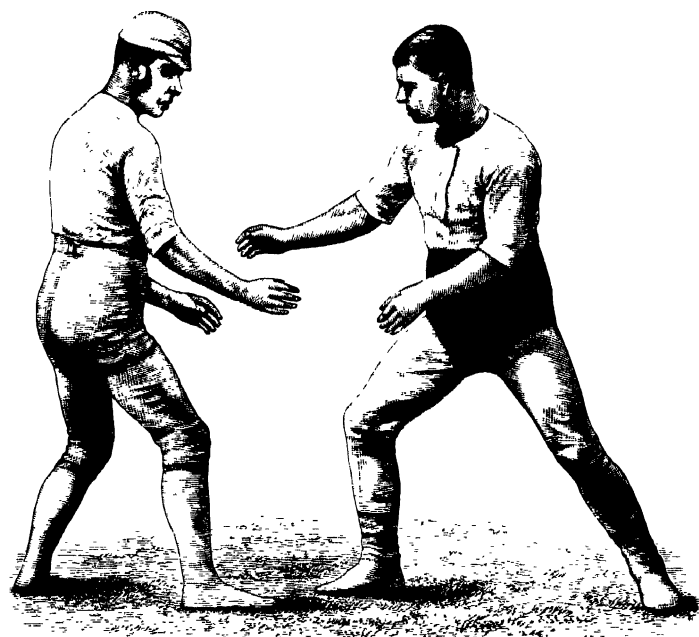
This account is doubtless the creation of the Shepherd's teeming brain, yet Hogg was evidently conscious that the practice of wrestling was not uncommon among the Scottish nobility at that period. In those days the great landed proprietors spent much of their time on their own estates. Directly that ceased to be the case, degeneracy and effeminacy crept in. Those exercises in which it had been the pride of their ancestors to excel were abandoned, and afterwards few above the rank of yeoman chose to exhibit in a ring either for their own pleasure or that of others.

For the better information of readers who are not conversant with ' the practice or theory of Cumberland and Westmoreland wrestling,' it may be well to devote a few words in explanation of the terms usually applied to the methods of assailing an opponent so as to bring about his downfall, generally termed 'throwing,' but by some hardy and unrefined practisers of the exercise pithily called 'felling' him.

Within the last dozen years Cumberland and Westmoreland wrestling, as a science, has made such rapid strides that many of the old 'chips' are now obsolete. Being so well known and easily stopped, few good wrestlers use them in the ring. The old champions were no doubt mighty wrestlers, but a race of professors has recently sprung up which considers itself, and perhaps with reason, far superior to the heroes of any former period. In the ring at Carlisle some particularly clever moves have recently been witnessed, undreamt of a quarter of a century



ago, when Jameson and Wright held the pride of place. Few of the past generation of wrestlers can be compared to the present champions, Steadman and Lowden, who are each close on 20 st. weight. The former is believed by some to be the most powerful wrestler ever known, and Lowden, who is scarcely inferior to his brother giant, possesses the most magnificent figure that has graced a wrestling arena within living memory. When Jameson and Wright wrestled the Frenchmen at the Agricultural Hall in 1870, they acquitted themselves with credit, though these wrestling matches with the Frenchmen were not very satisfactory performances. Frequenters of wrestling rings will have observed that there is not so much buttocking now as formerly. The old head hold, by which William Blair, of Solport Mill, Cumberland, was in the habit of throwing his men over his head, is almost useless as a 'chip,' and regarded as an error by the talent. It is necessary to warn the uninitiated against these fancy buttocks and to record that they mostly come into play when a 'liggin doon' journey is contemplated. Whenever much 'gurnin' and haudin' are observable in a contest, the spectator may be pretty certain he is witnessing a fair 'go.' Jim Scott, of Carlisle, frequently buttocked his men high in the air, but then Scott was the most 'commercial' performer of his time, and had little trouble with his men in consequence. A good wrestler who can throw an adversary, who is an expert, over his head, is very rarely found. Scott, however, was continually doing this, although Ben Cooper, of Carlisle, and James Pattison, of Weardale, men of his own build and weight, could throw him in a genuine contest. Pattison was not a showy wrestler, but he was a grand 'clagger to the grun,' wanted a lot of 'skifting,' and frequently grassed Dick Wright, the Border champion, when the pair met. William Rickerby, again, one of the best men of his time, disliked showy wrestling, was always satisfied when he threw his opponent, and considered



CATCH HOLD STYLE



the back-heel the safest and best chip. 'Laal' Tommy Kennedy, the most accomplished wrestler of the present day, holds the same views. No one ever saw Steadman or Lowden perform any of these fancy moves: the two champions have always been safe and steady goers, never throwing a chance away, and at the time of writing both still continue to pursue the same careful tactics. Dick Wright was perhaps the most attractive wrestler of modern times; and the agility he sometimes displayed was marvellous. He frequently threw a somersault over his fallen foe, but then Wright was a very unsafe wrestler, and often went down before men considerably his inferiors.

The Cumberland and Westmoreland style of wrestling is now known throughout the length and breadth of the land; yet a brief summary of the rules and regulations laid down for the guidance of competitors may not be out of place here. On taking hold, the wrestlers stand up, chest to chest, each placing his chin on his opponent's right shoulder, and grasping him round the body, each having his left arm above the right of his antagonist. When both men have got hold and are fairly on their guard, the play begins; and with the exception of kicking they are allowed to use every legitimate means to throw each other; but if either 'breaks his hold'—that is, leaves loose—he is accounted the loser, and if either man touches the ground with one knee only or any part of his body, though he may still retain his hold, he is not allowed to recover himself, but is counted as beaten. If the men fall side by side, or otherwise, so that the umpires cannot decide which was first on the ground, it is what is technically called a 'dog fall,' and has to be wrestled over again; but if the umpires can see who is first down or falls under, that man is the loser. Two umpires and a referee decide all Cumberland and Westmoreland competitions—a practice that might be imitated with advantage by all wrestling communities.

The 'Druid,' who was himself a native of Carlisle, devotes a chapter of his 'Saddle and Sirloin' to a description of the skill, strength, and prowess of the wrestling champions whose names are held in high honour among the people of Cumberland and Westmoreland, and gives us a definition of the principal 'chips' in vogue with the Jacksons, Armstrongs, Longmires, Wrights, Jamesons, and other proficientes in the wrestling arenas of Carlisle, Penrith, Kendal, and many other little towns in the two Lake counties. The 'Druid,' however, who was not a practical wrestler, is brief in his definitions, while Mr. William Litt's treatise on the same subject, written sixty-five years ago, is diffuse in the extreme. The late Ben Cooper's attempt to elucidate the mysteries of the art has simply added more intricacies and complications. Let us endeavour to strike the happy medium and explain the ins and outs of the science in the briefest possible manner.

## CHAPTER II.

## ‘CHIPS.’

## THE BACK-HEEL.

THE back-heel is the most natural of all wrestling chips, as it comes readiest to the hand, or, more properly speaking, the foot of the youthful aspirant, who has merely to place his left foot behind his opponent's right heel and bend him over it. It is both an offensive and defensive move. One way to elude it is to slacken the hold and turn round for the cross-buttock ; another very effective mode of turning the tables upon an opponent is to keep his back-heel in, and by falling apparently backwards, you make a hank of it, as your right foot will then be twisted, or rather crooked round his left leg, which should be as near the ground as possible. Consequently, if a very tight hold is kept the leverage will bring your man underneath. The hipe can also be used when an opponent plies the back-heel. Directly your adversary comes with the back heel, lean to the left with your head low down, and throw your right leg as high up as you possibly can, in order that he may be unable to reach the ground with either foot. This makes a particularly clean fall, especially as your adversary usually thinks he is safe with the back-heel properly fixed—it is an unexpected one in his case. As a general rule the back-heel should never be taken out when once inserted ; such a mistaken move is in most cases fatal, as the wrestler then mends his hold and you are at his mercy. Any one who has seen much wrestling when

genuine struggles have been insisted upon must have observed that the back-heel is about the safest chip in the whole catalogue, and more frequently used than any other. When the left back-heel has failed to floor an opponent, an expert at the game has sometimes been known to back-heel his man with both legs, but such cases are rare. Hamming is an old-fashioned kind of back-heel, now completely out of date ; any modern wrestler who endeavoured to throw his man by catching him behind his knee with his heel would very quickly find himself on his back. For hamming or back-heeling to be effective the stroke must be plied as near the ground as possible, and resolutely persevered in.

#### THE HANK.

This is a barbarous and unscientific chip, its principal requirement being weight and strength on the part of the wrestler who merely turns his left or right side to his antagonist, clicks his leg in the inside below the calf, and by pulling his man backwards is enabled, on account of the leverage thus obtained, to fall on him with unpleasant solidity. This is one of the most dangerous and most uncomfortable throws imaginable ; the men often come to the ground glued together with a most unpleasant thud. If the man who is uppermost is sometimes thoroughly shaken, how, it may be asked, does the poor fellow underneath fare ? The hank has settled many a North-country 'fratch,' and should any of our present boxers be induced to practise the move, it would be a powerful weapon in his hands. Whenever an opponent plies the hank, lean forward and endeavour to get a better hold. If the wrestler allows himself to be pulled backward he is almost certain to lose the fall. The chip was used by James Elliot, of Cumrew, near Carlisle, in 1835, but the old school would not take to it, and said it was 'aboot nowt,' in fact a beaten man's chip.



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BUTTOCK





## THE BUTTOCK.

This requires great strength and rapidity of execution. It is accomplished by slackening the hold, turning quickly round, getting your back under your opponent's stomach and throwing him bodily over your head. The manoeuvre is more suitable to the North-country style of wrestling than any other, as the fact of the hands being clasped secures the assailant's grip and prevents his being pushed on to his face, as in loose holds. It is a chip, however, always fraught with peril, as the slack hold of the buttocker, if he misses his aim, enables his opponent to gain a firmer grip, which he is certain to make the best use of in the commanding position in which he finds himself. Few good wrestlers attempt to buttock one another, and the move can only be successful with a mediocre performer.

## THE CROSS-BUTTOCK,

though not such a showy chip as the buttock, is a very useful one, and frequently comes into play when the wrestler has got into difficulties by allowing his opponent to get behind him during the struggle. Should the stroke fail, there is no help for the unfortunate cross-buttocker. Down he goes, as a rule, as his opponent has obtained the same kind of grasping hold which the man who misses the buttock affords his opponent. Buttocking and cross-buttocking differ in this wise: in the former the wrestler adopts a loose hold, in order to get his body underneath his opponent, so as to throw him over his back without tripping him. A much tighter hold is required for the purpose of cross-buttocking your man, and it is not necessary to get so far underneath him, but the effort must be seconded by the arms and upper part of the body, as otherwise the act of throwing the leg across both those of your anta-

gonist would end in disaster. In short, the modes of assault and defence in buttocking and cross-buttocking are so diversified that a volume might be filled in illustrating this part of the subject only. The act of buttocking, slipping from the side or breast, and, in fact, of everything that constitutes the science of wrestling, depends much upon the different situations which may occur in a contest. Generally speaking, quickness in assault and promptitude in judiciously availing himself of any circumstance that arises in a struggle may be called the distinguishing characteristics of a good and scientific wrestler.

#### THE OUTSIDE STROKE.

The safest method of playing this stroke is to half lift your antagonist and strike him along his right leg and foot with your left, taking care to twist him round the while. Another way is to cause your man to walk round, and as he is lifting his receding foot, to strike it very smartly, which, if properly executed, will land him on his knee. The left outside stroke is the best, because if you fail you are still able to keep a good hold, but a miss with the right outside stroke is fraught with danger. Jonathan Whitehead, of Workington, used the right foot with daring shrewdness, and Walter Palmer, of Bewcastle, in Cumberland, was generally successful with it, but as a prominent chip it is now thoroughly extinct. An old-fashioned method, also entirely abolished, was for the assailant to thrust his knee outside of his opponent's, and the foot inside the ankle or small of the leg, thus placing a kind of lock upon the knee and leg. Sixty years ago this was a very common practice, when strength alone often set science at defiance. To attempt such a move in the present day with even a moderate wrestler would simply insure the downfall of the assailant. George Steadman, the Cumbrian champion, throws most of his



INSIDE LOCK OR CLICK, CORNWALL AND DEVON



men with the left outside stroke, in conjunction with a particularly vigorous twist, which latter is frequently enough for the majority of his opponents.

#### THE INSIDE CLICK.

requires to be dexterously performed. To click an opponent's left leg with your right on the inside, or his right with your left, seems easy on paper, but is very difficult in practice. If properly carried out, however, by an expert wrestler it is a clincher and gives the adversary scarcely any chance whatever, as he usually falls on the back of his head. Thomas Roper, of Lamonby (the famous leaper who beat the Scotch champion Dees at Edinburgh in 1849), was the first to introduce this chip, and since his day it has been brought to greater perfection by John Graham, of Carlisle, John Robinson, of Cockermouth, and Tom Kennedy, of Egremont.

#### THE CROSS CLICK.

This is a near relation to the inside one, with this difference, that you click your antagonist's right leg with your right and his left with your left. However, it is not nearly so effective as the other.

#### THE OUTSIDE CLICK.

Generally speaking, this click is a saving measure resorted to in order to keep the wrestler on his legs when in danger of being thrown or lifted, and frequently it results in the downfall of his opponent. For instance, should a man feel himself in jeopardy of being lifted, swung, or hiped, the best thing he can do is to click his foe on the same principle as the back-heel and as near the ground as possible. This click, by the way, is

a kind of back-heel, but as it is considered a defensive move, it claims a distinct appellation.

To a light-weight the outside click is invaluable, and more heavy men have been compelled to bite the dust through its agency than by any other means.

### THE CHEST STROKE

is the far-famed chip of the renowned Dick Wright, of Longtown, who used it with greater dexterity than any other wrestler of his day. It can only be described as a peculiar and effective jerk off the breast, which no one previously, save Mossop, of Egremont, was ever known to practise. None but those whose chest and shoulders are well developed can succeed in the manœuvre, and the wrestler must be possessed of superior strength and weight, or the experiment is certain to have an unfortunate result. Mossop threw Tom Longmire twice out of three times with it, Dick Chapman, of Patterdale, twice; and William Jackson, of Kennieside, one of the best wrestlers Cumberland ever produced, was once thrown by Mossop by the same manœuvre. Many years subsequently Dick Wright floored Jameson in the same way, and they all said afterwards they did not know how to meet it.

### THE HIPE

is one of the choicest chips that belong to the science of wrestling, and makes one of the easiest and by far the most graceful fall, especially when successfully performed. The right leg hipe is the best, because your right arm is under your opponent's left, whereas by using the left leg hipe—your left arm being above his right—you cannot lift him so high from the ground. If you hipe with the left leg and miss, and do not throw your man, you are liable to get into a slack hold,



THE HIPE





while he will improve his grip and then you are in his power. In using the right leg hipe make your man go quickly round to the left, and lift him, at the same time hoist up his left leg with your right, so high that both feet must be off the turf; consequently, if he cannot reach the ground with his right foot he must naturally fall on his back. Although the left leg hipe has its disadvantages it has one strong point: Should your antagonist fail to go down while you are trying to bring him over with the hipe you have him in a grand position for the buttock, as he will probably land on his left foot; all you have to do is to cross his left foot with your left as rapidly as possible to insure a victory; otherwise your defeat is inevitable, as your opponent will merely 'gather' his hold and you are helpless. Hipeing was very little known till the beginning of the present century, and then only in certain parts of the country. When it was introduced to the champions of the Border counties, a little over half a century ago, it completely revolutionised the science of wrestling. Among all the hipers of a past generation of wrestlers William Jackson, of Kennieside, and Tom Pooley, of Longlands, were pre-eminent. The former swung his man round with the rapidity of lightning and seldom fell with his opponent when doing so, although it rarely happens that any wrestler, no matter how expert he may be, can throw his man without falling on him. Jackson and Pooley were both very tall men, and to this circumstance their prowess in hiping must, in a material degree, be attributed. As a rule it is accounted the utmost folly for a short man to try to hipe an opponent much taller than himself. William Rickerby, one of the best wrestlers that ever lived, found this out to his cost when he attempted to hipe Ralph Pooley in their match at Liverpool in 1872. Pooley with his long reach stepped over Rickerby's leg and back-heeled him three times in succession.

## THE SWINGING HIPE.

Swing your opponent first and hipe him while he is off the ground.

## THE HITCH OVER

is a very unsafe chip, but it makes a clean fall when it comes off. Turn your left side to your adversary, and your left leg round his right on the inside, holding it up as high as you can, and while your man is standing on his left leg quit his right with your left and cross his left after the manner of the cross-buttock, and a good fall will be the result.

## THE HOLD.

Finally, the circumstance of taking hold, while it is the most frequent cause of dissension among wrestlers, is at the same time the most difficult for an impartial spectator or umpire to form a correct and decisive judgment upon. The biassed and interested spectator and the well-wishers of either party are often determined not to be convinced that the fault originates with their favourite. This being the case, those who give the prize ought always promptly to enforce the judgment of the umpire whom they have chosen. The rule for deciding the hold, notwithstanding the difficulty of the subject, is, we hope, sufficiently intelligible to any man who is competent to fill the arduous position of umpire.

In taking hold you stand chest to chest, and, as you place your right arm under your opponent's left, it is evident the further you get your shoulder underneath, the more power you must possess. At the same time do not forget to keep your left arm well down in order to prevent the right shoulder of your antagonist from getting too far through. A great deal depends on the hold you begin with, for if you have a good



THE HOLD



grip you may safely make play at once with a man of your own weight, but if you have a bad hold it is better to wait and try to improve it in the struggle; and always keep this in mind: never quit your hold till you are on the ground, as many a fall is snatched out of the fire when the wrestler is within an ace of the turf. There are many other chips created by the emergency of a struggle which the scientific wrestler can adopt more easily than they can be described on paper. These remarks are not intended to instruct the skilful wrestler, who knows by practice more than precept can teach him; they may, however, be useful to those not conversant with the art, to whom an elaborate disquisition on the subject would be a puzzle rather than a guide.

# WRESTLING

## CHAPTER III.

### RING REMINISCENCES.

THOSE who have never competed in a wrestling ring will probably be unable to understand the feelings of two friends when they happen to be pitted together in the magic circle, especially if the friends should meet in the first round before the chill is off their nerves. Anyone who imagines either man can do his best under the circumstances had better try the experiment, and he will be immediately undeceived. With a stranger the case is quite altered. There is far less hesitation in lugging him about and getting the very best obtainable hold; indeed, many a contest is lost by a careless and indifferent grip to begin with, and through being too 'cock-sure.'

That it requires a certain amount of pluck to wrestle successfully in a public ring surrounded by thousands of spectators is an obvious fact, and 'dyke-back 'uns' who could 'fell owt at heame,' have, on most occasions, been eager to 'patronise the "purchase" system' when confronted by an antagonist in the arena. Frequently a first-class 'ahint a dyker' has been known to fall before the clutch of a third-class man in a competition when fair felling was the order of the day. If the stomach, as a certain clever writer has asserted, is the 'seat of funk,' it is somewhat astonishing that Cumberland and Westmoreland wrestlers, who are amongst the foremost trenchermen in the known world, should suffer from this fearful malady.

Without doubt, wrestling is the most popular athletic exercise in the classic Borderland, and the great annual meetings at Carlisle and Grasmere are productive of the most unparalleled excitement in the Northern counties. Among all the numerous gatherings of a similar kind during the season those two rings are looked upon as the spots where immortality is achieved, and where the best men in the country assemble once a year animated with the burning and overwhelming desire of stamping their names on an undying page of history. The man who has not a hobby of some kind must be a poor creature indeed, and as the old farmer remarked when his better half was 'heckling' him for attending a 'main' in company with Professor Wilson, 'Howt, lass, haud the gob. Ivvery yen hes his hobby, and cock-feichtin's mine.' The grand old Professor was passionately fond of this same cock-fighting, but then he was equally enthusiastic in regard to wrestling, boxing, and other athletic sports, and in the December number of 'Blackwood' (1873) thus delivers himself on the subject of wrestling :—

It is impossible to conceive the intense interest taken by the whole northern population in this most rural and muscular amusement. For weeks before the Carlisle great annual contest nothing else is talked of on road, field, flood, foot, or horseback ; we fear it is thought of even in church, which we regret and condemn ; and in every little comfortable 'public' within thirty miles diameter the home-brewed quivers in the glasses on the oaken tables to knuckles smiting the board in corroboration of a Graham, a Cass, a Laughlen, 'Solid yaik,' a Wilson, or a Weightman [names well known in the wrestling world at that period]. A political friend of ours, a staunch fellow, in passing through the Lakes last autumn heard of nothing but the contest for the county, which he understood would lie between Lord Lowther (the sitting member) and Lord Brougham. But to his sore perplexity he heard the names of new candidates, to him hitherto unknown, and on meeting us at the



best of inns, the White Lion, Bowness, he told us, with a downcast and serious countenance, that Lord Lowther would be ousted, for that the struggle, as far as he could learn, would ultimately be between Thomas Ford, of Egremont, and William Richardson, of Caldbeck (two celebrated wrestlers), men of no landed property and probably Radicals. It is not easy, even for the most poetical and picturesque imagination, to create for itself a more beautiful sight than the ring at Carlisle. Fifteen thousand people perhaps are there, all gazing anxiously on the candidates for the county. Down goes Cass, Weightman is the standing member, and the agitation of a thousand passions, a suppressed shudder and an undergrowl move the mighty multitude like an earthquake—no savage anger, no boiling rage of ruined blacklegs, no learing of mercenary swells, but the visible and audible movements of calm, strong, temperate English hearts, free from all fear and ferocity, and swayed for a few moments of sublime pathos by the power of nature working in victory or defeat.

Professor Wilson gave it as his opinion that the greatest number of powerful men he ever saw was in the wrestling ring at Carlisle and in the General Assembly of the Church of Scotland A.D. 1823. Some years prior to the above date Wilson, who was promoting the sport at Ambleside, wrote a very amusing account of the wrestling held there. The genial professor goes on to say :—

On Thursday I went to Ambleside with Williams and George Fleming to see the wrestling. It was very good, a man from Cumberland with a white hat and brown shirt threatened to fling everybody and 'foight' them afterwards. The 'foighting' I put a stop to. He stood till the last, but was thrown by a schoolmaster of the name of Robinson, cousin of the imp who used to be at Ellary, who won the belt with a handsome inscription, 'From Professor Wilson.' We had then a number of single matches, the best of three throws, and Collinson of Bowness threw Robinson easily, he himself having been previously thrown by the Cumbrian for the belt. One Dunkey, who had also been thrown for the belt, then threw Collinson, and a tailor called Holmes threw Cumber-

land ; a little fellow about the size of Blair [the Professor's son] threw a man of six feet high and fell upon him with all his weight. Holmes the tailor then threw Rowland Long. The wrestling on the whole gave the family great delight.

Ritson, a Cumberland worthy, who had been a famous wrestler in his youth, tells how he once wrestled with 'Kit North' and threw him twice out of three falls, but he owned the Professor was a 'verra bad 'un to lick.' Wilson beat him at jumping ; he could jump twelve yards in three jumps with a great stone in each hand ; Ritson could only manage eleven and three-quarters. 'T' furst time 'at Professor Wilson cam' to Wastd'le Heid,' said Ritson, 'he hed a tent set up in a field, an' he gat it weel stock't wi' bread an' beef an' cheese an' rum an' ale, an' sic loike. Then he giddert up my granfadder, an' Thomas 'Tyson, an' Isaac Fletcher, an' Jwosep Stable, an' add Robert Grieve an' some mair. Then thur was rustlin' for buckskin brecks, gurnin' for bacco thro' a horse-collar, and nowt wad sarra but t' Professor wad rustle t' champion at t' conclusion o' t' spsports ; there was a gay deed amang them you may be shure. It was a' life an' mirth amang us as long as Professor Wilson was at Wastd'le Heid.'

The late Mr. Richard Margetson, who was many years Chairman and Secretary of the Cumberland and Westmoreland Wrestling Society in London, had the pleasure of shaking hands with 'Christopher North' after one of his successes at Windermere, the Professor declaring Margetson to be the best wrestler in England. Mr. Margetson had the distinguished honour of winning thirty belts in Westmoreland before attaining his majority.

Charles Dickens, too, found a subject when he visited the Ferry sports at Windermere over a quarter of a century ago, and saw 'Bonnie' Longmire and 'Bonnie' Robson meet to contest the final falls, when the latter was compelled to knock under.

The great humourist tells us that 'the champion here, who was so good as to show us how to "take hold" the other day in his garden, has left his mark indelibly in our back, besides having compressed our ribs so that we cannot breathe right yet.'

In the pages of 'Household Words' Dickens described the wrestling arena at Windermere and its beautiful surroundings :—

There is not, we believe, a more charming spot in all England than that afforded from the Ferry ring at Windermere. As we sit on its rude wooden stand, and look straight out to northward, six miles of the blue lake lie immediately beneath us, gemmed with innumerable wooded islets, and sprinkled with countless sails—afar the grandeur of the mountain world, and near the beauty of the lake. What more would we of nature? As for man—in this small ring before us, the foreground of the picture—there will be seen as splendid specimens of strength and form as Britain boasts of; the vigour of sinew, the shifts of suppleness, can be no further exercised than we shall see them used to-day. The men shake hands before commencing in token of amity, nor indeed in the thick of the struggle, while the face of one is over the shoulder of the other, and every muscle is exerted to the uttermost, do these fine fellows exhibit any trace of savageness or personal animosity. It is very possible that amongst these men the bubble reputation may be held in less repute than a ten-pound note, and that various little arrangements may be made beforehand to the advantages of their privy purses and to the prejudice of honest and fair felling, but their case is quite exceptional. Certainly two men coming from the same place will generally refuse to wrestle at all, and he who is considered the better man 'stands' fresh and ready for more alien opponents.

Such a recommendation, coming from the pen of one of the keenest observers of human nature the world has known, must convince the most obdurate unbeliever in Cumberland and Westmoreland wrestling that the sport is of a manly and noble character. Dickens proceeds to say that

Good wrestlers rarely hurt one another. This quiet-looking giant by our side [Tom Longmire], who has been champion often and often and will be so again to-day, although he is nearly forty—and more than twelve years past the wrestler's prime—has never in his twenty years' experience once been hurt. He won his first man's belt when a lad of sixteen years old, and in his house across the lake yonder, a clean neat little inn set in a wilderness of flowers, has no less than one hundred and seventy-four of these wrestling zones. Of all colours they are, and of all descriptions, from the broad plain, Manchester-looking belt, won at that matter-of-fact and un-ornamental town, to the splendid award of Newcastle embossed with the silver towers. It has come to the last round, and our giant friend has got but one foe to deal with, a true son of Anak, as tall if not so big as himself. He has got his work cut out for him, say the old hands, but success has made him somewhat overbold. How quietly he suffers those mighty arms to be placed around him, and those strong fingers to feel like one in the dark for a certain hold. Now they have gripped at an advantage and the foe is only waiting for him to have hold likewise! He has holt! he has holt! see how they grapple and strain. 'Bonny Robson, Bonny Longmire,' so interested this time in the individuals as to call them by their names instead of by the localities from which they come. Three to two on Langmire, two to one: five to — Langmire's down, Robson's felled him, and indeed it was so, very quiet but very grim our giant looked. 'It is the best of three for the last round' quoth he, as he took up earth in his hands to prevent them slipping, reminding us of the preparatory horn practice which the bull indulges himself in on the turf before he charges. This time it is two to one on Robson, who is indeed a very good man, but is felled nevertheless, and the third time he is likewise felled. So our giant friend has won his one hundred and seventy-fifth girdle after all.

Among a certain class of persons a foolish notion exists that wrestling is so injurious to the frame that it destroys the constitution, and brings on so many aches and pains that a wrestler when advancing in years must necessarily be a cripple. On the contrary, there is no more healthful and invigorating exercise. It is just forty-four years since Longmire wrestled

second to the celebrated William Jackson of Kennieside, in the ring at Carlisle, and a more vigorous man for his age it would be difficult to find in the three kingdoms. Tom, like a true sportsman, still relishes the 'crack of the whip,' and may be seen once at least every summer in the ring at Grasmere sports, where he has acted as umpire for many years. Another celebrated champion, Dick Chapman of Patterdale, who took the first prize at Carlisle in 1838, fifty years since, is still hale and hearty. Since Chapman's retirement he also has frequently performed the duties of an umpire in the ring, and those who frequented the Bride Kirk coursing meetings some years ago, the 'Druid' informs us, will remember his directing the beaters of the 380-acre 'Tarnites,' as head gamekeeper to Major Green Thompson, and always sweet on Beckford and Sunbeam.

Many years ago, when James Scott of Carlisle (the prince of light weights, 'Bonny Jim,' as he was called), Ben Cooper and Harry Ivison of Carlisle, Thomas Davidson of Castleside, Jonathau Whitehead of Workington, and others were in their prime, they were invited to the ancient stronghold of the Howards, for the purpose of giving an illustration of Cumberland and Westmoreland wrestling to the assembled guests, who were highly delighted at the display. The Howards have always been patrons of the wrestling arena. As far back as 1809 the then Duke of Norfolk frequently offered prizes at Greystoke Castle for wrestling. Those trophies usually consisted of buckskin breeches, and fair felling was always insisted upon by the noble promoter of sport. Wrestling at that period was becoming very popular in the Northern counties, and we read that in October 1811 twenty guineas were given to be wrestled for on the Swifts at Carlisle during the race-meeting, and that among the spectators were the Marquis of Queensberry, the Earl of Lonsdale, Lord Lowther, Sir James Graham (of

Netherby), Sir James Graham (of Kirkstone), together with a great concourse of other gentlemen.

Let us now take a leap into the ring at Carlisle, A.D. 1809, when the first recorded wrestling gathering took place in that now celebrated spot. The first prize, a purse with 'five gold guineas' in it, was contended for at Carlisle Races, in September 1809, and was won by Thomas Nicholson of Threlkeld. 'Two purses of gold' were given the next year, and for three years in succession Nicholson was the champion. The buttock and the cross-buttock were the favourite chips, and it is said 'many of the men were struck from the ground upwards of five feet.' In 1811 Nicholson was induced to fight a seaman of the name of Ridley (*alias* the 'Glutton') and a severe half-hour's battle took place, in which Tom acquitted himself to the satisfaction of his numerous admirers. He was the fresher man when the combatants separated, and the hard falls Ridley received during the contest were rapidly placing him at the mercy of the accomplished wrestler. Nicholson was within a hair's breadth of 6 feet and weighed about 12 stone 8 lbs. He was not only the finest wrestler of his day, but he claims some extra attention on the score that he was in height, appearance, shape, make, and even so far as tone as voice, the exact counterpart of Jem Belcher, whose portraits again bore a curious resemblance to 'the great Napoleon.'

William Richardson of Coldbeck, who, it is said, had won 240 belts, was another famous wrestler who figured at that period, and whose cognomen of 'Belted Will' was probably better earned than that of old Howard of Castle Dacre himself. From this time up to the year 1821 several champions of somewhat unequal ability figured in the arena, the best of the collection being James Scott of Canonbie, in Dumfriesshire, Robert Rowntree of Newcastle, and William Cass of Lowes-

water. Cass was a burly, thick-set man, 6 feet 1 inch, and 17 stone weight, but John Weightman of Hayton, who came to the front in 1822, overtopped him by an inch in height and weighed a stone more. Weightman was a splendid-looking athlete and won his falls by immense power and length of arm, but the celebrated 'Belted Will' grassed him in first-rate style when the pair met sixty odd years ago. 'Geordie' Irving of Bolton Gate, who was 5 feet 10 inches and 14 stone, seemed quite a 'bairn' in the arms of such a Lifeguardsman as Weightman, but 'Geordie' was a hero of dauntless pluck and feared no man. His science was magnificent. He liked a tight hold of his man, and as a right leg striker and cross-buttocker with the left leg he was unsurpassed.

Irving threw the giant McLauchlin, who was 6 feet 5 inches and 20 stone weight, in 1828, amid the wildest excitement. Richard Chapman of Patterdale, who won the belt at Carlisle four years in succession, was only 'nineteen come Martinmas' when he first appeared on the Swifts in 1833 and carried off the honours of the day. On that occasion Chapman floored 'Geordie' Irving of Bolton Gate, and the old champion clapped the lad on the back and said to him, 'Man, thee sel' lad. Nivver a man threw me in Carlisle ring but he won.' William Jackson of Kennieside followed close on the heels of Chapman and won at Carlisle in 1841-44. Jackson was not long in the ring, but his record is almost unsurpassed. He was undoubtedly the champion of his day, although he was thrown in the latter part of his career (1851) by Robert Atkinson, the Sleagill giant, in their great match for 300*l.* at Ulverstone. Jackson stood 6 feet 1 inch and weighed 14 stone. He possessed a magnificent figure, was a grand 'takker hod,' and gave the umpires no trouble. Tom Longmire, who followed him as champion, had no chance with Jackson, and was thrown by him in a match with great ease; yet Long-

mire was a splendid wrestler and held the championship many years. William Jameson of Penrith and Dick Wright of Longtown may be said to have succeeded Longmire; but although Wright was a particularly scientific wrestler, he was really never in it with Jameson, who, on account of his superior weight and height, could worry the lesser man at all points. Noble Ewbank of Bampton, a member of a famous wrestling family, was always Wright's superior, and would have run Jameson very close had he persevered. Ewbank, however, lacked perseverance and fell out of the ranks almost in the zenith of his fame. He was one of the finest built men of his time, and divided the honours with Dick Wright as the two best-looking wrestlers of their day. Dick, with his black crisp hair curling over his forehead, his face glowing with the hues of health, and his brawny arms folded over his muscular chest, was the very type of a hero of the arena. Ewbank and Wright are, however, completely thrown in the shade by the present champions, Steadman and Lowden, who have thoroughly eclipsed them.

Among light-weights of the old school the palm must be given to John Palmer of Bewcastle, who won the heavy and light prizes at Carlisle in the same year (1851)—a feat unparalleled in wrestling history. Like Lord Byron, Palmer had a 'gib' foot, but he used to say it was 'terrible good at the click.' Another clever wrestler was George Donaldson of Patterdale, who once threw the celebrated William Jackson. Like Harry Ivison of Carlisle, he was a 'verra slippery takker hod,' and gave the umpires a heap of trouble, unlike Jonathan Whitehead, Donaldson's rival, who always stepped up to his man and took hold on the instant. As a hipper, buttocker, and right leg stricker, Jonathan was supreme. Jim Scott—'Bonny Jim,' who was in his time the 'prince of light-weights' (or, more properly speaking, middle weights), was one of the most finished buttockers of modern times—he has already been



mentioned, but must not be omitted here. At Whitehaven he won the 11 stone prize nine years in succession, and stood second to Jameson in the Carlisle ring in 1864-65. Without doubt Scott was a grand wrestler, but he was much inferior to Ralph Pooley of Longlands, who defeated the accomplished William Rickerby in a match at Liverpool in 1872. Rickerby was one of the best men that ever stripped, and fully up to Scott's standard, yet Pooley threw him three times in succession. Ben Cooper of Carlisle, who was Pooley's build all over, 'a lang lean rickle o' banes,' would have been a good match for the Longlands champion, but Ben belonged to an earlier generation. As regards science and a thorough knowledge of the art of wrestling, Tom Kennedy of Egremont has no superior; but he wants that which he can never have, namely an inch more arm-reach and two inches more length to his legs in order to enable him to take rank with Pooley as a champion middle-weight wrestler.

In this brief summary it is impossible to mention one tithe of the celebrated light-weight wrestlers who have figured with credit in the wrestling arena; but such names as the following will recur to every lover of the exercise, viz. Walter Palmer, Jonathan Whitehead, Jim Scott, Ben Cooper, James Patteson, Joseph Allison, William Lawson, John Tiffin, George Sanderson, William Rickerby, Harry Ivison, John Graham of Carlisle, Ralph Pooley, John Wannop (now a heavy-weight), Tom Kennedy, Albert Canadus, John Simpson, John Robinson, &c., &c. By the way, the five last named are at the time of writing holding their own against all comers.

Having mentioned the most prominent country champions of the present century, the metropolitan exponents of the art of wrestling now claim attention. It is much to be deplored that there are now fewer resident wrestlers in London than at any former period within the memory of the oldest

'native' of the North ; yet no further back than 1865, when the rules relating to athletic clubs were not so stringent as they are now, there were wrestlers in London fit to cope with any rivals. A quarter of a century ago, when the Wrestling Society stood almost alone, and before the amateur and professional definition existed, the old regulations were sufficient ; but in the present day, when the society is only one among a host of clubs all bidding for public favour, some attempt should surely be made to keep abreast with the times. The exclusion of wrestling from the programmes of athletic clubs has for years been gradually sounding the death-knell of this sport as a popular exercise among London men. Yet if a few of our leading athletes would take up the subject, or the Oxford and Cambridge Athletic Club would import a skilled Cumberland wrestler into their midst, wrestling might become as popular in the South as it is in the present day in the Northern counties.

The origin of the Cumberland and Westmoreland Wrestling Society in London and the exact date of its establishment are somewhat uncertain. It is, however, generally believed to have existed a little over a century, the earliest mention of its annual gatherings being that the natives of Cumberland and Westmoreland were in the habit of meeting on Kennington Common on Good Friday to celebrate their favourite sports of leaping and wrestling. The prizes competed for in those days were insignificant in value and few in number, a belt being awarded to the champion of the wrestling arena, and a pair of buckskin gloves to the best leaper, in imitation of the prizes at that time given for competition in many parts of Cumberland and Westmoreland.

In the year 1824 we find the first record of a code of rules and a staff of officers appointed to carry out the sports and conduct the business of the society. Since 1824 the annual meetings have been held at the following places, viz.—Kenning-

ton Common, Chelsea, St. John's Wood, Hornsey Wood House, Chalk Farm, Highbury Barn, Copenhagen House, Hackney Wick, the Welsh Harp, Agricultural Hall, and during the last fourteen years at Lillie Bridge, West Brompton. From the first the wrestling was very popular and well patronised, especially by the northern residents in the metropolis, two hundred competitors frequently entering the ring at that early period.

The first noticeable incident in connection with the sports took place in 1827, when the first prize was won by Mr. William Graham, a gentleman who subsequently became a partner in Nicholson's gin distillery, and who was for a number of years closely identified with the turf. As a racing man few owners had more success than Mr. Graham, as, with the exception of the Derby, nearly all the coveted prizes fell to his share. On looking over the list of wrestlers who have played an important and honourable part in the London ring, we may mention Richard Margetson, also Jos Wills, known as 'Major' Wills, for a long time vice-chairman of the Wrestling Society, the chair, as previously mentioned, being occupied by Margetson; the two were great rivals about the years 1838-39. Another good man was Jemmy Haig of Scuggerhouses, who was not particular whether he fought or wrestled. Jemmy used to fell his men with the swinging hipe, and floored the Major, who stood considerably over six feet, with proportionate girth, by that identical chip in 1839. In 1840 George Brunskill, a Lifeguardsman, who was a very good man, also went down before Jemmy's irresistible hipe. We find the same Brunskill winning the first prize in 1856, which either says a good deal for him or else very little for those who opposed him. To add lustre to the character of the sport it should be mentioned that the late George Moore, merchant, millionaire, and philanthropist, won a fall or two at

the London gathering during his first year in the metropolis, and one 'Jack Foster' in the year 1856 distinguished himself by grassing a Lifeguardsman nearly double his own size. At that time, and for a number of years previously, the wrestlers had drifted into a mischievous habit of using assumed names. 'Jack Foster,' it has been ascertained, was none other than Mr. George Tinniswood, a gentleman well known both in London and Cumberland. The name of George Moore cannot be found among the wrestling records of the period, but it is only reasonable to assume that when the future merchant prince 'peeled off' in the ring, his modesty prompted him to assume a disguise. There was a John Dixon of King's Meaburn who figured prominently about the years 1849 till 1852, but when he met William Donald of Dearham in a match at Highbury Barn in 1850 he was easily defeated by the countryman. Another John Dixon won the London prize in 1861.

By this time the late George Sanderson had made his appearance among the metropolitan wrestlers. Sanderson won his first prize at Carlisle in 1858; and ten years later, when he confronted the invincible John Tiffin of Dearham at the Agricultural Hall, he lifted the 'little demon' off his legs and hiped him twice in succession. Tiffin wanted the Agricultural Hall Cup badly to take home with him to Cumberland, but Sanderson told him there was only one way of getting it and that was by proving his superiority. 'Thou'll hev to fell me if thou gets t' cup,' quoth Sanderson. 'Whae weighed in for thee?' then asks Tiffin. 'Whae dista think but mesel', lad?' replies Sanderson. After Tiffin had lost the first fall, 'Jock' Ward of Wigton exclaimed, 'Hes that thing gittin' a fa'?' referring to Sanderson. 'Aye, lad,' retorted Jim Scott, 'that thing, as thou ca's him, could get a fa' oot o' thee or the best man at 9½ stone that ever stripped!' About the year 1864 the stal-

wart Richard Coulthard appeared on the scene and wrestled well for a time. Then came to the front a better wrestler perhaps than either Sanderson or Coulthard in the person of the popular John Graham of Carlisle. Graham was an exceptionally good performer, and his feat of winning the 11 stone and 9½ stone prizes in 1866 has never been surpassed in the London ring. From 1861 up to the present time, with the exception of 1874-5-6, the country champions have taken part in the Easter sports, and have, as a matter of course, secured the greater portion of the prizes on each occasion ; indeed in recent years but for the country wrestlers the London professors of the art would make but a poor show. Since John Graham's time John Wannop has been the most distinguished performer, and is certainly well worthy of being ranked amongst the best wrestlers resident in the metropolis during the last quarter of a century, such as George Sanderson, John Graham, Isaac Stamper, John Simpson, Thomas Atkinson, Richard Coulthard, John Irving, &c., &c.

## CHAPTER IV.

## STYLES AND SYSTEMS.

HALF a century ago a fierce rivalry existed between the two counties of Devon and Cornwall, and ever since that period meetings have frequently occurred between picked men, notably about the time when Abraham Cann was the pride of the Devonshire folks, and kicking with heavy boots was the favourite mode of grassing an opponent. Fortunately, the practice of the rival counties has since been assimilated, and we have no involved challenges now like that from Cann, of whom the Cornishman sang that he

Was not the man  
To wrestle with Polkinhorne.

There is none of the 'toe' business now which at one period made the Cornwall and Devon wrestling meetings such brutal exhibitions. During Abraham Cann's time, however, the 'boot' was the chief weapon of warfare, and when he met the Cornish champion Polkinhorne there is said to have been a big wrangle about the 'shoeing' of the champions, Polkinhorne in the end waiving the point and allowing his opponent full liberty. Another authority states that it was Cann who offered advantageous terms to his adversary in the following words: 'Polkinhorne, I will take off my stockings and play bare-legged with you, and you may have two of the hardest and heaviest shoes that can be made of leather in the county of Cornwall,

and you shall be allowed to stuff yourself as high as the armpits to any extent not exceeding the size of a Cornish peck of wool, and I will further engage not to kick you if you don't kick me.' We are also told that in the actual contest, two falls out of three, Polkinhorne (who weighed 3 st. 4 lbs. more than his opponent) cased his shins with leather, and relied on the hug as opposed to the kick, while the Devonshire man was furnished with kicking shoes of a most appalling pattern. The match took place at Morris Town near Plymouth in 1826 in the presence of a large gathering—it is said that close on 10,000 people paid for admission to the ring, and quite that number looked on from the hills outside—and resulted in a draw owing to the complicated nature of the West-country definition of a fall. Polkinhorne's shins had been fearfully mangled, while the hide of Cann was red and raw from the dreadful hug of the Cornishman. The two champions did not meet again in the ring, though Cann issued a challenge. But apart from all this it is the purest imaginable nonsense to consider Cann—who was only a light-weight and double jointed—a Champion. He was undoubtedly floated into notoriety by certain absurd rules framed in such a way that one man might show himself a superior wrestler all through a contest, and yet be prevented from winning, while his opponent, although repeatedly thrown until almost shaken to a jelly, by artfully landing on his stomach when unable to keep his foothold on the ground, might eventually save the money of his supporters and make a draw of a contest in which he had been clearly overmatched. No amount of argument can bolster up a set of regulations under which a man may be thrown no end of times by a better wrestler than himself, and yet, because he does not fall on the requisite number of 'points,' may resume the struggle, weary the spectators, and finally, by means of a quibble, leave the result undecided, and all because he has the gift of falling

upon his paunch instead of on his back. It would be well if the promoters of wrestling throughout the kingdom would compare the English systems in a fair and impartial spirit, in order that one standard method might be decided upon in which the experts from all wrestling districts could meet and compete on equal terms. This would abolish all that cavilling nonsense as to which system is the best, who are the best men in each, and who is the champion of the lot, and of England. Tom Sayers's title of Champion of England stood out in noble contrast to the miserable striving after such distinctions as champion of Devon, Cornwall, Lancashire, or Cumberland and Westmoreland.

On beginning operations in the ring the Cornwall and Devon men—who, by the way, wear strong linen jackets—assume a stooping position and are supposed to catch hold above the waist, but they feint and dodge about in a wearisome manner sometimes for hours before any climax is arrived at. Kicking is now forbidden and the men compete in their stocking feet. In order to be fairly thrown two shoulders and one hip must be on the ground or two hips and one shoulder, it matters not which, and a man must be thrown flat on his back before any other portion of his body touches the earth ere a decision can be given against him. Hauling and mauling on the ground, as in Lancashire and French wrestling, are useless expedients; and a competitor who pitches on his nether extremity is allowed to rear himself up on his legs, and renew the struggle as if he had never been down at all. Directly a competitor feels himself in danger of being thrown he gets to grass on the flat of his paunch if possible, in order that he shall not be thrown on his back.

Judging this style of wrestling is by no means easy, as a slippery player may be thrown flatly enough for all practical purposes, yet by an adroit movement may raise either a hip



or shoulder and so create the impression that he has not really been put down, and a clever player when hardly bringing his man down on all the required points might, and frequently does, give him a slight jerk. This move is usually practised when a man is over or under thrown ; of course if the fall is under, i.e. not thrown enough, the jerk would be forward, and if overthrown then the jerk would be backward. An expert can easily discern this, but outsiders often clamour loudly over these falls, and a weak judge is liable to be influenced. With regard to collaring, a man must not take the two collars of his opponent's jacket in one hand, nor can he do so at any time during the play. Some men have a trick of slipping their hand under the jacket up behind their opponent's back, bringing the hand over his shoulder and then grasping hold of the opposite jacket collar, the tightened jacket enabling the wrestler to hold on like grim death. In Devonshire this is disallowed, but in Cornwall it is up to the present sometimes permitted. No competitor is allowed to take hold of his opponent's drawers, belt, or handkerchief, but he may grasp the bottom corners of his jacket. Three minutes are allowed between each bout, and usually fifteen minutes between each 'back,' or fair fall.

The great amount of unsatisfactory judging, and the haggling and 'fratching' inseparable from West-country wrestling meetings in London, have been the means of wiping out nearly all traces of Cornwall and Devon wrestlers, as a body, from the metropolis, a circumstance much to be regretted, as a little more unity among the patrons of the sport, a revision of their rules, especially relative to their definition of a fall, and a complete revolution of the wrestling 'uniform' of the competitors, would have insured the popularity of the exercise. As an illustration of the absurdity of the old fossilised regulations in question, one case will suffice. At a wrestling gathering in



THE HEAVE, CORNWALL AND DEVON



London some years ago, John Graham, the celebrated Cumberland wrestler, threw an opponent no fewer than sixteen times, but on each occasion the verdict was 'no fall.' Now, under Northern laws, or any other laws which merely state that one man shall be fairly and squarely thrown, Graham's opponent would have been defeated at the very first trial, whereas the men ultimately 'tossed up' and the Cumbrian lost, his opponent securing the verdict. Yet, in spite of all these fatal objections to their rules, Cornish and Devonshire wrestlers maintain that their system is the best of all known methods throughout the world. Surely the majority of athletes, and especially those interested in this ancient sport, will agree that a moment of resolute and scientific exertion on the 'first down to lose' principle is worth a week's barn-door fowl sparring in canvas jackets, and dog-fighting on the ground, and must create more enthusiasm and excitement than any amount of such wearisome and unscientific toil.

In the limited space at command it will be impossible to enter into the details of attack and defence peculiar to this fashion of wrestling. At the same time it may be well to correct an erroneous impression that exists in many minds to the effect that the Devon and Cornwall styles of wrestling are two different systems ; indeed, the difference between the two is really now so slight that the better and more comprehensive term to apply to both would be, 'West-country wrestling.' True, there is a decided variation in the mode of play practised by wrestlers hailing from the respective counties, but this scarcely affects the practical result. The Devon style was formerly principally characterised by kicking and tripping, while the Cornishmen were, and are still, noted for hugging and heaving. These distinguishing features, however, are not now confined to the two counties in any separate degree, as the Devon players are fairly well up in the Cornish peculiarities.

Again, Cornishmen have not been at all averse to a bout at kicking, while at the same time their tripping accomplishments have always been quite equal to anything their rivals have displayed in that line. Probably the chief difference in the two styles—now that kicking has, except on rare occasions, been discontinued in Devonshire—is to be traced to the vexed question of, What constitutes a ‘fair back fall’? The ‘fair back fall’ argument has always been the bone of contention between the two counties, and between both wrestlers and judges, and is still one of the most serious drawbacks this ancient pastime has to contend against. Undoubtedly, the numerous unsatisfactory decisions given from time to time in consequence of the multitude of loopholes always gaping wide open for a wrangle in West-country wrestling conditions have been the principal cause of the decline and fall of the sport in the metropolis. It is well known, too, that in local matches decided in Cornwall the strictness which is the rule in Devonshire is not observed. In the first-named county, a wrestler might be pitched on his side or shoulder and, if kept moving, be rolled over on his back, and thus have a fall decided against him; whereas in Devonshire matches, a man to be thrown a fair back fall must be pitched flatly on his back, as previously stated. In a ‘three-point’ match two shoulders and one hip or two hips and one shoulder must touch the ground at one time. In ‘four-point’ matches both shoulders and hips must reach the ground simultaneously, and this before hand, arm, knee, or any portion of either *thrown* or *thrower* reaches the earth.

Not much fault can be found with the Cornwall and Devon style of going to work, but the frantic and hair-splitting efforts of some of the promoters of wrestling in both counties to draw a line of demarcation betwixt the two systems, which for all practical purposes are one, are simply incomprehensible;

and why the three and four points definition of a fall cannot be abolished in favour of 'first down to lose,' has for years puzzled all wellwishers and admirers of the sport who are unconnected with the counties. Judging this style of wrestling as it now exists is one of the most difficult and unsatisfactory tasks anyone can possibly face, as a tricky performer after being thrown has only to move a hip or shoulder in an expert manner in order to secure another trial; and frequently an inferior wrestler can carry on this game till darkness sets in, or until the time for adjournment arrives, in order to make a draw of a contest in which he stood no earthly chance had the conditions been reasonable. A firm referee can often prevent this kind of manoeuvre, but a timid one is more frequently influenced and alarmed by outside clamour, and as a rule refuses to interfere just at the point when decisive measures are most imperative.

Perhaps a retrospective glance at some of the heroes of the past may be interesting to many readers. Undoubtedly the greatest West-country contest of the century was that which took place between Cann and Polkinhorne (already referred to). Abraham Cann is next heard of at the Golden Eagle, a tavern in the Mile End Road, where he met and defeated Gaffney, a gigantic Irishman, in the best of five back falls, Cann staking 60*l.* to his opponent's 50*l.* Subsequently, at the same place, in an open competition, Cann took first prize, and his brother James gained second honours. Among those who competed were Chappell, Copp Thorne, Finney, Parish, Jordan (the Devonshire giant), Middleton, Clargoe, Pyle, and Saunders.

Again, at Leeds, in 1828, there was a large gathering of wrestlers, including Abraham Cann, James Stone ('the little elephant'), Wrexford, Bolt, and Jordan. Cann and 'the little elephant' took first and second honours respectively. In June 1828 one Oliver, a Cornishman, defeated James Cann for a

purse of 20*l.* at the Eagle Tavern, City Road ; and in the same month George Saunders, a Cornishman, met the huge Irishman Gaffney at the Wellington Grounds, Chelsea, the best of five back falls (without boots), when the latter won. Shortly afterwards the parties met at Tom Cribb's, but failed to ratify a further match. Another wrestling meeting was held at the Wellington Grounds in June of the same year. The company numbered upwards of 1,000, one hundred of whom were noblemen and gentlemen of high position, including Earls Grey and Talbot ; Lords Falmouth, Clanwilliam, Elliott, and Wallscourt ; Hon. Mr. Fortescue ; Sir John Shelley, Bart. ; Sir Charles Lemon, Bart. ; Sir J. Bamfylde, &c. &c. Twenty-eight wrestlers entered the ring—thirteen Devon men, the same number from Cornwall, one Cumberland man, and one Irishman. The last named was placed with the Cornishmen ; the Cumbrian (Henry Mossop, who wrestled at the Cumberland and Westmoreland Sports in 1830–32, held at the Eyre Arms, St. John's Wood) being told off on the side of the Devonians. The double play resulted as follows :—Standing, Devon : J. Cann, Thorne, Batstone, Steers, Kerslake, Pyle, Copp, Avery, Perry, and Mossop. Standing, Cornwall : Oliver, Trewick, Johnson, and Cocks. The men were then matched in the following order for triple play :—Oliver threw James Cann, Thorne threw Johnson, Cocks threw Batstone, Trewick threw Kerslake, Steers threw Perry, Pyle threw Avery, and Copp threw Mossop. For the final seven men were left in, viz. Devon—Steers, Copp, Pyle, and Thorne ; Cornwall—Oliver, Cocks, and Trewick, Pyle odd man. Oliver threw Thorne easily, Trewick threw Copp, and Steer threw Cocks ; Trewick threw Pyle, and Oliver threw Steers. Trewick then resigned in favour of Oliver, who took the first prize, 12*l.*

Poor Abraham Cann in his latter days fell into difficulties ; but after the fight between Sayers and Heenan in 1860 a suf-

ficient amount was collected to secure him an annuity of 20*l.* a year. This he did not live long to enjoy, as he died from the effects of an accident shortly afterwards. The famous old wrestler was buried at Colebrook, where an unpretending stone marks his last resting-place.

After Cann's time there was a lack of wrestlers in both counties for several years. Chappell was for a brief period considered the Devon champion, but ultimately he gave way to Tom Cooper, who for years carried all before him in his own county. W. Pollard, a Cornishman of herculean build, and possessing some science, then appeared on the scene ; but he could not withstand the fearful kicking Cooper administered to him. Cooper attended all the big meetings held at Plymouth, and was looked upon as the undoubted champion, until Sam Rundle, a light-weight, lowered his colours some twenty-one years ago — the same Sam Rundle who recently wrestled with Carkeck the American. In his prime Rundle was one of the best wrestlers Cornwall ever produced, but his struggle (considering his age and weight) with the young giant Carkeck must have been a veritable farce. The American is a splendid wrestler, and subsequently threw the Cornishman Jack Smith at the Royal Aquarium, Westminster, with absurd ease.

Among Devonians who have distinguished themselves in the wrestling arena may be mentioned S. Oliver, J. Slade, J. Burley, George Bickle, H. Ash, D. Tapper, T. Belworthy, H. Belworthy, Chudley, Marshall, &c. A little later came another fine batch of men, which included R. Baker, J. Milton, T. Baker, F. Hutchings, W. James, R. Pike, C. Leyman, Drew, S. Battishill, H. Holman, W. Ford, George Stone, G. Bickle, Hill, Chamberlain, Greenslade, S. Howard, &c.

Cornwall numbers among its champions Joe Menlar, W. Pucky, M. Grose, A. Ellis, J. Wakeham, T. Stone, H. Stone, T. Bragg, Lucking, Williams, Pearse, Marks, Phil, Hancock,



the Kittos (one of whom faced George Lowden, the Cumbrian champion, at Lillie Bridge a few years ago, but was easily thrown by the giant), A. James, Foster, Major Ham, Bassett, P. Carlyon, E. Williams, J. Carkeck, W. Hendra, J. H. Tressada, Jack Smith, W. Tressada, &c. A great many names have of course been omitted. The principal Cornish and Devon chips are the Cross-buttock, the Fore-lock, the Back-lock, the Back-heave, the Belly-heave, the Heaving-toe, the Flying Mare, and the Back-heel. The Hipe and Double Nelson are unknown among West-country wrestlers. Formerly, when kicking was fashionable in Devonshire, it was considered a sign of cowardice for a wrestler to take his shoes off, the soles of which sometimes contained a steel plate artfully inserted between the plies of leather. When this was the case the boots of the competitors have been known to run over with blood.

With regard to Lancashire wrestling there can be no question that it is the most barbarous of the English systems, and more nearly approaches the French dog-fighting and tumbling than any other—a fair stand-up fight with the naked fists is the merest skim-milk, in fact a perfect drawing-room entertainment, in comparison. Open competitions such as take place in Cumberland and Westmoreland and in Cornwall and Devon are almost unknown in Lancashire, contests there being mostly confined to matches under the ‘gaffer’ system. A local writer delivers himself to the following effect: ‘A Lancashire wrestling-match is an ugly sight: the fierce animal passions of the men which mark the struggles of maddened bulls, or wild beasts, the savage yelling of their partisans, the wrangling, and finally the clog business which settles all disputes and knotty points, are simply appalling.’ In all matches the wrestlers compete in stockings or barefooted, a pair of bathing-drawers usually completing their attire. The men are allowed to catch hold practically just as they please,



HALF NELSON, LANCASHIRE



but the rules state they must not scratch, throttle, pull each other's ears, or commit any unfair act. Rubbing the body or limbs with grease, resin, or any pernicious drug is also forbidden. In the thick of the fray, should the wrestlers get entangled with the boundary of the ring, they must draw off and renew the contest with the same hold as they left off with. Should any match not be concluded on the day appointed, both men must meet, weigh, and begin wrestling at the same time and place day by day (Sunday excepted) until finished; the decision of the referee in any match to be final, and the stakes to be given up accordingly. Should the referee not be chosen in the articles, and the wrestlers or backers be unable to agree about appointing one in fifteen minutes from the time of entering the ring, the manager or his deputy shall make selection. The men are allowed fifteen minutes between each fall. If a wrestler gain a fall and neglect or refuse to continue the contest, his opponent shall claim the stakes; or in the event of a wrestler gaining a throw he can claim the stakes in the absence of any arrangement to conclude the match. Any dispute arising, not provided for in the articles, to be settled by the referee, whose decision is final; and as he is supposed to be a competent person, he is invested with full power to act in any emergency. On the other hand, should that functionary act on the testimony of others when he has missed seeing a fall, a circumstance not unusual, the parties interested can, and must, depose him, and select another, especially when the fall is a disputed one. In an open competition the management can disqualify a referee for incompetence or inattention, but when a fall is not disputed the referee can continue to act. In the event of a new referee being selected during the progress of a match the wrestlers must begin afresh as if no fall had been contested. The position of referee, however, is always a much easier one, and

more satisfactory to all parties concerned, when he is assisted by two umpires. Wrestling men are impulsive beings, and while a competition is proceeding the judges have anything but a rosy time of it. Generally speaking, when a close fall takes place, the two competitors crowd round the umpires and clamour for a verdict. This course of action is the greatest imaginable folly, as it prevents the necessary consideration and consultation, and often hurries the decision ; whereas if the judges were afforded the opportunity of exchanging opinions in private, the order to 'wrestle over again' would be of more frequent occurrence, as that is generally a better decision when a contest has resulted in what, to all intents and purposes, should be recorded a 'dog fall.' Throttling is a mighty factor in Lancashire wrestling ; although forbidden in the rules it is often resorted to with impunity. As the two shoulders must be held on the ground for the space of several seconds in order to constitute a fall in this style of wrestling, the practice of throttling, when the Lancastrian blood is up, is difficult to prevent. At the same time the rules laid down for the guidance of the competitors distinctly state that 'it is unfair to try to injure an opponent in any tender part of the body, or to throttle him.' Again, a man on his hands and knees must not be choked by being pulled upwards by his opponent, but either party may break fingers, or arms either, so long as the referee is satisfied that such a circumstance has arisen solely in the struggle for the mastery, and not through any desire to act unfairly. The referee has power to disqualify any competitor who may act unfairly in regard to throttling, maiming, &c. Generally speaking, a man on his hands and knees will get on his feet before his neck is dislocated from behind ; but a wrestler cannot be prevented from putting his arm round his opponent's neck, which is quite distinct from throttling.

Probably the most dangerous move in Lancashire and Cornwall and Devon wrestling, in fact in the catch-hold system all round, is what is called the 'Double Nelson.' It is very difficult to play, however, and seldom comes into operation. To get behind an opponent, place both arms under his, and clasp your hands round the back of his neck and thus bend his head forward till his breastbone almost gives way because his neck refuses to be dislocated, is the most dangerous and brutal of all the many methods that belong to the science of wrestling. It is almost impossible to bring the 'Double Nelson' into operation with a stout bull-necked man, because his bulk prevents the hands from meeting behind his head. The same difficulty, however, is not experienced when a man of slender build has to be performed upon. Then it becomes the most formidable manœuvre a wrestler can employ, and, owing to the frightful consequences that are likely to ensue, it ought without doubt to be barred on all occasions. To convey some notion of what a Lancashire wrestling-match is like, probably a better illustration cannot be supplied than the following graphic description of a contest that took place in New York a few years ago between Acton and Bibby for 1,000 dols. The articles stipulated that the contestants could take any hold they pleased ; two shoulders on the ground to constitute a fall, and ten minutes allowed for rest between each fall.

From the first the 'little demon,' as Acton was called, went in to win and handled his heavier opponent like a rubber ball. Such a bewildering gyration of heads, legs, and arms was never seen out of Donnybrook Fair. Acton belied the adage of Sir Boyle Roach, that no man can be in two places at one time unless he's a bird. He was part and parcel of Bibby's anatomy. Their legs were interlaced, their arms were locked, and their heads bobbed together ; but, contrary to popular expectation, Bibby was the under dog in the struggle all through. Except for a brief period now and then, Bibby

insisted upon keeping on all-fours, excepting when he was standing on his head or sprawling flat on the carpet. Bibby tried the *rôle* of the bull in the china-shop, and made an effort to demolish the little Lancashire man ; but, like a flash, the latter made a double back-action spring and passed Bibby's bumped form and the platform. Bibby next assumed the attitude of a quadruped, and after that was hardly allowed to stand erect like a man. 'That first kick was his last.' There was no kick in Bibby. Acton literally mopped the floor with him. Three successive times was Bibby placed upon his head, and it was only by the exercise of his wonderful acrobatic powers that he saved himself from a fall. The audience were fearfully excited. The men had assumed the elasticity of eels, and the sinuosity of their movements was surprising even to veteran wrestlers. Acton was a veritable old man of the sea, and 'clagged' to Bibby like wax, making him bite the dust first, last, and all the time ; and after forty minutes of almost ceaseless toil Bibby was planted squarely on his back. After this Bibby was floored in six minutes and properly sat upon, and Acton declared the victor.

Fortunate it is for the human race in general that Lancashire wrestlers are mostly small men, Acton and Bibby, the two fiercest exponents of this uncivilised fashion of wrestling, being only 5 ft. 5 in. in height and 10½ stone weight and 5 ft. 4 in. and 11 stone weight respectively. Snape, the Lancashire blacksmith, who was to the fore in 1872, and could at that time have thrown the whole human race at catch-holds, was a striking contrast to Acton and Bibby, as he stood 6 feet and weighed close on 20 stone. This same Snape wrestled a match with Sam Hurst, the Staleybridge Infant, who was thrown with absurd ease by the herculean blacksmith. Before this took place Snape had been defeated at Bolton by Dick Wright, the Border champion, in the Cumberland and Westmoreland style. Quite recently a match took place in Her Majesty's Opera House, Melbourne, between Tom Cannon, a Lancashire man, and one Miller. A brief reference to the struggle will serve as another illustration of the ferocity of these contests. Before the first fall

was recorded in Cannon's favour hardly six minutes had elapsed, and it was then discovered that one of Miller's ribs had been dragged from its position, and the cartilage torn away. With dogged Lancashire instincts Miller obstinately refused to give in, and actually wrestled for six minutes longer, being then thrown a second time.

Among all the different styles of wrestling, the French system for downright absurdity bears off the palm—as the following rules will amply testify :—

1. The wrestlers are only allowed to take hold from the head, and not lower than the waist.

2. Taking hold of legs and tripping are strictly forbidden.

3. The wrestling is with open hands, and the wrestlers are not allowed to scratch, strike, or to *clasp hands*. Clasp hands means that the wrestlers shall not clasp one of their hands within the other, nor interlace their fingers, but they are allowed to grasp their own wrist to tighten their hold round their opponent's body or otherwise.

4. The wrestlers must have their hair cut short, also their finger-nails, and they must wrestle either barefooted or with socks.

5. If one of the wrestlers fall on his knee, shoulder, or side, they have to start again.

6. If the wrestlers roll over each other, the one whose shoulders shall touch the carpet is deemed conquered.

7. To be conquered, it is necessary that both shoulders of the fallen shall touch the ground at the same time, so as to be fairly seen by the public.

When Jameson and Wright competed against Le Bœuf and Dubois, the French champions, in the Agricultural Hall in 1870, the English wrestlers were entirely ignorant of the French mode of wrestling until a few days before the actual contest. On the other hand, the Frenchmen had been tutored



in the Cumberland style for several weeks beforehand by two expert Cumberland wrestlers.

It will be remembered that the Englishmen were victorious in their own style, and the Frenchmen in theirs, and that the latter won the toss for choice of style for the odd fall, and consequently the match. Luck undoubtedly played the best chip in the contest, for had the Border champions won the toss their opponents would not have had a leg to stand on. As an exposition of the system of wrestling peculiar to the two countries the competition may be said to have fulfilled the most sanguine expectations, but as a test of the merits of the men it was a downright failure. The provisions of the French code of rules are directly antagonistic to the very elements of a struggle, while the English rules allow unlimited action so long as the hold remains unbroken. Take away the chips for knocking your man down and the clicks for keeping yourself up, there is nothing left but weight and strength to battle with. Wright and Jameson were cramped at all points, being utterly ignorant of those ground manœuvres which seemed to be the backbone of their opponents' system. With our notions of fair play, a struggle on the ground has certainly a savage look about it. The Cornish style with its jacket-grasping and its 'three points down' is child's-play in comparison with the French fashion of going to work ; indeed it is only approached in savage brutality by the system of wrestling which finds favour in Lancashire.

In concluding this chapter on Wrestling it may be well to recapitulate what constitutes a fall in some of the styles of wrestling. First man down, any point, is the loser in the Cumberland and Westmoreland style ; two shoulders on the ground in the French or Græco-Roman style ; any point down in the Catch-hold style ; two shoulders down in Lancashire style ; two hips and one shoulder, or two shoulders and one

hip, excepting when the arrangement is for 'four points,' in the Cornwall and Devon style.

A great many of the other so-called systems are governed by such ridiculous rules that they are best left alone. When the 'catch-hold first down to lose' style becomes universal, if ever it does, wrestlers will then have an opportunity of competing on their merits, inasmuch as each would have the advantage of adopting what was best in his own style, as well as what he could acquire from others. In this way the real purposes of the exercise, whether for pastime or defence, would be best promoted, as the victory would consist in throwing your opponent only, instead of rolling him on the ground in the French mode, or struggling for 'three points' like the men of Cornwall and Devon.



# APPENDIX

BY

E. CASTLE

10

11

## *BIBLIOTHECA ARTIS DIMICATORIÆ.*

A COMPLETE and critical bibliography is not only the most efficient help that can be afforded to the pursuit of original inquiry on any particular subject, but, as all know who have had to hunt for small details and cross-references among old books and MSS., often proves of value to investigators of other and not even necessarily cognate matter. On this plea it can be urged that everyone who has had occasion to write on out-of-the-way studies does useful work in leaving a record, not only of his own surmises or conclusions, which may or may not be worth having, but of all the utilisable materials he has discovered.

The panegyric of 'bibliography,' however, is not needed in these times. It has become a recognised and useful bypath in the field of literary pursuits ; and so, although devoted to a very restricted subject, the present small contribution to booklore may prove of interest to many besides devotees of the 'noble art.'

Soon after the publication of 'Schools and Masters of Fence'—from which work the bulk of bibliographical notes on writings anterior to the present century are taken in this volume—the writer was urged to complete the bibliography up to date, and to publish it in a separate form ; since then it was thought that such a work might form an interesting appendix to

the 'fencing' volume in the Badminton Library. The compilation purports to give a concise bibliographical account of all works relating to fencing, whether by masters, 'dilettanti' or simple collectors of books, from that undiscoverable treatise of Francisco Roman, reported to have been printed at Seville in 1474, down to the latest publications of May 1889.

As it is logically impossible so to restrict the meaning of the word *fencing* as to apply it only to the more handy weapons, rapier, small-sword, or sabre, especially when keeping historical considerations in view, it is here accepted in its broadest etymological sense—namely, *the art of fighting with weapons retained in hand*. This meaning is equally as applicable to the German *Fechtkunst*, the Italian *Scherma*, the French *Escrime*, and the Spanish *Destreza* as to the English Art of *Fence* (or defence).

Such a catholic view, unfortunately, entails an obligation to include a great number of manuals of mere military exercises. Tiresome and prolific as much of this literature is—that devoted to bayonet practice for instance—it could not well be left out of account when we had to admit the more ancient and curious treatises on the cognate art of wielding halbert, pike, flail, or two-hand sword, together with the rare works on that scientific 'tossing' of banners which, in the seventeenth century especially, was considered as akin to fencing proper.

The cataloguing rules here employed are those of the Library Association of the United Kingdom, with the exception, however, that the alphabetical order is replaced by a strictly chronological arrangement, not only of the authors themselves, but of their different works and editions. There are many reasons for this departure from the more usual plan of collecting all the works of an author under one heading, which will, no doubt, be appreciated should this 'Bibliography' be used for reference. The chief interest of old works on

fencing lies in their value to the antiquarian much more than to the strictly 'practical' fencer. It was, therefore, thought more advantageous to allow every work to be found by reference to the marginal dates, so that anyone wishing for information concerning a particular period in any country might find out at a glance whatever fencing literature was available for his purpose. This is obviously simpler than hunting alphabetically through a mass of names all probably unfamiliar.

A large number of the older treatises are profusely and splendidly illustrated, and the costumes, arms, details of ornamentation, architectural designs, even landscapes, can be of use to artists, while the armorial plates which often accompany the old-fashioned elaborate dedications are of interest to the heraldic and genealogical student; even the copious 'padding,' sometimes gravely philosophic, or merely of poetic, anecdotic, and contemporary interest, which so often swells the volumes of ancient masters of the sword, may on occasions prove of value.

The important task of verification has been gone through whenever possible—a very necessary precaution, considering the want of accuracy, or even of tolerable care, shown by writers on this topic, ancients especially, in their spelling of names and their statements as to date and size.

It may be of interest to mention here the few authors who have attempted an investigation of what had been written before them on the art of fence. In the sixteenth century the great Carranza, the 'father of the science of arms' in Spain, in the seventeenth the Marcelli of Rome and the Sicilian Morsicato Pallavicini, left more or less copious lists of fencing books, which remain to this day our only authority for the dates and existence of the works of Francisco Roman, Pedro de la Torre, Jayme Pona of Perpignan, and Pietro Moncio, none of which seem yet to have been discovered. Many of the more important authors



in their national or personal vindications afford of course useful cross-references, but in the eighteenth century our only copious and reliable authority is that 'ornament of the Universities of Goettingen and Helmstadt,' Friedrich A. Kahn.

Among the more modern masters, the first apparently to have felt an historical, not merely controversial, interest in his art is Jean Posselier, fencing-master to the 'Mousquetaires Gris' of the Garde Royale, and better known under the assumed name of Gomard. He collected data, often imperfect, on some fifty works, and used those that he could read—namely, the French and some Italian—as materials for very superficial and one-sided history of the fencing art.

Gomard's short sketch, notwithstanding its want of accuracy, was freely drawn upon two years later by Marchionni (the reputed inventor of the *giuoco misto*, now much practised in Italy), who, after pruning the French work of some obnoxious 'chauvinistic' theories, completed the analysis of certain national authors, and used it as the bibliographical introduction to his 'Trattato di Scherma.'

The 'Dictionnaire Raisonné d'Escrime' of J. A. Embry, and Terwange's 'Réflexions Techniques et Historiques' on the same, offering as they do little to satisfy the expectations raised by their 'elastic' titles, need only be adverted to here *pour mémoire*. All these first attempts at critical bibliography were followed, with much better success, in 1882 by the well-known work of M. Vigeant, whilom professor in the select fencing-rooms of the Cercle de l'Union Artistique and of the Hôtel du Figaro. This celebrated teacher possesses the most complete collection known of books on swordsmanship, and on what the Italians call *Scienza cavalleresca*, generally. Moreover, as he considers no clothing that the most cunning and artistic Parisian book-binder can devise too magnificent for the books he loves with the complicated love of a master, a bibliomaniac and a writer,

it must be owned that his collection is quite unique of its kind. In 1882 M. Vigeant published his first work, '*La Bibliographie de l'Escrime Ancienne et Moderne*,' and undoubtedly succeeded in attaching to that neat little volume much of the keen interest book-collectors feel for their treasures. Unfortunately, this attractive production, valuable as it is, owing to the notes of such an expert swordsman, is not only very incomplete, but also full of errors concerning foreign books. Suffice it to say that M. Vigeant only mentions some two hundred works, many of them, indeed, merely from hearsay, so to speak, under very free translations of their titles into French; whereas there were upward of six hundred works published before 1882.

What had been done by M. Vigeant for the French portion of the Bibliography of Fencing (the part which alone is nearly complete in his work) was attempted soon after for the Italian by Signor Masaniello Parise, but with less elaborateness, in the preface to his '*Trattato Teorico-Pratico di Scherma*.' This, however, is rather a carelessly drawn catalogue, which gives no detail as to size, printer's name, or engravings, and is on the whole unworthy of the solid and otherwise excellent treatise it introduces.

Fencing-masters are, as a rule, too entirely practical to care much for book-lore; the few names hitherto mentioned may be said to include all those who have taken more than a superficial notice of the literature of their art.

Among amateurs, on the other hand, and bibliophiles, the subject has attracted more attention, but only those to whom this work is directly indebted for materials can be noticed here. Some little-known works were discovered in the copious lists of '*Books on Swordplay*' given by Mr. W. F. Foster in '*Notes and Queries*,' Series iv. vol. v., and not a few in Almirante's '*Bibliografia Militar*,' in Mariano d'Ayala's '*Bibliografia*

*Italiana Militare*,' and in the article '*Fechtkunst*' of Meyer's *Cyclopædia*.

Of more recent authorities, the best thanks are due to Dr. K. Wassmannsdorff of Heidelberg, the author of erudite essays contributed to German periodicals on ancient guilds of swordsmen and masters, more especially the '*Marxbrüder*,' as well as several pamphlets on subjects connected with swordsmanship. Dr. Wassmannsdorff is also the fortunate owner of a most valuable collection of ancient books relating to every kind of sport ;—to Lieut.-Colonel Max Jähns, of the Grand General Staff, in Berlin, who in the course of his researches on the universal history of the art of war has come across numerous old German MSS. relating to fencing and fencers ; to the Cavaliere Fambri of Venice, one of the best authorities on the sword in Italy ; to Don Manuel Zarco del Valle, librarian of the King's Palace in Madrid ; and, lastly, to Dr. Thomas Windsor, of Manchester, a learned and enthusiastic book-collector, who rarely allows a catalogue, in whatever language it be, to escape his critical notice.

At an early stage of the author's attempt to complete and bring up to date the bibliography which prefaced '*Schools and Masters of Fence*,' the want was strongly felt of a competent assistant to collect and classify works from all countries. This help he had the good fortune to find in Mr. Carl Thimn, son of the author of the well-known '*Bibliographia Shakespeariana*,' and himself a devoted student of bibliography and book-lore.

Notwithstanding all this valuable help, it can hardly be assumed that the present volume is exhaustive ; all that can be said is that it contains the matter of all existing bibliographical accounts on the subject of fencing, and a very great deal more, discovered either by mere good luck or by curious searches in public and private libraries and in old book-stalls and catalogues.

As, however, interesting but forgotten works often come to light in the most unlikely quarters—a curious find of this sort was lately made by the writer in the library of the Inner Temple—should any reader of the ‘*Bibliotheca Artis Dimicatoriæ*’ happen to know of any treatise or disquisition on the ‘Noble Science’ unnoticed therein, he would confer a favour by sending an account of the same to the compiler.

E. C.

41<sup>C</sup> HILL STREET, BERKELEY SQUARE, W.

*October 1889.*

## BIBLIOTHECA ARTIS DIMICATORIÆ.

## DUTCH.

1607 GHEYN (J. de).—Wapenhandelinghe van Roers Musquetten ende Spiessen. 117 plates. Folio. Amsterdam.

1650 THIBAUD. —Ars digladiatoria. Folio. Amsterdam.

1671 BRUCHIUS (Johannes-Georgiu.) [Scher- ofte Vecht-Meester der wyd-vermaerde Academie].—Grondige Beschryvinge van de Edele ende Ridderlycke Scherm- ofte Wapen-Konste, &c. Oblong 4to. Leyden.

[Portrait of the author by Van Somer, and 143 copperplates.]

1674 PETTER. —Worstelkunst m. prachte Radier von Rome, a di Hodghe. 4to. Amst.

1866 RINGOOR (M.).—De Schermkunst voor het volksonderwijs geschikt gemaakt. 8vo. 's Gravenhage.

1887 HESSE (G.) [Schermmeester in de G. Vg. Lycurgus-Achilles en Olympia, &c., &c.].—Handboek ten gebruike bij het schermonderwijs op den degen en de sabel, ten dienste van liefhebbers, meesters en onderwijzers. Opgedragen aan den weledelen zeergeleerden Heer Dr. Johan Georg Mezger. 8vo. Apeldoorn: Laurens Hansma. [42 figures in the text.]

## ENGLISH AND AMERICAN.

1489 The fayt of armes and chyvalrye, whiche translaycyon was fynnyshed the viij day of juyll the said yere (1489) was empynted the xiiij day of juyll the next folowing. In fol. goth.

[This work was translated and printed by Caxton from the French of Christine de Pisan.]

1594 GRASSI (Giacomo di).—Giacomo di Grassi, his true Arte of Defence, plainlie teaching by infallible demonstrations, apt Figures, and perfect Rules the manner and forme how a man, without other Teacher or master may safelie handle all sortes of weapons as well offensive as defensive. With a treatise of Disceit or Falsinge: and with a waie or meane by private industrie to obtaine Strength, Judgment, and Activitie. First written in Italian by the foresaid Author, and Englished by J. G[eronimo?] gentleman. 4to. London.

1595 SAVIOLO (Vincenzio).—His practise, in two bookes; the first intreating of the use of the Rapier and Dagger, the second of honour and honourable quarrels. 4to. London. Printed by John Wolfe.

[6 woodcuts in the text. Dedicated to the Earl of Essex.]

[This work is generally believed, and with good reason, to be alluded to by Shakespeare in 'As you like it.' It is very illustrative of allusions both in Shakespeare and Ben Jonson. Some copies contain eleven leaves less than the above, marked with a kind of flower. The first leaf of sheet I was cancelled, and twelve additional leaves inserted in its place, forming the complete book as in this copy. The second leaf of sheet I

is erroneously marked H 2. In some copies, both the cancelled leaf and the additional sheet occur, but the former is certainly out of place, being repeated. There are, therefore, three different kinds of copies, all virtually perfect. Between Gg and Hh are also two leaves, the first marked ¶, forming a chapter 'of the Duello or Combat.' Quaritch Catalogue of Books. Supplement 1875-77, p. 138.]

1599 SILVER (George).—Paradoxe of Defence, wherein is proved the true ground of fight to be in the short ancient weapons, and that the Short Sword hath the advantage of the long sword or long rapier, and the weaknesse and imperfection of the rapier fight displayed. Together with an admonition to the noble, ancient, victorious, valiant, and most brave nation of Englishmen, to beware of false teachers of defence, and how they forsake their own naturall fights; with a brief commendation of the noble science or exercising of arms. 8vo. London. [Woodcuts in the text.]

1608 GHEYN (J. de).—[English translation of his work from the Dutch.] Folio. Amsterdam. See 'Dutch,' 1607.

1611 Mars His Feild or The Exercise of Armes, wherein in lively figures is shewn the Right use and perfect manner of Handling the Buckler, Sword, and Pike. With the wordes of Command and Breve instructions correspondent to every Posture. 12mo. London.

[16 copperplates with explanatory legends. No text.]

1617 SWETNAM (Joseph).—The Schoole of the Noble and Worthy Science of Defence. Being the first of any Englishmans invention, which professed the sayd Science; So plainly described that any man may quickly come to the true knowledge of their weapons with small paines and little practise. Then reade it advisedly, and use the benefit thereof when occasion shall serve, so shalt thou be a good Common-wealth man, live happy to thy selfe and comfortable to thy friend. Also many other good and profitable Precepts for the managing of Quarrels and ordering thy selfe in many other matters. 4to. London: Printed by Nicholas Okes.

[Dedicated to Charles, Prince of Wales. 7 woodcuts.]

1639 TURNER (Sir James).—Pallas armata: the gentleman's armorie, wherein the right and genuine use of the rapier and the sword is displaid. 12mo. London.

1640 (?) HALES.—The Private School of defence.

[This work is mentioned in Walton's 'The compleat Anglet,' 1st edition, 1653, p. 3.]

1683 TURNER (Sir James).—Pallas armata . . . A 2nd edit.

1687 H[OPE] (W[illiam]).—Scots Fencing Master, or Compleat small-swordman, in which is fully Described the whole Guards, Parades, and Lessons belonging to the Small-Sword, &c. By W. H. 8vo. Edinburgh: John Reid.

[12 copperplates, out of the text.]

1691 H[OPE] (W[illiam]).—The Sword-Man's Vade-Mecum, or a preservative against the surprize of a sudden attaque with Sharps. Being a Reduction of the most essential, necessary, and practical part of Fencing, into a few special Rules. With their Reasons: which all Sword-Men should have in their memories when they are to Engadge; but more especially if it be with Sharps. With some other Remarques and Observations, not unfit to be known. By W. H. 12mo. Edinburgh: John Reid.

1692 HOPE (Sir W., Kt.).—The fencing-master's advice to his scholar: or, a few directions for the more regular assaulting in schools. Published by way of dialogue for the benefit of all who shall be so far advanced in the art, as to be fit for assaulting. Small 8vo. Edinburgh: John Reid.

1692 HOPE (Sir W., Kt.).—The compleat Fencing-Master: in which is fully Described the whole Guards, Parades, and Lessons, belonging to the Small-Sword, as also the best Rules for Playing against either Artists or others,

with Blunts or Sharps. Together with Directions how to behave in a single Combat on Horse-back : illustrated with figures Engraven on Copper-plates, representing the most necessary Postures. 2nd edition. 8vo. London : Printed for Dorman Newman, at the King's Arms in the Poultry.

[12 copperplates, out of the text. This work, with a different title, is in every other respect a reproduction of the 'Scots Fencing Master.']

1694 HOPE (Sir W., Kt.)—Sword-man's Vade Mecum. 2nd edition. 12mo. London : Printed by J. Tailor.

[The title of the second edition only shows a little difference in the spelling.]

1702 and 1705 BLACKWELL (Henry).—The English Fencing Master, or the Compleat Tutor of the Small-Sword. Wherein the truest Method, after a Mathematical Rule, is plainly laid down. Shewing also how necessary it is for all Gentlemen to learn this Noble Art. In a Dialogue between master and scholar. Adorn'd with several curious postures. 4to. London.

[5 woodcuts, in the text. 24 copperplates, out of the text, folded. Dedicated to C. Tryon, Esq., of Bullick, Northants.]

1707 HOPE (Sir William, of Balcomie, Bart.) [Late Deputy-Governour of the Castle of Edinburgh].—A New, Short, and Easy Method of Fencing : or the Art of the Broad and Small Sword, Rectified and Compendiz'd, wherein the Practice of these two weapons is reduced to so few and general Rules, that any Person of indifferent Capacity and ordinary Agility of Body, may, in a very short time, attain to, not only a sufficient knowledge of the Theory of this art, but also to a considerable Adroitness in Practice, either for the Defence of his life, upon a just occasion, or preservation of his Reputation and Honour in any Accidental Scuffle, or Trifling Quarrel. 4to. Edinburgh: James Watson.

[One large folded sheet, containing 16 figures engraved on copper.]

1711 WYLDE (Zach.)—The English Master of Defence or the Gentleman's Al-a-mode Accomplishment. Containing the True Art of Single-Rapier or Small Sword, withal the curious Parres and many more than the vulgar Terms of Art plainly exprest ; with the names of every particular Pass and the true performance thereof ; withal the exquisite Ways of Disarming and Enclosing, and all the Guards at Broad-Sword and Quarter-Staff, perfectly demonstrated ; shewing how the Blows, Strokes, Chops, Thro's, Flirts, Slips, and Darts are perform'd ; with the true Method of Traversing. 8vo. York : Printed by John White, for the Author.

1714 HOPE (Sir William, of Balcomie, Bart.)—New Method of Fencing, or the True and Solid Art of Fighting with the Back-Sword, Sheering-Sword, Small-Sword, and Sword and Pistol ; freed from the Errors of the Schools. 2nd Edition. 4to. Edinburgh : Printed by James Watson.

1724 HOPE (Sir William, Bart.)—A Vindication of the True Art of Self-Defence, with a proposal, to the Honourable Members of Parliament, for erecting a Court of Honour in Great Britain. Recommended to all Gentlemen, but particularly to the Soldiery. To which is added a Short but very useful memorial for Sword Men. 8vo. Edinburgh: William Brown and Company.

[The same plate as that which appears in the work published by Sir W. Hope in 1707, and a frontispiece, representing the badge *Gladiatorum Scotticorum*.]

1725 HOPE (Sir William, Bart.)—Observations on the Gladiators' Stage-Fighting. 8vo. London.

1728 MCBANE (Donald).—The expert sword-Man's companion : or the True Art of self-defence, with an account of the Author's life and his transactions during the wars with France. To which is annexed the art of gunnerie. 12mo. Glasgow. Printed by James Duncan.

[Portrait of McBane, and 22 plates, out of the text.]

1729 HOPE (Sir William, Bart.)—A Vindication of the True Art of Self-Defence, &c. 2nd edition. 8vo. Printed by W. Meadows in London.

[Same plate and frontispiece. Dedicated to the Right Honourable Robert Walpole.]

1729 VALDIN.—The Art of Fencing, as practised by Monsieur Valdin. 8vo. London: Printed by J. Parker.

['Most humbly dedicated to his Grace the duke of Montagu.']

1730 B[LACKWELL] (H[enry]).—The Gentleman's Tutor for the Small Sword; or the Compleat English Fencing Master. Containing the truest and plainest rules for learning that noble Art; shewing how necessary it is for all gentlemen to understand the same, in thirteen various lessons between Master and Scholar. Adorn'd with several curious postures. Small 4to. London.

[6 woodcuts.]

1734 L'ABBAT.—The Art of Fencing, or the Use of the Small Sword. Translated from the French of the late celebrated Monsieur L'Abbat (Labat), Master of that Art at the Academy of Toulouse, by Andrew Mahon, Professor of the small-sword. 12mo. Dublin: Printed by James Hoey.

[12 copperplates, out of the text.]

1735 L'ABBAT.—The Art of Fencing, &c. Translated from the French by Andrew Mahon. 2nd edition. 12mo. London: Richard Wellington.

1738 MILLER (J.) [Captain].—A treatise on fencing in the shape of an album of fifteen copperplates, engraved by Scotin, with one column of text. Folio.

1746 PAGE (T.).—The use of the Broad Sword. In which is shown the true method of fighting with that weapon, as it is now in use among the Highlanders; deduc'd from the use of the scymitar, with every throw, cut, guard, and disarm. 8vo, 48 pp. Norwich: M. Chase.

1747 GODFREY (John) [Captain].—A Treatise upon the useful Science of Defence connecting the Small and Back Sword, and shewing the Affinity between them. Likewise endeavouring to weed the Art of those superfluous, unmeaning Practices which over-run it, and choke the true Principles, by reducing it to a narrow Compass, and supporting it with Mathematical Proofs. Also an Examination into the Performances of the most noted masters of the Back-Sword, who have fought upon the Stage, pointing out their Faults, and allowing their Abilities. 4to. London: Printed for the Author by T. Gardner.

1750 (?) An album of copperplates representing various attitudes in fencing. Oblong 4to. Date about 1750.

1763 ANGELO.—L'Ecole des Armes, avec l'explication générale des principales attitudes et positions concernant l'Escrime. Oblong folio. Londres: R. & J. Dodsley.

[Dedicated to Leurs Altesses Royales les Princes Guillaume-Henry et Henry-Frédéric. Forty-seven copperplates, out of the text.]

1765 ANGELO.—L'Ecole des Armes, &c. Oblong folio. London: S. Hooper.

[A second edition of M. Angelo's work containing same plates, but with two columns of text, in French and English.]

1767 FERGUSON (Hary).—A dictionary explaining the terms, guards, and positions, used in the art of the small sword. 8vo. [No place, no printer's name.] ['Hary' is thus on the title, and at page ii.]

1771-2 LONNERGAN (A.).—The Fencer's Guide, being a Series of every branch required to compose a Complete System of Defence, Whereby the Admirers of Fencing are gradually led from the First Rudiments of that Art, through the most complicated Subtilties yet formed by imagination, or applied



to practice, until the Lesson, herein many ways varied, also lead them insensibly on to the due Methods of Loose Play, which are here laid down, with every Precaution necessary for that Practice. In four parts. Part 1 and 2 contains such a general explanation of the Small Sword as admits of much greater Variety and Novelty than are to be found in any other work of this kind. Part 3 shews, in the Use of the Broad Sword, such an universal knowledge of that Weapon, as may be very applicable to the use of any other that a man can lawfully carry in his hand. Part iv is a compound of the Three former, explaining and teaching the Cut and Thrust, or Spadroon Play, and that in a more subtle and accurate manner than ever appeared in Print. And to these are added Particular Lessons for the Gentlemen of the Horse, Dragoons, and Light Horse, or Hussars, with some necessary Precautions and an Index, explaining every term of that Art throughout the book. The whole being carefully collected from long Experience and Speculation, is calculated as a Vade-mecum for gentlemen of the Army, Navy, Universities, &c. 8vo. London.

1771-2 OLIVIER.—Fencing Familiarized, or a new treatise on the Art of Sword Play. Illustrated by Elegant Engravings, representing all the different Attitudes in which the Principles and Grace of the Art depend; painted from life and executed in a most elegant and masterly manner. 8vo. London.

[Facing the above title is its exact translation into French. The text is in both languages. Frontispiece and eight folded plates, engraved by Ovenden. Olivier was educated at the Royal Academy of Paris, and Professor of Fencing in St. Dunstan's Court, Fleet Street.]

1780-1 MCARTHUR (J.) [of the Royal Navy].—The Army and Navy Gentleman's Companion: or a new and complete treatise on the theory and practice of Fencing, displaying the intricacies of small sword play, and reducing the Art to the most easy and familiar principles by regular progressive Lessons. Illustrated by mathematical figures and adorned with elegant engravings after paintings from life, executed in the most masterly manner, representing every material attitude of the Art. Large 4to. London: James Lavers.

[Frontispiece engraved by J. Newton from a drawing by Jas. Sowerby, and 8 plates drawn by the Author and engraved by J. Newton.]

1780 OLIVIER.—Fencing Familiarized, &c. 2nd edition. 8vo. London: J. Bell.

[Dedicated to the Earl of Harrington. Same frontispiece as in first edition, but the plates are different, being drawn by J. Roberts, and engraved by D. Jenkins, Goldar, W. Blake, and C. Grignon.]

1784 MCARTHUR (J.)—The Army and Navy Gentleman's Companion, &c. 2nd edition. Plates. 4to. London: J. Murray.

[Dedicated to John, Duke of Argyll.]

1787 ANGELO (Domenico).—The School of Fencing, with a general explanation of the principal attitudes and positions peculiar to the Art. Translated by Rowlandson. Oblong 4to. London.

[This work was translated into French and reproduced, together with the plates, under the head 'Escrime,' by Diderot and D'Alembert in their 'Encyclopédie.']

1787 UNDERWOOD (James) [of the Custom House].—The Art of Fencing, or the use of the small sword. Corrected, revised, and enlarged. 8vo. Dublin: Printed by T. Byrne.

[Dedicated to His Grace, Charles, Duke of Rutland.]

1790 Anti-Pugilism, or the science of defence exemplified in short and easy lessons, for the practice of the Broad Sword and Single Stick. Whereby gentlemen may become proficient in the use of these weapons, without the help of a Master, and be enabled to chastise the insolence and temerity, so frequently met with, from those fashionable gentlemen, the Johnsonians, Big Bennians, and Mendozians of the present Day; a work perhaps, better calcu-

lated to extirpate this reigning and brutal folly than a whole volume of sermons. By a Highland officer. Illustrated with copperplates. 8vo. London: Printed for J. Aitkin. [4 copperplates, drawn by Cruickshank.]

1796 Rules and Regulations for the Sword Exercise of Cavalry. Royal 8vo. London. [29 folding plates.]

1797 LEACH (Richard) [Sergeant in the Norfolk Rangers].—The words of command and a brief explanation, embellished with engravings, representing the various cuts and attitudes of the new sword exercise. 8vo. Newcastle.

1798 ROWORTH (C.) [of the Royal Westminster Volunteers].—The Art of defence on foot with the broad sword and sabre, uniting Scotch and Austrian methods, into one regular system. To which are added remarks on the spadron. 2nd edition. 8vo. London: Egerton. [Plates.]

1798 PEPPER (W.) [of the Notts Yeomanry Cavalry].—Treatise on the new broad sword exercise, with 14 divisions of movements as performed at Newmarket. 12mo. [5 plates.]

1798-9 ROWLANDSON (T.)—Hungarian and Highland broad sword. Twenty-four plates, designed and etched by T. Rowlandson, under the direction of Messrs. H. Angelo and Son, Fencing Masters to the Light Horse Volunteers of London and Westminster. Dedicated to Colonel Herries. Oblong folio. London: Printed by C. Roworth.

1799 ANGELO (Domenico).—The school of fencing, &c. Translated by Rowlandson. 2nd edition. 8vo. London.

1799 Sword Exercise for Cavalry. 8vo. London. [6 engravings.]

1800 SINCLAIR (Capt. of the 42nd Regt.).—Cudgel-playing modernised, and improved; or the science of defence exemplified in a few short and easy lessons for the practice of the broad sword or single stick on foot. 8vo. London: J. Bailey. [Coloured frontispiece and folding plate.]

1802 HEWES (Robert) [of Boston, U.S.].—Rules and regulations for the sword exercise of the Cavalry. To which is added the review exercise. The 2nd American from the London Edition. Revised and corrected by Robert Hewes, teacher of the sword exercise for cavalry. 8vo. Philadelphia: M. Carey. [28 plates.]

1804 The art of defence on foot with the broad-sword and sabre. Adapted also for the Spadron, or cut-and-thrust sword. Improved and augmented with the ten lessons of Mr. John Taylor late Broadsword Master to the Light Horse Volunteers of London and Westminster. Illustrated with plates by R. K. Porter, Esqr. 8vo. London.

[This is a reproduction of Roworth's book (see 1798) with a number of alterations and additions, and fresh drawings.]

1805 GORDON (Anthony).—A treatise on the science of defence for the sword, bayonet, and pike in close action. 4to. London. [19 plates.]

1805 MATHEWSON (T.) [Lieutenant and Riding Master in the late Roxbrough Fencible Cavalry].—Fencing familiarised, or a new treatise on the art of the Scotch broad sword, shewing the superiority of that weapon when opposed to an enemy armed with a spear, pike, or gun and bayonet. 8vo. Salford: Printed by W. Cowdray, junr. [34 illustrations.]

1809 ROLAND (J.).—The amateur of fencing. 8vo. London: T. Egerton.

1812 CRAIG (Robert H.).—Rules and regulations for the sword exercise of the cavalry. 8vo. Baltimore. [26 plates.]

1817 ANGELO.—A treatise on the utility and advantages of fencing, giving the opinions of the most eminent Authors and Medical Practitioners on the important advantages derived from a knowledge of the Art as a means of self defence, and a promoter of health, illustrated by forty-seven engravings. To which is added a dissertation on the use of the broad sword (with six descrip-

time plates). Memoirs of the late Mr. Angelo and a biographical sketch of Chevalier St. George, with his portrait. Folio. London: Published by Mr. Angelo, Bolton Row, and at his fencing academy, Old Bond Street.

[Containing the same plates as the 'Ecole des Armes' of the author's father, a portrait of St. George, engraved by W. Ward from a picture of Bronn, and six plates engraved and designed by Rowlandson, under the care of Angelo himself, in 1798-9.]

1819 MARTELLI (C.).—An improved system of fencing, wherein the use of the small sword is rendered perfectly plain and familiar: being a clear description and explanation of the various thrusts used, with the safest and best methods of parrying, as practised in the present age. To which is added a treatise on the art of attack and defence. 8vo. London: J. Bailey.

[One folding plate with 12 figures.]

1822 A Self-Instructor of the new system of Cavalry and Infantry Sword Exercise: comprehending directions for preparatory motions, assaults, guards, attack and defence, and divisions, as performed on foot, also as performed when mounted, with instructions for the old sword exercise and its attack and defence: together with directions and some useful remarks on the Lance Exercise. 8vo. Manchester: Bancks & Co.

[One large folding plate, coloured, showing target and numerous figures.]

1822 ROLANDO (Le sieur Guzman).—The modern Art of Fencing, carefully revised and augmented with a technical glossary by J. T. Forsyth. 18mo. London: S. Leigh. [22 coloured plates.]

1823 D'EON (Frederick).—System of fencing as arranged and systematically taught by Frederick D'Eon, fencing-master. In thirty-one sections, for the first quarter's tuition. 12mo. Boston.

1823 ROLAND (George).—A treatise on the theory and practice of the art of fencing. 8vo. Edinburgh. [12 plates.]

1824 ROLAND (George).—A treatise on the theory and practice of the art of fencing. Royal 8vo. London. [12 plates.]

1827 ROLAND (George) [Fencing-master of the Royal Academy, the Scottish Naval and Military Academy, &c., &c.].—An introductory course of fencing by George Roland. 8vo. Edinburgh.

[5 lithographed plates.]

1830 ST. ANGELO (a pupil of — *sic*).—The Art of fencing, wherein the rules and instructions with all the new thrusts and guards which have lately been introduced into the Fencing Schools are in this work, that every one should be competent to meet his antagonist. For of late years our neighbours on the continent have been our superiors in that of all others, the most useful, necessary, and gentlemanly Science. Sm. 8vo. London: T. Hughes.

[One folding plate.]

1831 Art of Fencing. Corrected and revised by the author of the 'Broadsword exercise.' 8vo. London: T. Hughes.

1831 Easy and Familiar Rules for attaining the art of attack and defence on foot with the broadsword, to which are added instructions for using of the single stick. 8vo. London: T. Hughes.

[One folding plate with 12 figures, being the same as those given in the pamphlet by 'a pupil of St. Angelo.']

1835 ANGELO (Henry) [Superintendent of Sword Exercise to the Army].—Instructions for the sword exercise, selected from His Majesty's rules and regulations, and expressly adapted for the yeomanry. 8vo. London: Clowes & Sons.

1837 ROLAND (George).—An introductory course of Fencing. With 5 plates. 8vo. London: Simpkin, Marshall.

1840 WALKER (D.).—Defensive Exercises, containing Fencing, the Broad-sword, &c. 12mo. London: H. Bohn. [Figures in the text.]

1842 The Infantry Sword Exercise. Revised edition. 8vo. London: W. Clowes & Sons. (23rd April.)

1842 WALKER (D.).—Defensive exercise, containing wrestling, boxing, fencing, the broadsword, &c. New edition. 12mo. London: H. G. Bohn. [With 100 woodcut illustrations.]

1845 WRIGHT (T.) and HALLIWELL (J. O.).—*Reliquiæ antiquæ*. 8vo. London.

[Vol. I., pp. 308, contains a poem 'On fencing with the two-handed sword,' from MSS. Harleian 3542, of the 15th century, in the British Museum.]

1846 ROLAND (Geo.)—Introductory Course of Fencing. 8vo. London: Simpkin.

1846 WILKINSON (Henry) [M.R.A.S., Gunmaker].—Observations on swords, addressed to civilians. 3rd edition. 12mo. London.

1850 (?) GRIBBLE.—Treatise on Fencing, Horsemanship, &c. 8vo. London: Whittaker.

1850 WAYN (Henry C.) [Brevet Major, U. S. Army].—The Sword Exercise arranged for military instruction. Published by authority of the War Department. 8vo. Washington: Printed by Gideon & Co. [23 plates.]

[In two parts with separate title-pages. 1. Fencing with the small sword, arranged for instruction in squads or classes. Washington, 1849, pp. 62, 11 plates. 2. Exercises for the broadsword, sabre, cut and thrust, and stick. Washington, 1849, pp. 43, 12 plates.]

1852 LOCKWOOD (Henry H.) and SEAGER (E.).—Exercises in small arms and field artillery; arranged for the naval service under an order of the Bureau of Ordnance and Hydrography of the Navy department. [104 plates.] Large 8vo. Philadelphia: Printed by P. K. and P. G. Collins.

[Part iv., pp. 151-168, small and broad sword exercises.]

1853 BURTON (R. F.).—A system of Bayonet Exercise. 8vo. London.

1854 ROLAND (Geo.)—Introduction to Fencing and Gymnastics. Royal 8vo. London: Simpkin.

1858 Instructions for the Sword, Carbine, Pistol and Lance exercise, &c., &c. 8vo. London: J. Parker & Sons.

1859 BERRIMAN (W. M.).—Militiaman's Manual and sword play. 12mo. New York.

1859 MEICKLE (R.).—The Fencer's manual, a practical treatise on the small sword, &c. 8vo. Melbourne. [With illustrations.]

1860 CHAPMAN (George).—Method of attack and defence in the Art of Fencing. Folio. London: Clowes & Sons.

1861 BERRIMAN (M. W.).—Militiaman's Manual and sword-play without a master. 2nd edition. 12mo. New York: D. van Nostrand. [12 plates.]

1861 CHAPMAN (George).—Foil practice; with a review of the art of fencing, according to the theories of La Boëssière, Hamon, Gomard, and Grisier. 8vo. London: Clowes & Sons. [4 lith. plates.]

1861 STEPHENS (Thomas).—A new system of broad and small sword exercise, comprising the broad sword exercise for cavalry and artillery, and the small sword cut and thrust practice for infantry and navy. 2nd edition. 8vo. Milwaukee: Jermain & Brightman. [62 illustrations.]

1852 GRIFFITHS (T.).—Modern Fencer, with the most recent means of attack and defence. 12mo. London: Warne.

- 1862 The Infantry Swrd Exercise. Revised edition. 12mo. London.
- 1862 HUTTON (A.) [Lieut. her Majesty's Cameron Highlanders].—Swordsmanship. Written for the members of the Cameron Fencing Club. 8vo. Simla : printed at the Simla Advertiser Press.
- 1862 MCCLELLAN (George B.)—Manual of bayonet exercise : prepared for the use of the army of the United States. 8vo. Philadelphia.
- 1863 BERRIMAN (W. M.)—Militiaman's Manual and sword play. 3rd edition. 12mo. New York.
- 1863 Gymnastic Exercises, system of fencing, and exercises for the regulation clubs. Demy 12mo. London : Horse Guards.
- 1864 BERRIMAN (W. M.)—Militiaman's Manual and sword play. 4th edition. 12mo. New York : Van Nostrand.
- 1864 CHAPMAN (George).—Notes and observations on the art of fencing. A sequel to 'Foil Practice.' Part 1, No. 1. 8vo. London : Clowes & Sons.
- 1867 HUTTON (Alfred) [Lieut. King's Dragoon Guards].—Swordsmanship and Bayonet-fencing. 8vo. London : W. Clowes & Sons.
- 1868 GRIFFITHS (T.)—The Modern Fencer ; with the most recent means of attack and defence. 12mo. London : Warne.
- 1871 Instructions for the Sword, Carbine, Pistol, and Lance Exercise. For the use of cavalry. 16mo. London : War Office.
- 1873 CORBESIER (A. F.)—Theory of fencing ; with the small sword exercise. 8vo. Washington.
- 1875 BURTON (R. F.)—A new system of Sword Exercise for Infantry. Post 8vo. London : Clowes.
- 1880 WAITE (J. M.) [Professor of Fencing, late 2nd Life Guards].—Lessons in Sabre, Singlestick, Sabre and Bayonet and Sword Feats ; or how to use a cut and thrust sword. 8vo. London : Weldon & Co.  
[With 34 illustrations.]
- 1882 CASTELLOTE (R.)—Handbook of Fencing. 18mo. London : Ward & Lock.
- 1882 HUTTON (Alfred) [late Captain, King's Dragoon Guards].—The Cavalry Swordsman. Bayonet fencing and sword practice. 8vo. London : W. Clowes & Sons.
- 1883 MCCARTHY (T. A.)—Quarter-Staff. A practical manual. 2mo. London : Sonnenschein & Co. [With 23 figures.]
- 1884 CASTLE (Egerton) [M.A., F.S.A.].—Schools and Masters of Fence from the middle ages to the 18th century. Illustrated with reproductions of old engravings and carbon plates of ancient swords. 4to. London : Bell & Son.  
[141 woodcuts in the text. Engraved frontispiece and 6 carbon plates.]
- 1884 ELLIOTT (Major W. J.) [late of H.M. War Department].—The Art of Attack and Defence in use at the present time. Fencing : Sword against Sword or Bayonet, Singlestick, Bayonet against Sword or Bayonet ; Boxing. 8vo. London : Dean & Son. [With figures.]
- 1885 Infantry Sword and Carbine, Sword-Bayonet Exercise. 32mo. Chatham : Gale & Polden.
- 1885 A New Book of Sports. Reprinted from the 'Saturday Review.' 8vo. London : R. Bentley & Son.  
[Backsword and Schlager, pp. 137. Rapier and Dagger, pp. 146.]
- 1886 Shakespearian Swordsmanship.  
[An article in the 'Illustrated Sporting and Dramatic News,' No. 646, April 24, 1886, pp. 1666-1668.]

- 1886 **Boxers and Fencers.**  
[Article in 'New York Herald,' December 3.]
- 1887 **ECKFORD (Henry).**—Fencing and the New York Fencers.  
[The 'Century Illustrated Monthly Magazine,' vol. xxxiii. No. 3  
[January], pp. 414-421.]
- 1888 **BARROLL (Dr.)**—Some observations on Fencing. 'Illustrated Naval and Military Magazine,' Nov. and Dec. 4to. London.  
[With photolithographs.]
- 1888 **DODGE (Theodore C.)** [Colonel U.S.A.]—Fencing. (Two numbers in 'Harper's Young People,' April 14 and April 21.)  
[Numerous cuts in the text.]
- 1888 **HUTTON (Alfred)** [late Capt. King's Dragoon Guards]. — Cold Steel : a practical Treatise on the sabre, based on the old English backword play of the eighteenth century, combined with the method of the modern Italian school. Also on various other weapons of the present day, including the short sword-bayonet and the constable's truncheon. Illustrated with numerous figures, and also with reproductions of engravings from masters of bygone years. 8vo. London : W. Clowes & Sons.  
[Portrait of the author and numerous engravings.]
- 1889 **BARROLL (Dr.)**—The Sabre. 'Illustrated Naval and Military Magazine,' Feb. April, May. London. [With photolithographs.]
- BENARD.**—Eleven plates on Fencing, containing 48 Positions. 4to. [*n.d.*]
- WAITE (J. M.)**—Sword and Bayonet Exercise. [*n.d.*]

## MANUSCRIPTS.

- 'On fencing with two-handed Sword.'  
[A poem from MS. Harleian 3542, of the 15th century, British Museum.]
- The names of *yo<sup>r</sup>* Pushes as they are to be learned gradually. [MS. British Museum, Additional, No. 5540. Folios 122-123.]  
[Date, middle of the 17th century.]

## FRENCH.

- 1533 (?) **La noble science des joueurs d'espée.** 4to. Paris.
- 1535 **La noble science des joueurs d'espée.** [Ici commence un tres beau livret, contenant la chevaleureuse science des joueurs d'espée, pour apprendre à jouer de l'espée à deux mains et aultres semblables espées, avec aussi les braquemars et aultres courts cousteaux lesquels lon use à une main. . . .]  
At the end : Imprimé en la ville Danvers par moy, Guillaume Wosterman, demourant à la licorne d'or. 4to. Antwerp. 1535 (1538?).  
[Black letter. 14 whole page and 12 half page woodcuts.]
- 1573 **SAINCT-DIDIER (Henry de)** [Gentilhomme Provençal].—Traicté contenant les secrets du premier livre sur l'espée seule, mère de toutes armes, qui sont espée, dague, cappe, targue, bouclier, rondelle, l'espée à deux mains et les deux espées, avec ses pourtraictures, ayant les armes au poing pour se deffendre et offencer à un mesme temps des coups qu'on peut tirer, tant en assaillant qu'en deffendant, fort utile et profitable pour adextre la noblesse et suposts de Mars : redigé par art, ordre et pratique. Dedié à la Maïesté du Roy tres chrestien Charles neufiesme. A Paris, imprimé par Jean Mettayer et Matthurin Challenge. Avec privilège du Roy. 4to. Paris.  
[Portrait of the author, of the King, and 64 woodcuts in the text.]
- 1588 **POLYCARPE (de St.)**—Sonnets contre les escrimeurs et duellistes. Petit in-4to. Paris : Jamet Mattayer.

- 1596 ARBEAU (Thoinot).—Orchésographie, méthode et théorie en forme de discours et tablature pour apprendre à dancier, battre le tambour, jouer du fifre et arigot ; tirer des armes et escrimer, avec autres honnestes exercices fort convenables à la jeunesse. . . . Jean Tabourot. Lengres par Jehan dez Preyz. 4to. Lengres. [Woodcuts.]
- 1609 CAVALCABO (H.) et PATENOSTRIER.—Traité, ou instruction pour tirer des armes, de l'excellent scribeur Hyeronime Cavalcabo, Bolognois, avec un discours pour tirer de l'espée seule fait par le deffunt Patenostrier, de Rome. Traduit d'Italien en françois par le seigneur de Villamont, chevalier de l'ordre de Hierusalem et gentilhomme de la chambre du Roy. Chez Claude le Villain. 12mo. Rouen.
- 1610 DESBORDES.—Discours de la théorie, de la pratique et l'excellence des armes. 4to. Nancy chez Andre.
- 1610 SAUARON (Jean) [Maistre, sieur de Villars, Conseiller du Roy, President & Lieutenant General en la Seneschaussee d'Auvergne, & siege Presidial à Clairmont].—Traicte De l'Espee Françoise. Au Roy Tres-Crestien. Paris : Adrian Perier.
- 1615 WALLHAUSEN (Jean-Jacques de).—L'art militaire pour l'infanterie, auquel est montré le maniement du mousquet et de la pique, &c., décrit en langage allemand et traduit en françois. Small 8vo. Franckfort. [Numerous copperplates.]
- 1618 BREEN (A. van).—Le maniement d'armes de Nassau avecq Rondelles, Piques, Espées et Targes ; representez par Figures. Folio. La Haye.
- 1619 GIGANTI (Nicolat) [Venetien].—Escrime nouvelle ou théâtre auquel sont representées diverses manières de parer et de frapper, d'espée seul et d'espée et poignard ensemble, démontrées par figures entaillées en cuivre, publié en faveur de ceux qui se délectent en ce tres noble exercice des armes, et traduit en langue françoise par Jacques de Zeter. Apud Ja. de Zeter. Oblong 4to. Francofurti.
- [Portrait of the author and 42 copperplates out of the text.]
- 1628 THIBAUT (Girard) [d'Anvers].—Académie de l'espée, où se demonstrent par reigles mathématiques, sur le fondement d'un cercle mystérieux, la théorie et pratique des vrais et iusqu'à present incognus secrets du maniement des armes, à pied et à cheval. Folio. Leyde.
- [Frontispiece, portrait of Thibault, 9 plates containing the coats-of-arms of the nine kings and princes who subscribed to this work. 46 copperplates folio size.]
- 1653 BESNARD (Charles) [Breton].—Le maistre d'armes libéral, traittant de la théorie de l'art et exercice de l'espée seule, ou fleuret, et de tout ce qui s'y peut faire et pratiquer de plus subtil, avec les principales figures et postures en taille douce ; contenant en outre plusieurs moralitez sur ce sujet. Dedié à Nosseigneurs des Estats de la province et duché de Bretagne. A Rennes, chez Julien Herbert. 4to. Rennes. [4 copperplates, out of the text.]
- 1668 THIBAUT (Girard).—Académie de l'espée. . . . 2nd edition. Folio. Bruxelles.
- 1670 DE LA TOUCHE [Maistre en fait d'armes à Paris, des pages de la reine, et de ceux du duc d'Orléans].—Les vrayes principes de l'espée seule, dediez au Roy. Obl. 4to. Paris : François Muguet.
- [Portrait of la Touche, 35 copperplates, out of the text.]
- 1672 NORD WILLARDS (Comte de).—Essai sur l'art des armes, opusculé dédié au maréchal de Turenne. 8vo. Paris, chez Seneuse.
- 1676 LE PERCHE (Jean-Baptiste) [du Coudray].—L'exercice des armes ou le maniement du fleuret. Pour ayder la mémoire de ceux qui sont amateurs de cet art. Chez N. Bonnard. Oblong 4to. Paris. [35 copperplates.]
- 1686 LIANCOUR (Wernesson de).—Le maistre d'armes ou l'exercice de l'espée seule dans sa perfection. Dedié à Monseigneur le duc de Bourgogne.

Les attitudes de ce livre ont été posées par le sieur de Liancour et gravées par A. Perelle. A Paris, chez l'auteur. Oblong 4to. Paris.

[Portrait of the author and 14 copperplates, out of the text.]

1690 LABAT.—L'art de l'épée. 12mo. Toulouse.

[With copperplates.]

1692 LIANCOUR (Wernesson de).—Le maistre d'armes. . . . 2nd edition. Oblong 4to. Amsterdam.

1696 LABAT [Maître en fait d'armes de la ville et académie de Toulouse]. L'art en fait d'armes, ou de l'épée seule, avec les attitudes ; dédié à Monseigneur le comte d'Armaignac, Grand ecuyer de France, &c. 8vo. Toulouse : J. Boude. [12 copperplates, out of the text.]

1701 LABAT [Maître d'armes à Toulouse].—Questions sur l'art en fait d'armes, ou de l'épée, dédié à Monseigneur le duc de Bourgogne. 4to. Toulouse : G. Robert.

1721 DE BRYE (J.) [Maistre en fait d'armes].—L'art de tirer des armes, réduit en abrégé methodique. Dédié à Monseigneur le marechal duc de Ville-roy. 8vo. Paris : C. L. Thibout.

[Frontispiece and medallion portrait of the Dauphin.]

1721 BEAUPRÉ (Jean Jamin de) [Maître en fait d'armes de Son Altesse S. Electorale de Bavière, à la celebre Université d'Ingolstadt].—Méthode très facile pour former la noblesse dans l'art de l'épée, faite pour l'utilité de tous les amateurs de ce bel art. On trouvera en ce livre, rangés en ordre, tous les mouvements généralement bien expliqués qui sont necessaires à bien apprendre et à enseigner à faire des armes, en allemand et en français, avec 25 planches qui représentent toutes les principales actions, à la dernière perfection. Ce jeu est choisi de l'Italien, de l'Allemand, de l'Espagnol et du Français, et composé de manière, par sa grande pratique, qu'on peut l'appeller le centre des armes. Dédié à Son Altesse Electorale de Bavière. 4to. Ingolstadt.

[25 copperplates, out of the text.]

1731 DE BRYE (J.).—L'art de tirer des armes. . . . 2nd edition. 8vo. Paris.

1732 BASNIERRES (Chevalier de).—De la beauté de l'escrime de l'épée, dédié au maréchal de Villars. 8vo. Paris, chez Thiboust.

1736-7 GIRARD (P. J. F.) [Ancien officier de Marine].—Nouveau traité de la perfection sur le fait des armes, dédié au Roi. Enseignant la manière de combattre, de l'épée de pointe seule, toutes les gardes étrangères, l'espadon, les piques, hallebardes, &c., tels qu'ils se pratiquent aujourd'hui dans l'art militaire de France. Orné de figures en taille douce. Obl. 4to. Paris.

[Frontispiece and 116 copperplates, out of the text, engraved by Jacques de Favanne.]

1737 MARTIN [Maistre en fait d'armes de l'académie de Strasbourg].—Le Maistre d'armes, ou l'abrégé de l'exercice de l'épée. Orné de figures en taille douce. 12mo. Strasbourg. [16 copperplates, out of text.]

1740 GIRARD (P. J. F.).—Nouveau Traité de la Perfection sur le fait des Armes, &c. 4to. La Haye.

1742 CHARPENTIER [de l'académie de Lyon].—Les vrais principes de l'épée, dediez à Monseigneur le duc de Villeroy. 8vo. Amsterdam.

1749 BAS (François).—Nouvelles et utiles observations pour bien tirer des armes. 8vo. Basle.

[Dedicated to the Colonels of the Basle troops and MM. J. Bourcard and Abel de Wettstein.]

1750 LE PERCHE (Jean-Baptiste) [du Coudray].—L'exercice des armes, 2nd edition. Oblong 4to. Paris. [With the addition of 5 plates.]



1752 DE CHEVIGNY.—Science des personnes de cour et d'épée. 2nd edition. Tome vii. chapter x. 12mo. Amsterdam.

[A chapter dedicated to the art of fencing. 8 folded copperplates.]

1754 GORDINE (Gérard) [Capitaine, et maître en fait d'armes].—Principes et quintessence des armes. Dédié à S. A. Jean-Theodore, duc des Deux-Bavières, cardinal de la sainte église romaine, évêque et prince de Liège, &c. 4to. Liège : S. Bourguignon. [20 copperplates, out of text, by Jacob.]

1763 ANGELO.—L'Ecole des Armes, avec l'explication générale des principales attitudes et positions concernant l'Escrime. Oblong folio. Londres : R. & J. Dodsley.

[Dediée à Leurs Altesses Royales les Princes Guillaume-Henry et Henry-Frédéric. Forty-seven copperplates, out of the text.]

1763 Mémoire pour le sieur Menessiez, Maître en fait d'armes et maître des pages de M. le comte de Clermont. Contre la Communauté des Maîtres en fait d'armes.

At the end : De l'imprimerie de C. F. Simon, imprimeurs de la Reine, et de l'Archevêché, Rue des Mathurins. 4to. Paris.

1765 ANGELO.—L'Ecole des Armes, &c. 2nd edition. Oblong folio. Londres.

[This edition contains the same plates as the first (vide 1763), but has two columns of text in French and English. It was printed by S. Hooper in London.]

1765 O'SULLIVAN (Daniel) [Maître en fait d'armes des académies du Roi]. L'escrime pratique ou principes de la science des armes. 8vo. Paris : Sebastian Jorry.

1766-7 DANET [Syndic-garde de la Compagnie des maîtres d'armes de Paris].—L'art des armes, ou la manière la plus certaine de se servir utilement de l'épée, soit pour attaquer, soit pour se défendre, simplifiée et démontrée dans toute son étendue et sa perfection, suivant les meilleurs principes de théorie et de pratique adoptés actuellement en France. Ouvrage nécessaire à la jeune noblesse, aux militaires et à ceux qui se destinent au service du Roy, aux personnes même qui, par la distinction de leur état ou par leurs charges, sont obligées de porter l'épée ; et à ceux qui veulent faire profession des armes. Dédié à Son Altesse Monseigneur le prince de Conty. Tome premier. 8vo. 1766. Tome second, contenant la réfutation des critiques et la suite du même traité. 8vo. Paris. 1767.

[Frontispiece and 43 copperplates, out of the text.]

1766 \* \* \* [La Boessière].—Observations sur le traité de l'art des armes, pour servir de défense à la vérité des principes enseignés par les Maîtres d'armes de Paris par M. \* \* \* maître d'armes des académies du Roi, au nom de sa compagnie. 8vo. Paris.

1767 ANGELO.—L'Ecole des Armes, &c. 3rd edition. Oblong folio. Londres.

1770 BATTIER.—La théorie pratique de l'escrime, pour la pointe seule, avec des remarques pour l'assaut. 12mo. Paris.

1771-2 OLIVIER [Professor of Fencing in St. Dunstan's Court, Fleet Street, London. Of the Royal Academy of Paris].—L'art des armes simplifié. Nouveau traité sur la manière de se servir de l'épée. 8vo. Londres : Jean Bell. [Frontispiece and 8 plates, out of text.]

1772 BATTIER [or Battier].—La théorie pratique de l'escrime pour la pointe seule, avec des remarques instructives pour l'assaut et les moyens d'y parvenir par gradation. Dédié à S. A. S. le duc de Bourbon. 8vo. Paris. [One engraving.]

1775 NAVARRE (C.) [Maître d'armes de la première compagnie de la maison du Roi].—L'art de vaincre par l'épée, dédié à messieurs les Gardes-du-

Corps du Roi de la compagnie de Noailles. Avec approbation de la compagnie. Paris.

1775 FRÉVILLE (Chevalier de).—Maximes et instructions sur l'art de tirer des armes. 8vo. Petersbourg.

1776 FRÉVILLE (Chevalier de).—Maximes et instructions sur l'art de tirer des armes. . . . 2nd edition. 8vo. Leipsig.

1778 DEMEUSE (Nicolas) [Garde-du-Corps de S.A.S. le Prince Evêque à Liège et Maître en fait d'armes].—Nouveau traité de l'art des armes, dans lequel on établit les principes certains de cet art, et où l'on enseigne les moyens les plus simples de les mettre en pratique. Ouvrage nécessaire aux personnes qui se destinent aux armes et utile à celles qui veulent se rappeler les principes qu'on leur a enseignés. 12mo. Liège : Desoer.

[4 copperplates, out of text.]

1782 BRÉMOND (Alexandre, Picard).—Traité en raccourci sur l'art des armes. 8vo. Turin.

1786 DEMEUSE (Nicolas).—Nouveau traité de l'art des armes. . . . 2nd edition. 12mo. Liège : Desoer. [Contains 14 plates.]

1787 DANET [Ecuyer, Syndic-Garde des ordres de la Compagnie des Maîtres en fait d'armes des Académies du Roi en la ville et l'auxbourgs de Paris, aujourd'hui directeur de l'Ecole Royale d'Armes].—L'art des armes, où l'on donne l'application de la théorie à la pratique de cet art avec les principes méthodiques adoptés dans nos écoles royales d'armes. 2nd edition. 2 vols. 8vo. Paris.

[45 copperplates, out of text.]

1787 (?) ANGELO (D.).—Escrime [Diderot et D'Alembert's Encyclopédie]. [This is a reproduction and translation of Angelo's work published in London in 1787.]

1795 Planches de L'Encyclopédie Méthodique. Nouvelle édit'on enrichie de remarques. Dedié à la serenissime République de Venise. Art Militaire, Equitation, Escrime, &c. Folio. Padova.

1798 [An vi] DANET.—L'art des armes . . . 3rd edition. Bérin, rue St. Jacques. 2 vols. 8vo. Paris.

1799 FRÉVILLE (Chevalier de).—Maximes et instructions sur l'art de tirer des armes. 3rd edition. 8vo. Leipsig.

1800 DEMEUSE (Nicolas).—Nouveau traité de l'art des armes . . . 3rd edition. Imprimerie de Blocquel. To the original text is added a Dictionnaire de l'art des armes. 12mo. Lille and Paris.

[14 copperplates, different from the previous editions.]

1801 BERTRAND [Maître d'armes].—L'escrime appliquée à l'art militaire. 8vo. Paris.

1804 SAINT-MARTIN (J. de) [Maître d'armes imperial de l'Académie Theresienne].—L'art de faire des armes réduit à ses vrais principes. Contenant tous les principes nécessaires à cet art, qui y sont expliqués d'une manière claire et intelligible. Cet ouvrage est composé pour la jeune noblesse et pour les personnes qui se destinent au métier de la guerre, ainsi que pour tous ceux qui portent l'épée. On y a joint un traité de l'espadon, où l'on trouve les vrais principes de cet art, qui y sont expliqués d'une façon aisée, et qui est rempli de découvertes vraiment nouvelles. Dédié à S.A.R. Monseigneur l'archiduc Charles. 4to. Vienna. [72 figures.]

1815 MOREAU.—Essai sur l'art de l'escrime. 8vo. Nantes. 1815.

1816 MULLER (A.).—Théorie sur l'escrime à cheval, pour se défendre avec avantage contre toute espèce d'armes blanches. 4to. Paris.

[51 plates.]

1817 CHATELAIN.—Traité d'escrime à pied et à cheval, contenant la démonstration des positions, bottes, parades, feintes, ruses, et générale-

ment tous les coups d'armes connus dans les Académies. 8vo. Paris : Maginel. [9 lithographed plates.]

1818 LA BOËSSIÈRE (M.).—Traité de l'art des armes à l'usage des professeurs et des amateurs. 4to. Paris.

1818 CHATELAIN.—Traité d'escrime, à pied et à cheval, contenant la démonstration des positions, bottes, parades, feintes, ruses, &c. 2<sup>e</sup> édition. 8vo. Avec planches. Paris.

1820 LAFAUGÈRE (Justin).—Traité de l'art de faire des armes. 8vo. Lyon. [2 folding plates.]

1821 L[HOMANDIE] (P. F. M.).—La Xiphonomie, ou l'art de l'escrime, poème didactique en quatre chants ; par P.-F.-M. L., Amateur, élève de feu Texier de la Boëssière. 8vo. Angoulême : Imprimerie Broquisse.

1825 LAFAUGÈRE (Justin).—Traité de l'art de faire des armes. 8vo. Paris : Bouchard.

1826 Théories étrangères sur le maniement du sabre.

1827 HAMON (P. G.).—Manuel de gymnastique suivi d'un Traité sur l'art des armes. 8vo. Londres. [Lithographed plates.]

1828 FOUGÈRE.—L'art de ne jamais être tué ni blessé en Duel, sans avoir pris aucune leçon d'armes, et lors même qu'on aurait affaire au premier Tireur de l'univers. 12mo. Paris. [A copperplate.]

1828 MULLER (Al.).—Théorie sur l'escrime à cheval, pour se défendre avec avantage contre toute espèce d'armes blanches. 2<sup>e</sup> édition. Paris : Cordier. [With an atlas of 54 plates.]

1830 (?) DONON [Ex-Adjudant-Major des ci-devant lanciers polonais].—L'escrime moderne ou nouveau traité simplifié de l'art des armes. 8vo.

[13 plates in outline.]

1830 GHERSI.—Traité sur l'Art de faire des Armes. 8vo. Paris.

1832 PINETTE (Joseph). École du tirailleur, ou maniement de la baïonnette appliqué aux exercices et manœuvres de l'infanterie. 18mo. Paris : Dumaine. [32 figures.]

1836 DE BAST (B.).—Manuel d'escrime. 8vo. Bruxelles : H. Dumont. [7 folding plates in outline, and a lithographed portrait of the author.]

1836 MULLER (Al.).—Maniement de la baïonnette appliqué à l'attaque et à la défense de l'infanterie. 4to. Paris. [20 plates.]

1838 LAFAUGÈRE (L. J.).—Nouveau manuel d'escrime. Nouvelle édition. 12mo. Paris. [Manuels-Roret.]

1840 (?) Dictionnaire des Arts Académiques : Équitation, escrime, danse, natation : faisant partie de l'Encyclopédie. 4to. Paris. [16 plates.]

1840 L[HOMANDIE] (P. F. M.).—La Xiphonomie, ou l'art de l'escrime, poème didactique en quatre chants. 8vo. Angoulême : Lefraise.

[1840] SELMNITZ [Capitaine de l'armée saxonne].—De l'escrime à la baïonnette, ou instruction pour l'emploi du fusil d'infanterie comme arme d'attaque et de défense. Traduit de l'allemand par J.-B.-N. Merjay. 12mo. Paris et Bruxelles. n.d. [4 plates comprising 12 figures.]

1841 LAFAUGÈRE (J.).—L'Esprit de l'escrime ; poème didactique. 8vo. Paris : Garnier. [Portrait of the author.]

1842 Escrime à la baïonnette (Extrait de l'instruction provis. sur l'exercice et les manœuvres des bataillons de chasseurs à pied). 32mo. Strasbourg : Levrand.

1842 ROGER (M.).—Principes d'escrime. 12mo. Paris.

1843 DONON.—Manuel des armes ou guide des professeurs. Nouveau traité simplifié. 12mo. Paris : Imprimerie de A. Appert.

- 1843 ESCHER (J. Baptiste).—Méthode d'escrime. 8vo. Fribourg.
- 1845 POSSELLIER (A. J. J.) [dit Gomard].—La Théorie de l'escrime, enseignée par une méthode simple, basée sur l'observation de la nature ; précédée d'une introduction dans laquelle sont résumés tous les principaux ouvrages sur l'escrime qui ont paru jusqu'à ce jour. 8vo. Paris : Dumaine.  
[20 plates.]
- 1846 PINETTE (Joseph).—Ecole du tirailleur, &c. 8<sup>e</sup> édition. 18mo. Paris : Dumaine. [32 figures. Vide 1st edition, 1832.]
- 1847 GRISIER (Augustin).—Les armes et le duel. 8vo. Paris : Garnier.  
[Engraved portrait of the Chevalier de Saint-Georges, and 10 lithographed plates.]
- 1847 PINETTE (Joseph).—Réfutation de l'escrime à la baïonnette, de M. Gomard. 8vo. Paris : Dumaine.
- 1847 PINETTE (Joseph).—Théorie de l'escrime à la baïonnette. 18mo. Paris : Dumaine. [16 figures.]
- 1847 POSSELLIER (A. J. J.) [dit Gomard].—L'Escrime à la baïonnette, ou Ecole du fantassin pour le maniement du fusil comme arme blanche. 8vo. Paris.  
[36 plates.]
- 1849-50 HENRY.—Sur l'art de l'escrime en Espagne au moyen âge,  
[Revue Archéologique, tome 6, p. 583. 8vo. Paris. 1849-50.]
- 1851 (?) Théorie pratique sur l'art de la savate (appelée chausson ou adresse parisienne) et de la canne avec démonstration expliquée de la leçon . . . par un amateur, élève de Michel, dit Pisseux, Professeur. 8vo. Paris.
- 1855 ROBAGLIA (A.).—Escrime-pointe. Nouvelle théorie, dédiée à l'armée, sur le maniement de l'épée. 16mo. Metz : Verronnais. [8 plates.]
- 1856 EMBRY (J. A.).—Dictionnaire raisonné d'escrime, ou Principes de l'art des armes d'après la méthode enseignée par les premiers professeurs de France, précédé de l'histoire de l'escrime et de l'analyse de l'histoire de France dans ses rapports avec le duel. 1<sup>re</sup> et 2<sup>e</sup> parties. In-8, avec 8 pl. Toulouse.  
[L'ouvrage, composé d'environ 700 pages, sera divisé en 4 parties, et paraîtra en 2 séries : 1<sup>re</sup> série, comprenant l'histoire de l'escrime ; l'analyse de l'histoire de France, dans ses rapports avec l'escrime et le duel. Une nouvelle édition de cette 1<sup>re</sup> série a été annoncée en 1859, en vente à Paris chez M. Bohin de Corday, 18, quai de la Mégisserie. La 2<sup>e</sup> série, qui sera publiée en deux parties, renfermera un Traité théorique sur l'art des armes et le Dictionnaire raisonné d'escrime.]
- 1856 LARRIBEAU [Professeur d'escrime et de canne].—Nouvelle théorie du jeu de la canne, ornée de 60 figures, indiquant les poses et les coups. 12mo. Paris [chez l'auteur, passage Verdeau].  
[Portrait of the author and 4 plates.]
- 1857 LEMOINE (Al.).—Traité d'éducation physique, comprenant la natation, l'escrime à la baïonnette, la boxe française, l'escrime à l'épée, la gymnastique. Gr. in-8. Gand. [With an atlas of 56 plates.]
- 1859 D'AZÉMAR.—Combats à la baïonnette. Théorie adoptée en 1859 par l'armée d'Italie commandée par l'Empereur Napoléon III. 16mo. Torino.
- 1860 PRÉVOST (Pierre).—Théorie pratique de l'escrime simplifiée pour l'enseignement mutuel. 8vo. Londres : Nissen et Parker.
- 1860 SIEVERBRÜCK (J.).—Manuel pour l'étude des règles de l'escrime au fleuret et à l'espadon. 4to. Paris : Tanera.
- 1862 BAZANCOURT (le baron César de).—Les Secrets de l'épée. 8vo. Paris : Amyot.
- 1862 BLOT (Jacques Antoine).—L'Ecole de l'escrime ; petit manuel pratique à l'usage de l'armée. 32mo. Paris : Marpon.

- 1862 CORDELOIS [Professeur d'escrime].—Leçons d'armes. Du duel et de l'assaut. Gr. 8vo. Paris : Tanera. [28 plates comprising 42 figures.]
- 1862 LOZES (Bertrand).—Théorie de l'escrime simultanée. 18mo. Paris : Dumaine.
- 1863 GRISIER (Augustin).—Les armes et le duel. Préface anecdotique par Alexandre Dumas. Notice sur l'auteur par Roger de Beauvoir. Épître en vers de Méry. Lettres du comte d'H\*\*\* et du comte d'I\*\*\*. 3<sup>e</sup> édition, revue, corrigée et augmentée. Gr. in-8. Paris : Dentu.  
[Portrait of the author by Lassalle and drawings of E. de Beaumont.]
- 1864 GRISIER (Augustin).—Les armes et le duel. 2<sup>e</sup> édition. 8vo. Paris.
- 1864 MILLOTTE.—Traité d'escrime, Pointe. 18mo. Paris : Dumaine.
- 1864 ROBAGLIA (A.).—Cours complet d'escrime. Théories sur le manie- ment de l'épée ou l'Art de faire des armes, simplifié et démontré suivant tous les principes théoriques et pratiques ; précédé de quelques notices et de recueils historiques. 12mo. Paris : Fontenay.
- 1865 LAFaugère (J.).—Nouveau manuel complet d'escrime, ou Traité de l'art de faire des armes. Nouvelle édition, entièrement refondue et ornée de vignettes intercalées dans le texte. 18mo. Paris : Roret.  
[Woodcuts in the text.]
- 1866 Instruction pour l'enseignement préparatoire de l'escrime à l'épée. 18mo. Paris : Dumaine. [9 lithographed plates.]
- 1866 Notice biographique sur Jean-Louis et son Ecole. 8vo. Mont- peiller : Richard.  
[Attributed to General D——, a pupil of Jean-Louis. Lithographed portrait.]
- 1867 Statuts et réglemens faits par les maîtres en fait d'armes de la ville et fauxbourgs de Paris, 1644. Paris : Henri Daressy.
- 1869 BONAPARTE (Prince Pierre-Napoléon).—Le maniement de l'épée ré- duit à sa plus simple expression utile. 2<sup>e</sup> édition. In 12mo. Paris : Im- pri- merie Aubry.
- 1869 CAMPENON (le général).—Leçons d'armes. 4to. Lyon.
- 1872 K. (C. de) [le colonel].—Annotations méthodiques et succinctes de l'escrime. 8vo. Paris : Léautey.
- 1872 LEGOUVÉ (Ernest).—Un tournoi au XIX<sup>e</sup> siècle. 4to. Lemerre.
- 1872 Traités du duel judiciaire, relations de pas d'armes et tournois ; par Olivier de la Marche, Jean de Villiers, seigneur de l'Isle-Adam, Hardouin de La Jaille, &c. Publiés par Bernard Prost. 8vo. Paris : L. Willem.
- 1873 CORDELOIS.—Leçons d'armes. Du duel et de l'asaut. Théorie complète sur l'art de l'escrime. 2<sup>e</sup> édition. 8vo. Paris : J. Dumaine.  
[Portrait and 28 plates.]
- 1874 TERWANGUE.—Réflexions techniques et historiques sur l'escrime, par un ancien amateur. 8vo. Lille : Meriaux.
- 1875 BLOT (Jacques-Antoine).—L'école de l'escrime, &c. 12mo. Paris.
- 1875 GILLET (Auguste).—L'escrime rendue facile et classique. Traité théorique et pratique à l'usage de l'enseignement et des amateurs d'après les leçons de M. Lacrette. 18mo. Paris : Dumaine. [With figures.]
- 1875 Instruction pour l'enseignement préparatoire de l'escrime à l'épée, suivie du règlement provisoire pour l'organisation de l'enseignement gratuit et obligatoire de l'escrime dans l'armée, 28 avril 1872, modifié par la circulaire du 7 décembre 1872. 18mo. Paris : J. Dumaine. [With plates.]
- 1875 Manuel pour l'enseignement de la gymnastique et de l'escrime, publié

par ordre de M. le Ministre de la marine et des colonies. 18mo. Paris : J. Dumaine. [With numerous figures.]

1875 SAINT-ALBIN (A. de).—Les salles d'armes de Paris. Roy. 8vo. Paris : Glady frères. [With copperplates.]

1876 LEGOUVÉ (E.).—Deux épées brisées (Bertrand et Robert). 8vo. Paris : Ollendorff.

1877 ROBAGLIA (A.).—De l'escrime d'après les règles et les principes de nos meilleurs professeurs : La Boëssière, Gomard, Lhemandie, Jean-Louis, Lafaugère et Grisier, précédée d'une notice historique sur le fleuret et les salles d'escrime. 8vo. Paris : F. Vernay. [16 plates.]

1878 Manuel d'escrime approuvé par le ministre de la guerre. 32mo. Paris : Dumaine. [40 figures.]

1879 Manuel de gymnastique (gymnastique d'assouplissement et gymnastique appliquée, natation, boxe française, bâton et canne) ; approuvé par M. le Ministre de la guerre, le 26 juillet 1877. 18mo. Paris : J. Dumaine. [With numerous figures.]

1881 Manuel d'escrime, approuvé par M. le Ministre de la guerre, le 18 mai 1877. 18mo. Paris : J. Dumaine. [With figures.]

1882 ANDRÉ (Emile).—Coulisses et salles d'armes. 8vo. Paris.

1882 R. (P. de).—Dialogue de salle sur l'art de l'escrime. 8vo. Genève.

1882 VAUX (Baron de).—Les hommes d'épée. 8vo. Paris.

[42 portraits and copperplates.]

1882 VIGEANT (F.).—La bibliographie de l'escrime ancienne et moderne. 8vo. Paris : Motteroz. [With 5 woodcuts.]

1883 MÉRIGNAC (Emile).—Histoire de l'escrime dans tous les temps et dans tous les pays. Tome I, Antiquité. Gr. 8vo. Paris : Rouquette. [With engravings.]

1883 VIGEANT [maître d'armes].—Un maître d'armes sous la Restauration. Small 8vo. Paris.

[With etched frontispiece (portrait of Jean-Louis) and vignettes.]

1884 BRUNET (Romuald).—Traité d'escrime pointée, et cont e-pointée. 12mo. Paris : Rouveyre.

[5 drawings by E. Chaperon, and 27 plates.]

1884 LAFaugère (L. J.).—Nouveau manuel complet d'escrime. Nouvelle édition, entièrement refondue. 18mo. Paris : Roret.

[With figures in the text.]

1884 LA MARCHE (Claude).—Traité de l'épée. 8vo. Paris : Marpon et Flammarion. [Illustrated.]

1884 LEROY (Charles).—Guide du duelliste indélicat. 8vo. Paris : Fresse.

1884 ROBAGLIA [Le Capitaine].—L'escrime et le duel. 12mo. Paris : Dejeu.

1884 VAUX (Baron de).—Les duels célèbres. Préface par A. Scholl. Grand 8vo, illustré. Paris : Rouveyre.

1884 VIGEANT [maître d'armes].—Duels de maîtres d'armes. Small 4to. Paris.

[With frontispiece (portrait of Bertrand) and a few vignettes.]

1885 BETIENFELD (Michel).—L'art de l'escrime. 12mo. Paris : Charpentier.

1885 CORTHEY (A.).—Le fleuret et l'épée. Etude sur l'escrime contemporaine. 8vo. Paris : Giraud.

1885 DÉRUÉ (le capitaine).—Nouvelle méthode d'escrime à cheval. 12mo. Paris : Lahure. [Illustrated.]

- 1885 LAGRANGE (F.).—L'escrime et ses effets sur la colonne vertébrale. [J. Soc. de méd. et pharm. de la Haute-Vienne. Limoges. 8vo. ix. pp. 133-139.]
- 1885 Le duel et l'escrime. (Paris Illustré, No. 31 [1 juin 1885].)
- 1885 TAVERNIER (Adolphe).—L'art du duel. Préface par Aurélien Scholl. Nouvelle édition. 12mo, illustré. Paris : Marpon et Flammarion.
- 1886 MÉRIGNAC (E.).—Histoire de l'escrime dans tous les temps et dans tous les pays. Tome II. Gr. in 8. Paris : Rouquette.  
[Illustrated.]
- 1886 PRÉVOST (C.).—Théorie pratique de l'escrime. Avec la biographie de Prévost père, par A. Tavernier. Gr. in-8. Paris : De Brunhoff.  
[With plates.]
- 1886 TAVERNIER (A.).—Amateurs et salles d'armes de Paris. 12mo. Paris : Marpon et Flammarion. [Illustrated.]
- 1887 JACOB (Jules).—L'é jeu de l'épée. Leçons de Jules Jacob rédigées par Emile André, suivies du duel au sabre et du duel au pistolet et de conseils aux témoins. Préfaces de MM. P. de Cassagnac, A. Ranc et A. de la Forge. 8vo. Paris : Paul Ollendorff.
- 1887 ROBERT (Georges) [professeur d'escrime au Lycée Henri IV et au collège Sainte-Barbe].—La science des armes, l'assaut et les assauts publics, le duel et la leçon de duel. Avec une notice sur Robert aîné par M. Ernest Legouvé de l'Académie française, et une lettre de M. Hébrard de Villeneuve, président de la Société d'encouragement de l'escrime. 4to. Paris : Garnier.  
[Portrait of Robert the Elder, vignettes, 57 figures, and 8 folding analytical tables.]
- 1887 SAINT-ALBIN (Albert de).—A travers les salles d'armes, avec une préface de Vigeant. 8vo. Paris.  
[12 engravings in photogravure by Louis Regamey, and one vignette in the text.]
- 1888 BLOT (J. A.).—L'école de l'escrime. Petit manuel pratique à l'usage de l'armée, suivi du code du duel. 32mo. Paris : Marpon et Flammarion.
- 1888 CASTLE (Egerton) [membre du London Fencing Club].—L'escrime et les escrimeurs, depuis le moyen âge jusqu'au 18<sup>me</sup> siècle. Traduit de l'anglais par Albert Fierlants. 4to. Paris : Ollendorff.  
[Frontispiece, 160 illustrations, 6 carbon plates.]
- 1888 DESMEDT (Eugène).—La science de l'escrime. Avec une préface de Max Waller, un Dictionnaire de l'épée et un Guide des escrimeurs. 8vo. Bruxelles.  
[15 phototypes.]
- 1888 DARESSY (Henri) [membre honoraire de l'Académie d'armes].—Archives des maîtres d'armes de Paris. 8vo. Paris : Quantin.  
[Illustrated.]
- 1888 Le salut des armes. (Issued under the authority of the Académie d'armes, attributed to Vigeant.) 8vo. Paris : Paul Schmitt.
- 1889 VIGEANT [maître d'armes à Paris].—L'almanach de l'escrime. Dessins de Fred. Régamey. 8vo. Paris : Quantin.  
[Numerous photogravures.]
- 1889 (periodical) L'Escrime française. Rédacteur en chef, Emile André. (Bi-monthly review devoted to the interests of French swordsmanship, 60 centimes.) 4to. Paris, 12 Rue de la Grange : Batelière.
- (?) MAUROY (Victor).—Mémento de l'escrime. (Dédié aux professeurs bretons.)

## MANUSCRIPT.

Sloanian. No. 1198, folio 40, 23 lines, in the British Museum.  
[About the end of the 17th century.]

## GERMAN.

1709 BURGMAIER (Hans).—Weiss Kunig. Suite de 237 planches gravées sur bois d'après les de-sins et sous la conduite de Hans Burgmaier. Folio. Vienne. [Plates No. 37, 38, 39, and 56 interest the fencer.]

1516 PAURNFEINDT (Andrae) [Freyfechter zu Wien in Oesterrreich].—Ergründung ritterlicher Kunst der Fechterey. Vien.

*The following four works, which show but slight differences (in title and arrangement especially), were printed between 1530 and 1558.*

1531 (?) Der altenn Fechter anfengliche Kunst. Mit sampt verborgenem heymlicheyten, Kämpffens, Ringens, Werffens, &c. Figürli h fürgemalet. Bisher nie an tag kommen. Zu Frankfort am Meyn: Chr. Egen. 46 pages.

[Woodcut on title-page. At the end: Zu Franckfurt am Meyn, bei Christian Egenolph.]

— Der alten Fechter gründliche Kunst. Mit sampt verborgenem heymlichen, Kämpffens, Ringens, Werffens, &c. Figürlich fürgemalet. Bisher nie an tag komen. 48 pages. [Woodcut on title-page.]

— Fechtbuch Die Ritterliche, mañliche Kunst und handarbeyt Fechtens und Kempffens. Aus warem ursprunglichen grund der Alten, mit sampt heymlichen Geschwindigkeyten, in leibs noten sich des Feinds trostlich gemalt. Zu Frankfort am Meyn, bei Chr. Egenolff. 46 pages. [Woodcut on title-page.]

1558 Fechtbuch. Die Ritterliche, Mannliche Kunst und handarbeyt Fechtens und Kempffens, &c.

[At the end: Zu Franckfurt am Meyn, bei Chri. Egen. Erben. MDLVIII.]

1570 MEYER (Joachim) [Freyfechter zu Strasburg].—Gründliche Beschreibung der Freyen, Ritterlichen und Adelichen Kunst der Fechtens in allerley gebrauchlichen Wehren, mit vil schonen und nützlichen Figuren gezieret und fargestellet. Oblong 4to. Strasburg.

[Getruckt zu Strasburg bey Thiebolt Berger am Weynmarkt zum Treubel. Numerous woodcuts.]

1579 GUNTERRODT (A.).—De veris principiis artis dimicatoriæ. 4to. Wittenberg.

1610 MEYER (Joachim) [Freyfechter zu Strasburg].—Gründliche Beschreibung der Freyen, &c., &c. 2nd edition. Oblong 4to. Augspurg.

[Getruckt zu Augspurg bey Michael Mauger, in verlegung Eliae Willers. 73 woodcuts.]

1611 BONONIEN (C. von).—Neu Künstlich Fechtbuch. Leipzig.

1611 HUNDT (Mich.).—Ein new Künstlich Fechtbuch im Rappier zum Fechten und Balgen, u.s.w. 4to. Leipsig.

1612 SUTORIUM (Jacob) [Freyfechter von Baden].—New Kunstliches Fechtbuch, das ist aussführliche Description der Freyen Adelichen und Ritterlichen Kunst dess Fechtens in den gebrauchlichsten Wehren, als Schwerdt, Düsacken, Rappier, &c., &c. 4to. Franckfurt: Wilhelm Hoffmans.

[Gedruckt zu Franckfurt am Mayn durch Johann Bringern. Woodcuts.]

1612 CAVALCABO (Hieronimo).—Neues Kunstliches Fechtbuch des Weiterünten und viel erfahrenen Italienischen Fechtmeister Hieronimo Cavalcabo, von Bononien Stievern, aus dem geschriben welchem Exemplar durch Monsieur de Villamont, Ritter des Ordens zu Jerusalem, &c., &c., in französische Sprache transferirt. Nun aber allen Löblichen Fechkunst Liebhabern zu gefallen aus gemelter französischer Sprach verdenselt durch Conrad von Einsidell. Oblong 4to. Jena.

[Six copperplates, out of the text.]



1617 WALLHAUSEN (J. F. von).—Kunstliche Picquen Handlung. Darinnen Schriftlich und mit Figuren dieser adelichen Exercisiren angewiesen und gelernt wird. Folio. Hanover.

1619 GARZONIUS.—Allgemeiner Schauplatz. Franckfurt.

1619 KÖPPEN (Joach.).—Cours v. d. Fechtkunst. Small folio. Magdeburg.

1619 FABRIS (S.).—Der Kunstreichen und weiterümeten Fechtmeisters S. Fabris Italianische Fechtkunst. Folio. Leyden.

[Printed by Isaack Elzevier, and dedicated by the same to Gustavus Adolphus. The copperplates of the first edition are replaced by woodcuts (192).]

1619 KÖPPEN (Joach.).—Newer diskurs von der rittermässigen und weiterberühmten Kunst des Fechtens, u.s.w. Small folio. Magdeburg.

1620 SCHÖFFER (Hans Wilhelm) [von Dietz, Fechtmeister in Marburg].—Grundtliche und eigentliche Beschreibung der freyen Adelichen und Ritterlichen Fecht-Kunst im einfachen Rappir und im Rappir und Dolch, nach Italianischer Manir und Art, in zwey unterschiedene Bücher ferfast, und mit 670 schoenen und nothwendigen Kupfferstucken gezieret und for Augen gestellt. Oblong 4to. Marburg: Johan Saurm.

1622 GIGANTI's Theatre (see Italian, 1606; French, 1619). Obl. 4to.

[An edition appeared as a French and German translation in Franckfurth.]

1630 HEUSSLER (Sebastian) [Kriegsmann und Freyfechter von Nürnberg].—Neu Kunstlich Fechtbuch zum dritten mal aufgelegt und mit vielen schoenen Stucken verbessert. Als des Sig. Salvator Fabris de Padua und Sig. Rud. Capo di Ferro, wie auch anderer Italianischen und Französichen Fechter. Obl. 4to. Nürnberg: Simon Halbmayer.

1637 SALGEN.—Kriegsübung u.s.w. den frischanfahenden Fechtern und Soldaten für erst nützlich und nöthig zu wissen.

1657 PASCHA[LL] (J. G.).—Kurze Unterrichtung belangend die Pique, die Fahne, den Jägerstock. Das Voltesiren, das Ringen, das Fechten auf den Stoss und Hieb, und endlich das Trincieren verfertigt. 8vo. Wittenberg.

1659 PASCHE (J. G.).—Kurtze doch Gründliche Unterrichtung der Pique, den Trillens in der Pique, der Fahne des Jägerstocks, Trincierens, Fechtens auf den Stoss und auf den Hieb, &c. Mit Kpf. Osnabruck.

1659 PASCHA[LL] (J. G.).—Kurze doch Gründliche Unterrichtung den Pique, den Trillens in der Pique, die Fahne, den Jägerstock, Trincieren, Fechtens auf den Stoss und auf den Hieb, &c. 8vo. Osnabruck.

1660 MEYER (Joachim) [Freyfechter zu Strasburg].—Gründliche Beschreibung der Freyen, &c., &c. 3rd edition. Oblong 4to. Argsburg.  
[Numerous woodcuts.]

1661 PASCHEN (Johann Georg).—Kurze, jedoch deutliche, Beschreibung handelnd vom Fechten auf den Stoss und Hieb. Folio. Halle in Sachsen.

1664 L'ANGE (J. D.). [Fechtmeister].—Deutliche und Gründliche Erklärung der Adelichen und Ritterlichen freyen Fechtkunst. Oblong 8vo. Heidelberg. [Portrait of Daniel L'Ange, by Metzger, and 61 copperplates.]

1664 PASCHEN (Johann Georg).—Kurze, jedoch deutliche Beschreibung handelnd vom Fechten auf den Stoss und Hieb. 2te Aufl. Folio. Halle in Sachsen.

1664 TRIEGLER (Jo. Ge.).—Neues Künstliches Fechtbuch. 4to. Leipsig.

1665 HEUSSLER (Sebastian).—Künstliches Abprobirtes und Nützlich

Fecht-Buch von Einfachen und doppelten Degen Fechten, damit ein ieder seinen Leib defendirn kan. Oblong 4to. Nürnberg.

[124 copperplates.]

1667 PASCHEN (J. G.).—Vollständige Fecht-, Ring- und Voltigier-Kunst. Small folio. Leipsig.

1673 PASCHEN (J. G.).—Vollständige Fecht-, Ring- und Voltigier-Kunst. Small folio. Leipsig.

1677 FABRIS (Salvatore).—Scienza e pratica d' arme di Salvatore Fabris, Capo dell' ordine dei sette cuori. Das ist : Herrn Salvatore Fabris, Obersten des Ritter-Ordens der Sieben Herten, Italianische Fechtkunst. Von Johann Joachim Hynitzchen, Exercitien Meister. 4to. Leipsig.

[German translation parallel with the Italian text. The plates are the same as in the original edition, with the addition of one representing the monument erected to Fabris's memory in Padua, his native town, and of a portrait of a certain Heinrich, who seems to have patronised this reproduction of the great master's work.]

1679 VEROLINUS (Theodor).—Der Kunstliche Fechter, oder Beschreibung des Fechtens im Rappier, Düsacken, und Schwerdt. 4to. Wurzburg.

1683 PASCHEN (Joh. Georg).—Der adelichen gemüthen wohlerfahrne Exercitien-Meister, d.i. Vollständige Fecht-, Ring- und Voltigier-Kunst. Small folio. Franckfurt und Leipsig.

1706 UFFENBACH.—Fechten in England. Wien (?) : Lenz.

1713 FABRIS (Salvator).—[A second edition of the Italian and German reproduction.] 4to. Leipzig.

1713 SCHMIDT (Johann Andreas) [des H. Rom. Reichs Freyen Stadt Nürnberg, bestellter Fecht- und Exercitien-Meister].—Leib-beschirmende und Feinden Trotz bietende Fecht-Kunst, oder leichte und getreue Anweisung auf Stoss und Hieb zierlich und sicher zu fechten. Nebst einem curiösen Unterricht vom Voltigiren und Ringen. Obl. 8vo. Nürnberg : Weigel.

[Portrait of the author in his own fencing school, 84 copperplates, in and out of the text.]

1715 DOYLE (Alexander).—Neue Alamodische Ritterliche Fecht- und Schirm-Kunst. Das ist Wahre und nach neuester Französicher Manier eingerichtete Unterweisung wie man sich in Fechten und Schirmen perfectioniren und verhalten solle. Denen respectiven Herren Liebhabern zu besserer Erleuterung mit 60 hierzu deutlichen Figuren herausgegeben von Alexander Doyle, aus Irland gebürtig. (i) Ihrer Churfürstl. Gnaden zu Mainz verordneten Hof-Fechtmeistern. Obl. 4to. Nürnberg.

1715 Fecht-Boden (der geöffnete) auf welchen durch kurtz gefasste Regeln gute Anleit. z. rechten Fundament der Fecht-Kunst gegeben wird. Mit 3 Kupfertaf. 8vo. Hamburg.

1716-17 HEUSSLER (Seb.).—Neues Kunstliches Fechtbuch, darinnen 54 Stück in einfachen Rappier, &c. 2 Theile. Nürnberg.

1729 DOYLE (Alexander).—Neue Alamodische Ritterliche Fecht- und Schirm-Kunst. 2te Aufl. Obl. 4to. Nürnberg.

1739 KAHN (Anthon Friedrich) [Fechtmeister auf der Georgius Augustus Universität zu Goettingen].—Anfangsgründe der Fechtkunst nebst einer Vorrede von dem Nutzern der Fechtkunst und den Fortzügen dieser Anweisung. 4to. Goettingen.

[Portrait of Kahn and 25 copperplates, out of the text, engraved by F. Fritsch.]

1749 SCHMIDT (Johann Andreas) [Fecht- und Exercitien-Meister].—Gründlich lehrende Fecht-Schule. 8vo. Nürnberg.

1750 SCHMIDT (Johann Andreas).—Fecht-Kunst. 8vo. Nürnberg. 1750.

- 1760 CHRISTFELS (P. E.).—Jüdische Fechtschule. 8vo. Onoldst und Schwabach : Enderes.
- 1760 SCHMIDT (Joh. Andre).—Lehrende Fechtschule. 8vo. Nürnberg : Stein.  
[Copperplates.]
- 1761 KAHN (A. F.).—Anfangsgründe der Fechtkunst, &c., &c. Neue Aufl. Mit e. Anh. über d. Kunst, auf d. Hieb zu fechten. 4to. Helmstadt : Weygand.  
[25 copperplates.]
- 1764 WEISCHNER (S.) [Hauptmann].—Uebungen auf den fürstlichen Sächsischen Hof und Fechtboden zu Weimar. Verb. und verm. Aufl. 8vo. Weimar : Hoffman.
- 1765 WEISCHNER (S.) [Hauptmann].—Uebungen auf den fürstlichen Hof und Fechtboden zu Weimar. 2te Aufl. 8vo. Weimar : Hoffman.
- 1766 WEISCHNER (C. F.).—Ritterliche Geschicklichkeit im Fechten durch ungezwungene Stellungen. 4to. Weimar : Hoffmann.  
[30 copperplates.]
- 1771 RANIS (Heinrich Christoph).—Königl. Commissarii und Fechtmeister. Anweisung zur Fechtkunst für Lehrer und Lernende. 8vo. Berlin : Mylius.  
[Copperplates.]
- 1776 TREMLICH.—Anfangsgründe der Fecht-Kunst. 8vo. Halle.
- 1777 VESTER (E. F. W.).—Einleitung zur adelichen Fechtkunst. 8vo. Breslau : Korn.
- 1780 SCHMIDT (Joh. Andr.).—Fechtkunst, oder Anweisung in Stoss und Hieb, wie auch zum Ringen und Voltigiren. 12mo. Nürnberg : Schneider u. W.
- 1780 SCHMIDT.—Fechtkunst auf Stoss und Hieb. 8vo. Leipzig.
- 1780 WILL's Historisch-diplomatisches Magazin für das Vaterland.  
[Bd. II. über die 'Fechtschulen zu Nürnberg,' also Seite 264, über die 'Marxbrüder.']
- 1783 HASPELMACHER (Jh. Geo. Hnr.).—Systematische Abhandlung von den schädlichen Folgen einer nicht auf sicheren Regeln gegründeten Fechtkunst, nebst einer Anweisung wie man solche vermeiden kann. Gr. 8vo. Helmstadt : Fleckeisen.
- 1786 ROUX (Heinrich).—Versuch über das Contrafechten auf der rechten und linken Hand nach Kreuzler'schen Grundsätzen. 4to. Jena : Cröker.
- 1792 BEHR (Fr. L.).—Flüchtige Bemerkungen über die verschiedene Art zu fechten einiger Universitäten, von einem fleissigen Beobachter. 8vo. Halle : Dost.
- 1795 VIETH (G. U. A.).—Versuch einer Encyclopädie der Leibesübungen. 2 Theile. 8vo. Berlin.  
[A short article on fencing in vol. ii., p. 495.]
- 1796 TIMLICH (K.).—Gründliche Abhandlung der Fechtkunst auf den Hieb zu Fuss und zu Pferde. Wien.
- 1797 SCHMIDT.—Lehrschule der Fechtkunst. 1te Theil, oder Lehrbuch für die Cavalerie zum vortheilhaften Gebrauche des Säbels. 4to. Berlin : Maurer.  
[8 copperplates.]
- 1798 ROUX (J. Ad. K.).—Gründliche und vollständige Anweisung in der deutschen Fechtkunst auf Stoss und Hieb aus ihren innersten Geheimnissen wissenschaftlich erläutert, u.s.w. 4to. Jena : Wolfg. Stahl.  
[Copperplates.]
- 1799 HOYER (G. v.).—Geschichte der Kriegskunst (Fechten). 2 Bd. Göttingen.
- 1799 ROUX (J. A. K.).—Grundrisz d. Fechtkunst, als gymnast. Uebung. 2te Aufl. Jena.

1799 ROUX (J. Ad. K.)—Grundriss der Fechtkunst als gymnastischer Uebung betrachtet. Gr. 8vo. Jena.

1802 Die Fechtkunst auf Universitäten. 8vo. Köthen : Aue.  
[Copperplates.]

1802 VENTURINI (G.)—Die Fechtkunst auf Stosz und Hieb, in systemat. Uebersicht für Offiziere, und zum Gebrauch in Kriegsschulen. 8vo. Braunschweig.  
[Copperplates.]

1803 ROUX (J. Ad. K.)—Theoretisch-practische Anweisung zum Hiebfechten, c. Leitfaden f. d. mündl. Unterricht. Gr. 8vo. Fürth.

1804 ROUX (J. A. C.)—Das Fechten auf Stoss und Hieb.  
[Article in Gutmuth (E. C. F.), 'Gymnastik für die Jugend.' 2te Aufl. 8vo. Schnepfenthal.]

1807 ROUX (J. W.)—Anleitung zur Fechtkunst nach mathemat.-physikal. Grundätzen. 4to. Jena : Hennings. [10 copperplates.]

1807 TIMLICH (Karl.)—Die Fechtkunst auf den Stosz. 12mo. Wien : Tendler.  
[Copperplates.]

1809 VENTURINI (G.)—Die Fechtkunst auf Stosz und Hieb, &c., &c. 2te Aufl. 8vo. Hannover : Hahn.

1816 JAHN (F. L.) und EISELEN (E.)—Die deutsche Turnkunst. Gr. 8vo. Berlin : Reimer.

[Contains a list of 'ältere Fechtbücher.' 2 copperplates.]

1817 ROUX (J. A. K.)—Die deutsche Fechtkunst, enthalthe theoret.-prakt. Anweisg. z. Stoszfechten, &c. Gr. 8vo. Jena.

1817 ROUX (J. Ad. K.)—Grundriss der Fechtkunst als gymnastischer Uebung betrachtet. Gr. 8vo. Jena u. Leipzig : Barth.

1817 SCHMIDT (Jh. Fr.)—Gründl. Anweisung zur deutschen Fechtkunst auf Stosz und Hieb. 4to. Dresden : Arnold.

1818 EISELEN (E. W. B.)—Das deutsche Hiebfechten der Berliner Turnschule. 8vo. Berlin : Dümmler.

1819 Theorie der Fechtkunst, eine analytische Darstellung sämtlicher Stellungen, Stöße Paraden, u.s.w. Nach dem *Traité d'escrime par Chatelain*, nebst einer Anleitung über das Hiebfechten. 4to. Leipzig.

1820 LÜPSCHER (Ant.) und GÖMMEI (Fr.)—Theorie der Fechtkunst. Eine analytische Abhandlung sämtl. Stellungen, Stöße, Paraden, Finten u.s.w., überhaupt aller Bewegungen im Angriffe u.d. Vertheidigung. Nach der *Traité d'escrime par le Chevalier Chatelain* frei bearbeitet. Nebst einer Anleitung über das Hiebfechten. 8vo. Wien : Tendler.

[With 2 tables and 20 plates.]

1820 PÖLLNITZ (G. L. von).—Das Hiebfechten zu Fusz und Pferde. Gr. 8vo. Halberstadt : Brüggemann.

1822 DÜVAL (Jeanet).—Theoret. Anweisung zur Fecht- und Voltigirkunst. Qu. 4to. München : Fleischmann.

[1 plate and 60 figs., lithographed.]

1822 PONITZ (Karl Eduard).—Die Fechtkunst auf den Stoss ; nach den Grundätzen des Herrn von Selmnitz. 8vo. Dresden : Arnold.

1823 Bajonet-Fechtlehre für die Grossherzogliche badensche Infanterie. 8vo. Mannheim.

1824 WERNER (J. A. L.)—Versuch einer theoretischen Anweisung zur Fechtkunst im Hiebe. Qu. 4to. Leipzig : Lehnhold.

[20 copperplates.]

1825 PÖLLNITZ (G. L. von).—Das Hiebfechten zu Fuss und Pferde. Neue Aufl. Gr. 8vo. Halberstadt : Brüggemann.

1825 SELMNITZ (Ed. von) [Ritter].—Die Bajonettfechtkunst, oder Lehre

des Verhaltens mit d. Infanterie-Gewehre als Angriffs- und Vertheidigungswaffe. 1er Theil. Gr. 8vo. Dresden.

[10 folio copperplates and one vignette.]

1825 BAJONETT-Fecht-Schule in 21 Darstell. mit Erläut. 4to. Hermannstadt : Thierry. [The text is lithographed.]

1826 EISELEN (E. W. B.)—Abriss des deutschen Stoszfechtens, nach Kreuzslers Grundsätzen dargestellt. 8vo. Berlin : Dümmler.

1826 WIELAND (Jh.)—Anleit. zum Gebrauch des Bajonets oder kurzer Unterricht des Wesentlichsten dieser Fechtkunst. 8vo. Basel : Schweighäuser.

1828 PÖNITZ (Karl Eduard).—Die Fechtkunst auf den Stoss nach den Grundsätzen des Herrn von Selmnitz. Neue wohl. Ausg. 8vo. Dresden : Arnold.

1829 Die Anwendung des Bajonets gegen Infanterie und Kavallerie in d. königl.-Dänischen Armee (aus d. Dänischen übertragen von den Kapitän v. Jensen). 12mo. Braunschweig : Vieweg.

1829 FOUËRE (J.) [Fechtmeister].—Die Kunst, aus jedem Zweikampfe lebend und unverwundet zurückzukehren, selbst wenn man niemals Unterricht im Fechten gehabt, und es auch mit dem grössten Schläger oder Schützen der Welt zu thun hätte. In 10 Vorlesungen. Aus dem Französischen. 8vo. Leipzig : Rein.

1829 GÖTTLING (Prof.)—Ueber die thüring. Fechterfamilien Kreussler. [Vide 'Thüringer Volksfreund.' 1829, Nr. 43, Seite 345.]

1831 SELMNITZ (Ed. von) [Ritter].—Die Bajonettfechtkunst. (Vorrede zur 2te Aufl.) 8vo. Leipzig.

1832 SELMNITZ (Ed. von) [Ritter].—Die Bajonettfechtkunst. 2te Aufl. Berlin : Mittler. [10 copperplates.]

1833 WERNER (J. A. L.).—Die ganze Gymnastik (Fechten auf Stoss, p. 257; auf Hieb, p. 236). Gr. 8vo. Meissen : Goedsche.

1834 RIEMANN (Heinr.).—Vollständ. Anweisung zum Stoszfechten, nach Kreussler's Grundsätzen. 8vo. Leipzig : Engelmann.

1834 SEGERS (J.).—Anleitung zum Hiebfechten mit Korbrappier, Säbel und Pallasch, zum Selbstunterricht auf deutschen Universitäten und mit besonderer Rücksicht auf das Militär herausg. 8vo. Bonn : Habicht. [38 figures.]

1835 Praktischer Unterricht in der Bajonettfechtkunst, der schweizerischen Infanterie gewidmet. 8vo. Bern. [52 figures.]

1836 Bajonett-Reglement für die Grossherz. Hessische Infanterie. Lex. 8vo. Darmstadt : Leske. [55 lithographs.]

1836 SEGERS (J.).—Anleitung zum Stoszfechten, nach eigenen Grundsätzen und Erfahrungen herausg. Gr. 8vo. Bonn : Habicht. [16 figures.]

1837 NOVALI (K. von).—Germanisches Turnbuch, oder die Reit-, Jagd- und Fechtkunst, nach den neuesten Grundsätzen dargestellt. Ein Hand- und Hausbuch für Ritterguts-Besitzer, Offiziere, Forstbeamte, Akademiker, &c. Gr. 8vo. Augsburg : Jenisch u. Stage.

1837 SEGERS (J.).—Anleitung zum Hiebfechten mit Korbrappier, Säbel und Pallasch, zum Selbstunterricht auf deutschen Universitäten und mit besond. Rücksicht auf das Militär herausg. 2te verm. Aufl. 8vo. Bonn : Habicht. [38 figures.]

1838 CHRISTMANN (F. C.) und PFEFFINGER (Dr. G.).—Theoretisch-praktische Anleitung des Hau-Stossfechtens und des Schwadronhauens, nach einer ganz neuen Methode, nebst einem Anhang: 'Verhalten des Degen- oder Säbel-führenden gegen der Bajonnetisten,' &c., &c. 8vo. Offenbach a. M.

- 1838 THALHOFER (Karl) und ISNARDI (Mich.)—Theoret.-prakt. Anleitung zur Fechtkunst à la Contrepointe. Nebst e. Anleitung zur Vertheidigung mit d. Säbel oder Degen den Bajonnetisten von Tallhofer. Mit 1 Heft figuren. Gr. 8vo. Wien: Heubner. [59 lithographed plates.]
- 1839 CHAPPON (Louis).—Theoretisch-praktische Anleitung zur Fechtkunst. Qu. 4to. Pesth. [80 lithographed plates.]
- 1839 NOVALI (K. von).—Germanisches Turnbuch, oder die Reit-, Jagd- und Fechtkunst, &c. 2te Aufl. 8vo. Augsburg: Jenisch u. Stäge.
- 1840 RHEIN (A. von).—Das Bajonetfechten. 8vo. Wesel: Bagel. [8 lithographed plates.]
- 1840 ROHNE (K.).—Gründlicher Unterricht im Hiebfechten, zum Selbstunterricht und zur Fortübung. Gr. 8vo. Quedlinburg: Basse. [10 plates.]
- 1840 ROUX (W.).—Anweisung zum Hiebfechten mit graden und krummen Klingen. Nebst einer Einleitung vom Prof. Dr. K. H. Scheidler. Qu. gr. 8vo. Jena: Mauke. [36 plates.]
- 1840 SEIDLER (E. F.) [Stallmeister].—Anleitung zum Fechten mit dem Säbel und dem Kürassierdegen, zuvörderst dem Unterrichte in Kavallerie-Abtheilungen angeeignet, nebst Bemerkungen für den ernstlichen Kampf zu Fuss u. zu Pferde. 8vo. Berlin. [1 copperplate.]
- 1840 SCHEIDLER (K. H.).—Ueber die Geschichte der Fechtkunst, so wie über den wahren Werth und die Vorzüge des Hiebfechtens (s. W. Roux, 1840).
- 1841 KÖTHE (Fried.).—Das Ganze der Fechtkunst, oder ausführliche Lehrbuch der Fechtkunst in ihren verschiedenen Zweigen gründlich zu erlernen. (Bd. 1. das Stossfechten, m. Fig.) 8vo. Nordhausen.
- 1841 MÜLLER (Frz.).—Fecht-Unterricht mit dem Feuer-Gewehre, eigentlich Bajonetfechten. Kl. 8vo. Prag: Haase Söhne. [6 lithographs.]
- 1841 ROUX (J. A. K.).—Ueber das Verhältniss der deutschen Fechtkunst zum Ehrenduell sowohl im Allgemeinen, als auch für Universitäten insbesondere, mit Berücksichtigung der Mittel die Duelle zu verhüten, &c. Auf besonderes Verlangen des nun mehr verstorb. Verfassers z. Druck befördert u. vollendet von W. Roux. 8vo. Erfurt: Hennings u. Hopf.
- 1841 Vorschriften über den Bajonet-Fechtunterricht f. d. Grossh. badenschen Truppen. Carlsruhe. [6 plates.]
- 1842 Instruction über das Bajonetfechten für das K. Preuss. 31 Inf. Regt. 8vo. Erfurt.
- 1843 Anleitung zum Floretfechten für die R. Sächs. Infanterie. 8vo. Dresden u. Leipzig: Arnold.
- 1843 SCHEIDLER (Dr. K. H.).—Nochmalige Erörterung der Frage: Hieb oder Stoss? Eine hodegetische Vorlesung. 8vo. Jena: Frommann.
- 1843 SEIDLER (E. F.) [Stallmeister].—Anleitung zum Fechten mit dem Säbel u. dem Kürassierdegen, &c., &c. 2te verm. Aufl. Gr. 8vo. Berlin: Mittler. [1 copperplate.]
- 1843 Vorschriften für den Unterricht im Bayonnet-Fechten der Königl. bay. Infanterie. 32mo. Amberg.
- 1844 BALLASSA (C. K. K.) [Major].—Fechtmethode. Eine rationelle, vereinfachte und schnell faszliche Fechtübung des Säbels gegen den Säbel, und dieses gegen das Bajonet und die Picke zum Hauen, Stechen und Pariren. Eigens für die Cavallerie, nach den aus der Feld- u. Friedens-Praxis geschöpften Grundsätzen in 25 Tabellen, nebst einem kleinen Anhang 'Ueber das Kunstfechten.' Qu. gr. 4to. Pest. [19 figures.]
- 1844 RHEIN (A. von).—Das Bajonetfechten. 2te Aufl. Wesel: Bagel. [10 plates, giving 35 figures.]

- 1844 (?) SCHNEIDER (H.)—Fechtkunst.  
[Vide Ersch u. Gruber's Encyclopädie, 1te Sec., Bd. 42, S. 204 u. ff.]
- 1845 FRANCKENBERG-LUDWIGSDORFF (M. von).—*Das Bajonettfechten.* Nach den Grundsätzen der neueren Zeit umgeändert. 8vo. Münster: Wundermann. [6 copperplates.]
- 1845 FRANCKENBERG-LUDWIGSDORFF (M. von).—*Das Fleuretiren oder Stoszfechten, als Vorübung f. d. Hiebfechten und Bajonettiren.* 8vo. Münster: Wundermann. [3 plates of figures.]
- 1845 Vorschriften für den Unterricht im Fechten u. Voltigiren der königl. bayer. Kavalerie. 16mo. Straubing: Schorner.
- 1847 JAHN (F. L.)—*Deutsche Turnkunst.* Gr. 8vo. Berlin: G. Reimer. [Seite 281—'Ordnung der Fechtschulen.']
- 1849 BÖTTCHER (A. M.)—*Die reine, deutsche Stoszfechtschule nach E. W. B. Eiselen ausführlich bearbeitet.* Gr. 8vo. Görlitz: Heinze & Co. [25 figures.]
- 1849 ROUX (F. A. W. L.)—*Anweisung zum Hiebfechten mit graden und krummen Klingen.* 2te Aufl. Qu. 8vo. Jena: Mauke. [36 figures.]  
[Einleitende Bemerk. über die Geschichte der Fechtkunst, namentlich auf unsern deutschen Universitäten, Seite 22.]
- 1849 ROUX (F. A. W. L.)—*Die Kreussler'sche Stossfechtschule, zum Gebrauch f. Academiern u. Militärschulen, nach mathemat. Grundsätzen.* Imp. 4to. Jena: Mauke.  
[Portrait of the author and 120 figures drawn from nature, lithographed.]
- 1849 SUTOR (J.)—*New künstliches Fechtbuch, das ist: Ausführliche Description der Freyen Adelichen und Ritterlichen Kunst des Fechtens in den gebräuchlichsten Wehren, als Schwerdt, Dusacken, Rappier, &c., &c. Neu herausgegeben wort- und bildgetreu nach dem Original.* 4to. Stuttgart: J. Scheible. [89 woodcuts.]
- 1850 *Erste Anleitung des Soldaten in der eigentlichen zerstreuten Fechtart.* Auszug aus d. Werke des Obersten Grafen v. Waldersee, 'Die Methode zur Kriegsgemässen-Ausbildung der Infanterie f. das zerstreute Gefecht.' 8vo. Mainz: V. v. Zabern.
- 1850 Reihenfolge der Kommandswörter f. das Bayonnet-Fechten der königl. bayer. Infanterie. Gr. 16mo. München: Kaiser.
- 1850 WERNER (J. A. L.)—*Militär-Gymnastik, &c.* Gr. 8vo. Leipzig: Arnold.
- 1851 FEHN (A.)—*Die Fechtkunst mit Stosz- und Hieb Waffen.* Gr. 8vo. Hannover: Kümpler. [34 figures.]
- 1851 HEINZE (A. C.)—*Katechismus der Bajonettfechtkunst.* 8vo. Leipzig: Weber.
- 1851 OTT (Jos.) [Unterlieut.].—*Das System der Fechtkunst à la contrepointe f. den Stosz und Hieb.* Zum Unterricht in Fechtschulen sowie zur Selbstbildg. nebst den Verhaltgn. im Zweikampfe, General-assaut, Duell od. Wettkampf, m. Rechts-Links-Kunst- und Naturfechten, u. e. Arb. 'Geschichte d. Duells.' 3 Bücher. Gr. 8vo. Olmütz: Hölzel.  
[1 Buch des Stossfechten, 192 S. mit 47 lith. Taf. in qu. 4to.]
- 1851 PINETTE (J.)—*Katechismus der Bayonettfechtkunst.* 8vo. Leipzig. [16 figures.]
- 1851 TOLLIN (F.) [Fechtmeister].—*Neue illustrierte Fechtschule.* Nach der neuen und naturgemässen Methode des Prof. Heinr. Ling dargestellt u. m. zahlreichen, nach der Natur gez. Illustr. (in Holzschn.) versehen. 8vo. Grimma: Verlags Compt.
- 1852 B\*\* (Dr.)—*Anleitung das Contraschlagen in kurzer Zeit gründlich*

zu erlernen, nebst einem Anhang über die steile Auslage und das Säbelschlagen. 8vo. Bonn: Henry A. Cohen. [With figures.]

1852 Das Bajonettfechten. Leicht faszliche Darstellung, dasselbe in kurzer Zeit gründlich zu erlernen, nebst kurzer Auseinandersetzung, wie solches ohne hohe Kosten in der Schweiz einzuführen. 8vo. Chur: Hitz. 1852. [6 figures.]

1853 ROTHSTEIN (H.).—Das Bajonettfechten nach dem System P. H. Ling's reglementarisch dargestellt. 8vo. Berlin: Schroeder.  
[2 lithographs, comprising 32 figures.]

1853 ROTHSTEIN (H.).—Anleitung zum Bajonettfechten. 1te u. 2te unveränd. Abdr. 8vo. Berlin: Schroeder.

[One lithograph containing 11 figures.]

1854 Leitfaden für den Unterricht im Stockfechten zum Gebrauche der K. K. Militär-Bildungs-Anstalten. 8vo. Wien.

1854 Vorschriften zum Gewehrfechten. 8vo. Schwerin.

1855 BÖTTCHER (A. M.).—Die reine, deutsche Stossfechtschule nach Eiselen. 2te Aufl. 8vo. Görlitz: Heyn.

1856 FEHN (A.).—Fechtschule, mit Originalzeichnungen von Ferdinand Liebsch. 2te Aufl. 8vo. Hannover: C. Meyer.

1856 FEHN (A.).—Die Fechtkunst mit Stoss- und Hieb Waffen. 2te Aufl. 8vo. Hannover: C. Meyer. [34 figures.]

1856 OTT (Jos.).—Das System der Fechtkunst à la contrepoinde f. den Stosz und Hieb. 2te Aufl. Olmütz: Hölzel.

1857 DIERKES (A.).—Leitfaden für den Unterricht im Säbelfechten. 8vo. Prag: Hess.

1857 ROTHSTEIN (H.).—Anleitung zur Bajonettfechten. 8vo. Berlin: Schroeder. [3 figures.]

1857 ROUX.—Deutsches Paukbuch. 4to. Jena: Mauke. 1857.

[6 photolithographed figures.]

1858 GORNE (von), SCHERFF (von), und MERTENS.—Die Gymnastik und die Fechtkunst in der Armee. 8vo. Berlin: Mittler.

1859 HERMANN (A.).—Grundzüge einer Anleitung zum Säbelfechten. 16mo. Pest: Geibel.

1859 MEYER (Oscar).—Das Fechten des Cavalleristen mit dem blanken Waffen (dem Säbel und Pallasch), zu Fuss und zu Pferde. Mit Zeichnungen. 8vo. Trier. [6 plates.]

1860 D'AZEMAR (Baron) [Obst.].—Theorie der Kämpfe mit dem Bajonett, angenommen im J. 1859 von der italien. Armee unter Napoleon III. aus (des verf.) System der neueren Kriegsführg. In's Deutsche übertragen von Lieut. Rich. Stein. Gr. 8vo. Breslau: Kern.

1860 BALLASA (C.) [Major].—Die militärische Fechtkunst vor dem Feinde. Eine Darstellg. der im Kriege vorkommenden Fechtarten d. Bajonets gegen das Bajonet, d. Säbels gegen den Säbel, u. der Lanze gegen die Lanze, m. Beseitigg. aller beim Kunstfechten vorkommenden, vor dem Feinde aber nicht füglich anwendbaren Stiche, Hiebe u. Paraden zum Gebrauche f. Infanterie u. Kavallerie, m. 26 (lith.) Abbildgn. nebst e. Anh. über das Kunstfechten m. dem Säbel. Qu. gr. 4to. Pest: Geibel.

[One lithograph containing 16 figures.]

1860 ROTHSTEIN (H.).—Das Bajonettfechten nach dem Systeme Ling's. 2te Aufl. 8vo. Berlin: Schroeder.

1861 Anleitung zur Betrieb der Gymnastik und der Fechtkunst in der Armee. 8vo. Berlin: v. Decker.

1861 Die zerstreute Fechtart der K. K. Cavallerie. Dargestellt nach den allerhöchsten Bestimmgn. v. e. K. K. Officier. 16mo. Wien: Pichler's Wwe. und Sohn.



- 1861 FRANCKENBERG-LUDWIGSDORFF (Hauptm. von).—Betrachtungen über das Bajonnettfechten und den bisherigen Betrieb desselben in der Armee. Ein Vortrag gehalten zur Anreg. der Besprechung im Officier-Corps. 8vo. Berlin : Mittler u. Sohn.
- 1861 HERMANN (A.).—Schlüssel zur Kunst des Rapiert- und Säbelfechtens à la contrepoincte. 16mo. Linz : Danner.
- 1861 STRANTZ (Gust.) [Prem. Lieut.].—Leitfaden zum Stoszfechten, Schlagen und Turnen für die königl. Militär-Reitschule zu Schwedt. Gr. 8vo. Berlin : Springer.
- 1862 ALBANESI (Carl).—Theorie der Fechtkunst, nebst e. Anleit. zum Hiebfechten und zum prakt. Unterrichte. Gr. 8vo. Wien : Pichler's Wwe. u. Sohn. [3 folio plates photographed, containing 12 sketches.]
- 1862 STOCKEN (Hauptm.).—Uebungs-Tabellen für den systematischen Betrieb der Gymnastik und des Bajonnettfechtens bei der Infanterie. 1te u. 2te Aufl. Berlin : Schroeder.
- 1863 Gründliche Bajonnet-Fechtschule zur Ausbildung der Lehrer und Vorfechter in der Armee. Gr. 8vo. Cassel : Feyschmidt.  
[With figures.]
- 1863 ROTHSTEIN (H.).—Das Stoss- und Hiebfechten mit Degen und Säbel. 8vo. Berlin : Schroeder. [40 figures.]
- 1864 BERGAUER (Josef) [Lieut. 1te Klasse des k. k. 38 Linien Infanterie Regt.].—Methodischer Leitfaden für das Säbelfechter. 12mo.  
[Selbstverlag des Verfassers. 1 plate.]
- 1864 METZ (A. E. von).—Fechtbuch für die Prim-Auslage. 8vo. Wien : Braumüller.
- 1864 E. v. S.—Die Grundsätze der zerstreuten Fechtart in ihrer praktischen Anwendung näher beleuchtet. 16mo. Wien : Seidel u. Sohn.  
[3 lithographed plates.]
- 1864 STOCKEN (Hauptm.).—Uebungs-Tabellen für den systematischen Betrieb der Gymnastik und des Bajonnettfechtens bei der Infanterie. 3te Aufl. Berlin : Schroeder.
- 1864 WASSMANNSDORFF (Karl).—Anleitung zum Gewehrfechten auf den deutschen Turnvereinen. 8vo. Leipzig : Keil. [6 figures.]
- 1865 Abänderungen zur Instruktion für den Betrieb der Gymnastik und des Bajonnettfechtens bei der Infanterie vom 19 Octobr. 1860. Gr. 8vo. Berlin : v. Decker.  
[14 woodcuts in the text.]
- 1865 HAPPEL (J.).—Das Freifechten. 8vo. Leipzig : Weber.
- 1865 LENZ (G. F.).—Zusammenstellung von Schriften über Leibesübungen. 3te Aufl. 8vo. Berlin : Lenz.
- 1865 LÜBECK (W.).—Lehr- und Handbuch der deutschen Fechtkunst. 8vo. Frankfurt a. d. Oder : Harnecker.  
[3 lithographs and 7 tables.]
- 1865 RÜCKER (Prem. Lieut.).—Vergleichung der Bajonnettfechtens der preussischen und französischen Armee. 16mo. Luxemburg : Heintze.  
[9 lithographed plates.]
- 1865 Unterrichts-Plan für den Betrieb des gymnastischen Unterrichts auf den königlichen Kriegsschulen, unter zu Grundlegg. der allerhöchst genehmigten Abändergn. und Zusätze zur Instruktion für den Betrieb der Gymnastik und des Bajonnettfechtens bei der Infanterie vom 19 Octb. 1860. Gr. 8vo. Berlin : v. Decker.
- 1866 QUEHL (Fr. W.).—Anweisung zum Fechten auf Stosz und Hieb, mit einer Anleitung zum Unterricht grösserer Abtheilungen im Fechten ins besondere in Turnvereinen. 16mo. Erlangen : Besold. [25 plates.]
- 1835 QUEHL (F. W.).—Anweisung zum Bayonetfechten. 8vo. Berlin,

- 1867 ROUX.—Deutsches Paukbuch. 2te Aufl. Fol. Jena: Mauke.
- 1867 STOCKEN (Hauptm.)—Lectionsgang für den Unterricht im Stosz- und Hiebfechten als Anhalt für den Lehrer. 8vo. Berlin: Schroeder.
- 1867 STOCKEN (Hauptm.)—Uebungs-Tabellen für den systematischen Betrieb der Gymnastik und des Bajonettfechtens bei der Infanterie. Nebst einem kurzen Lectionsgange für den Unterricht im Stosz und Hiebfechten. 4te Aufl. 8vo. Berlin: Schroeder.
- 1868-9 Die geschlossene und zerstreute Fechtart [das Exerciren und Pünnkeln] der Infanterie. 1-3 Abth. 8vo. Stuttgart: Lindemann.
- 1868 MONTAG (J. B.)—Neue praktische Fechtschule auf Hieb und Stoss, sowie auch Stoss gegen Hieb und Hieb gegen Stoss. 8vo. Erfurt: Bartholomäus. [30 figures.]
- 1869 HORNSTEIN (L.)—Die Fechkunst auf den Hieb. Eine Skizze. Querfolio. München: J. A. Finsterlin. [38 figures.]
- 1870 S. (v.)—Hülfsbuch zum Betriebe der Gymnastik u. d. Bajonettfechtens für Offiziere und Unteroffiziere der preuszisch-norddeutschen Infanterie. 2te u. 3te Aufl. 32mo. Nordhausen: Eick.
- 1870 WASSMANNSDORFF (Karl.)—Sechs Fechtschulen (d. i. Schau- und Preisfechten) der Marxbrüder und Federfechter aus den Jahren 1573 bis 1614; Nürnberger Fechtchulreime v. J. 1579 und Köseners Gedicht: Ehrentitel und Lobspruch der Fechkunst v. J. 1589. Eine Vorarbeit zur einer Geschichte der Marxbrüder und Federfechter. 8vo. Heidelberg: Karl Groos.
- 1872 Praktische Anleitung zum Unterricht im Stossfechten. 8vo. Berlin: Schroeder. [With woodcuts.]
- 1872 ROTHSTEIN (H.)—Das Bajonettfechten nach dem System P. H. Ling's reglem. dargest. 2te Aufl. 8vo. Berlin: Schroeder.
- 1873 SEBETIĆ (Raimund).—Theoretisch-praktische Anleitung zum Unterrichte im Säbelfechten. Zum Gebrauche für Truppenschuulen sowie zur Selbstbildung leichtfasslich und vollständig nach der k. k. österreich. Armee eingeführten Fecht-Methode bearb. Gr. 8vo. Wien: Gerold's Sohn. [2 lithographed plates comprising 14 figures.]
- 1874 Hülfs- und Handbuch f. Offiziere u. Unteroffiziere d. preuss. Infanterie z. Gebrauch bei Ausbildg. d. Mannschaft in d. Gymnastik u. im Bajonettfechten. 5te Aufl. 16mo. Potsdam: Döring.
- 1874 Praktische Anleitung zum Unterricht im Stossfechten. 2te Aufl. Kl. 8vo. Berlin: Schroeder. [Figures in the text.]
- 1874 S. (von).—Hülfsbuch zum Betriebe d. Gymnastik u. d. Bajonettfechtens f. Offiziere und Unteroffiziere d. preuss. norddeut. Infanterie. 7te Aufl. 32mo. Nordhausen: Eick.
- 1875 CHALAUPKA (Lieut. Frz.)—Leitfaden zum Unterricht im Säbelfechten. Für Truppenschuulen der k. k. Armee. 8vo. Teschen: Prochaska. [1 lithographed plate.]
- 1876 Vorschriften über das Bajonettfechten der Infanterie. Gr. 8vo. Berlin: Mittler u. Sohn.
- 1877 HAPPEL (J.)—Das Geräthfechten. Das Stok-, Stab-, Säbel- und Schwertfechten. 8vo. Antwerpen. [51 figures in the text.]
- 1877-8 Hülfs- und Handbuch für Offiziere und Unteroffiziere d. preuss. Infanterie zum Gebrauch bei Ausbildg. d. Mannschaft im Turnen u. Bajonettfechten. Nach den allerhöchsten Vorschriften vom 6 April 1876 in tabellar. Form bearb. v. e. preusz. Offizier. 8te Aufl. 16mo. Potsdam: Döring.
- 1877 S. (von).—Hülfsbuch zum Betriebe d. Turnens u. d. Bajonettfechtens f. Offiziere und Unteroffiziere d. deut. Infanterie. 8te Aufl. Nordhausen: Eick u. H.

1878 BLUTH (Prem. Lieut.)—Praktische Anleitung zum Unterricht im Hiebfechten. Nach der bei der königl. Central-Turnanstalt eingeführten Lehrmethode bearbeitet. 8vo. Berlin: Schroeder.  
[18 woodcuts in the text.]

1878 EFFENBERGER (Ant.)—Leitfaden zur praktischer Erlernung d. Rappier- und Säbelfechtens. 8vo. Pola: Schmidt.

1878 FEHN (Aug.) [Univ. Fechtlehrer].—Die Schule d. Manschettfechtens. 8vo. Heidelberg: Koester. [With drawings.]

1878 Hülshuch zum Betriebe d. Turnens u. d. Bajonettfechtens der Infanterie. Zusammengestellt nach den neuesten Vorschriften zum prakt. Gebrauch und zum Anhalt v. B. 16mo. Torgau: Jacob.

1878 LANCKE (Jul.) [Prem. Lieut.]—Praktische Anleitung zur Ausbildung und Vorsteilung der II. Bajonettfechtklasse. Nach den Vorschriften über das Bajonettfechten der Infanterie aus dem J. 1876 und eigenen Erfahrgn. zusammengestellt. 8vo. Mainz: V. von Zabern.

1879 Praktische Anleitung zum Unterricht im Stossfechten. Nach der bei der königl. Central-Turnanstalt eingeführten Lehrmethode. 3te verb. Aufl. 8vo. Berlin: Schroeder. [Figures in the text.]

1879 WEILAND (B.)—Anleitung zum Betriebe d. Stosz- und Hiebfechtens Für Militärschulen und Turnanstalten, wie auch zum Selbstunterricht f. Liebhaber der Fechtkunst zusammengestellt u. bearb. 24mo. Wiesbaden: Limbarth.

1880 BOLGÁR (Frz. von) [Oberlieut.]—Die Regeln d. Duells. 8vo. Budapest.

1881 B. (von).—Anleitung für Officiere und Unterofficiere beim Ertheilen d. Unterrichts im Turnen und Bajonettiren. 16mo. Hannover: Helwing.

1881 Bericht über den Fechtbetrieb von Ende 1877 bis Anfang 1881 im markischen Turngau im VIII. Kreise (Rheinland und Westfalen) der deutschen Turnerschaft. Hierbei ein Anhang. Die Hiebfechtlehre. Kl. 8vo. Iserlohn.

1881 EISELEN (E. W. B.)—Das Säbelfechten. Manuscript, ausgezeichnet v. dessen Schüler G. im J. 1825. 8vo. Berlin: Lenz.

1881 HERGSELL (Gustav).—Die Fechtkunst. 8vo. Wien: Hartleben.  
[22 plates.]

1881 SEBETIČ (Raimund) [Oberlieut.]—Duell-Regeln. 3te unveränd. Aufl. 12mo. Debreczin: Csáthy.

1881 LENZ (G. F.)—Zusammenstellung von Schriften über Leibesübungen. [Turnen, Heilgymnastik, Ringen, Spiele, Turnlieder, Schwimmen, Eislauf, Fechten und Turniere.] Herausgegeben von G. F. Lenz, unter Mitwirkg. von E. Angerstein, N. J. Cupérus, G. Eckler, &c. 4te stark verm. Aufl. Gr. 8vo. Berlin: Lenz.

1882 Anleitung zum Gewehrfechten. 8vo. Dresden: Meinhold u. Sohn.

1882 EISELEN (G. W. B.)—Das deutsche Hiebfechten der Berliner Turnschulen. Neu bearb. und mit Abbildgn. versehen von Turnlehr. A. W. Böttcher und Dr. K. Wassmannsdorff. 8vo. Lahr: Schauenburg.

1882 FELDMANN (Jos.) [Major].—Leitfaden zum Unterrichte im Rappier-, Säbel-, Bajonet- und Stockfechten. Gr. 8vo. Wiener-Neustadt: Lentner.

1882 LION (J. C.)—Das Stossfechten, zur Lehre und Uebung in Wort und Bild dargestellt. Gr. 8vo. Hof: Grau u. Co.  
[26 woodcuts in the text.]

1882 MONTAG (J. B.)—Neue praktische Fechtschule auf Hieb und Stoss, &c. &c. 2te verb. sehr verm. Aufl. 8vo. Leipzig: Gracklauer.  
[Plates.]

1882 R. (Hauptmann von).—Anleitung zum Kontrabajonettfechten im Anschusz an den Entwurf der provisorischen Vorschriften für das Bajonettfechten der Infanterie. 12mo. Berlin : Liebel.

1882 Vorschriften für das Bajonettfechten der Infanterie. Gr. 8vo. Berlin : Mittler u. Sohn.

1883 BLUTH (Hauptm.).—Praktische Anleitung zum Unterricht im Hiebfechten. Nach der bei königl. Militär-Turnanstalt eingeführten Lehrmethode bearb. 2te verb. Aufl. 8vo. Berlin : Mittler u. Sohn.  
[18 woodcuts in the text.]

1883 METZ (Alex. Edler von) [Gen. Major].—Fechtbuch für die Prim-Auslage. Hrsg. im J. 1863, nach genauer Durchsicht neu aufgelegt im J. 1883. 8vo. Wien : Seidel u. Sohn.

1883 S. (von).—Hülfsbuch zum Betriebe d. Turnens und d. Bajonettfechtens f. Offiziere u. Unteroffiziere der deutschen Infanterie. 11te nach den neuesten Vorschriften vollständig ungeänd. Aufl. 32mo. Nordhausen : Eigendorf.

1884 B. (von). [Univ. Fechtmeister].—Die Fechtkunst mit dem krummen Säbel. Praktische Anleitung zum Militärfechten (Hieb und Strich) und zum deutschen kommentmäzigen Studentensechten. Gr. 8vo. Straszburg i. E. : R. Schultz & Comp. [22 plates from photographs.]

1884 BOLGÁR (Frz. von) [Oberlieut.].—Die Regeln d. Duells. 2te verm. Aufl. 8vo. Wien : Seidel u. Sohn.

1884 Hülfsbuch für den Infanterie-Unteroffizier zum Gebrauch bei Ausbildung der Mannschaft im Turnen und Bajonettfechten. Zusammengestellt nach den bis 9 Nov. 1882 ergangenen Bestimmgn. 1te u. 2te Aufl. 24mo. Potsdam : Döring.

1884 S. (von).—Hülfsbuch zum Betriebe d. Turnens und d. Bajonettfechtens f. Offiziere und Unteroffiziere der deutschen Infanterie. 12te Aufl. 32mo. Nordhausen : Eigendorf.

1884 Vorschriften für das Hiebfechten. Gr. 8vo. Berlin : Mittler u. Sohn.

1884 Vorschriften für das Stossfechten. Gr. 8vo. Berlin : Mittler u. Sohn.

1885 Anleitung für Officiere und Unterofficiere beim Ertheilen d. Unterrichts im Turnen und Bajonettiren. 2te nach den allerhöchsten und neuesten Vorschriften bearb. Aufl. von v. B. 16mo. Hannover : Helwing.

1885 FEHN (W.).—Anleitung für Officiere und Unterofficiere beim Ertheilen d. Unterrichts im Turnen und Bajonettiren. 2te nach den allerhöchsten und neuesten Vorschriften bearb. Aufl. 16mo. Hannover : Helwing.

1885 FEHN (W.) [Univ. Fechtmeister].—Das kommentmäzige Fechten mit dem deutschen Haurappier Rechts und Links. Gr. 8vo. Straszburg i. E. : Schultz & Comp. [24 plates from photographs.]

1885 FEHN (W.).—Entwurf einer Instruction für deutsche Hiebfechtschulen. 8vo. Straszburg i. E. : Schultz & Comp. [With photographic plates.]

1885 HERGSELL (Gustav).—Unterricht im Säbelfechten. Gr. 8vo. Wien : Hartleben.

1885 ROUX (Ludwig Caesar) [Univ. Fechtmeister].—Die Hiebfechtkunst. Eine Anleitung zum Lehren und Erlernen des Hiebfechtens aus der verhangenen und steilen Auslage mit Berücksichtigung des akad. Comments. Gr. 8vo. Jena : Pohle. [100 tinted lithographic figures.]

1885 SCHULZE (Friedrich).—Die Fechtkunst mit dem Haurapier unter besonderer Berücksichtigung des Linksfechtens, mit Uebungsbeispielen. Gr. 8vo. Heidelberg : Bangel u. Schmitt. [5 photographs.]

1885 WIELAND (B.).—Praktisches Handbuch der Fechtkunst für Truppen-

schulen, Militärbildungsanstalten, Turnschulen und Fechtvereine, sowie Freunde und Liebhaber der Fechtkunst. Gr. 8vo. Wiesbaden : R. Bechtold & Comp.

1885 RIELECH (F.).—Lose Worte über die Bestimmungsmensuren der deutschen Couleurstudenten. 8vo. Breslau : V. Zimmer.

1886 FELDMANN (Jos.) [Major].—Leitfaden zum Unterrichte im Stock-, Rapier-, Säbel- u. Bajonettfechten. 2te Aufl. Lex. 8vo. Wien : Seidel und Sohn.

1887 HERGSELL (Gustav) [Hauptmann u. Landesfechtmeister].—Talhofer's Fechtbuch aus d. Jahre 1467. Large 4to. Prag : Calve.  
[268 photographic plates.]

1887 TALHOFFER.—Fechtbuch aus dem Jahre 1467, gerichtliche und andere Zweykämpfe darstellend. Herausgegeben von G. Hergsell. 4to. Prag.  
[With 268 plates.]

1887 WASSMANNSDORFF (Dr. Karl).—Aufschlüsse über Fechthandschriften und gedruckte Fechtbücher des 16 und 17 Jahrhunderts in einer Besprechung von G. Hergsell : Talhofers Fechtbuch aus dem Jahre 1467. 8vo. Berlin : Gaertner.

[Reprinted from the 'Monatsschrift für das Turnwesen.']

#### MANUSCRIPTS.

MAIR (Conrad).—Ein Fechtbuch. MSS. Kgl. Bibl. Dresden.

PAULSEN (Hector Mair) [Bürger zu Augsburg].—MSS. in the Königl. Bibl. Dresden.

[Contains numerous well-drawn coloured illustrations of Fencing.]

KREUSSLER.—Fechtschule. MSS. Kgl. Bibl. Dresden.

#### GREEK (MODERN).

1872 PYRGOS (N.).—Hoplomachetiké Xiphaskía kai Spathaskía hypo N. Pýrgu, Didaskálu en têi stratiotikêi scholêi. En Athénais : Typographeion S. K. Blastu, hodos Hermû. arith. 178. 8vo.

1876 PYRGOS (N.).—Encheiridion praktikes spathaskias. Meros proton. Askesis kata xiphon hypo N. Pýrgu, Didaskálu tês hoplomachetikês en têi scholêi tôn euepídon kai tú ekpaideutikû lôchu. Athenesi (timâtai drachmês). Typois Andreu Koromeda. 8vo.

#### ITALIAN.

1509 MONCIO (Pietro).—Opere di scherma.

1532 LUCA (Guido Antonio di).—(?) . . .

1531 MANCIOLINO (Antonio) [Bolognese].—Opera nova, dove sono tutti li documenti e vantaggi che si ponno havere nel mestier de l'armi d'ogni sorte, novemete correcta et stampata. 16mo. Vinegia : Per N. d'Aristotile, detto Zappino.  
[A few woodcuts, unconnected with the text.]

1536 MAROZZO (Achille) [Bolognese. Maestro generale de l' arte de l' armi.].—Opera nova. 4to. Mutinæ, in ædibus venerabilis D. Antonii Bergolæ sacerdotis ac civis Mutin. XXIII. Idus Maii.  
[82 woodcuts.]

1550 MAROZZO (Achille) [di Bologna].—Opera nova . . . &c. 2nd edition. 4to. Venetia : Stampata per Giovane Padouano, ad instantia de Marchior Sessa.

1553 PAGANO (Marc' Antonio) [gentil'huomo napolitano].—Le tre giornate d' intorno alla disciplina dell' Arme, espezialmente della spada : al duca di Sessa. 8vo. Napoli.

1553 AGRIPPA (Camillo) [Milanese].—Trattato di Scientia d' arme, con un dialogo di filosofia. 4to. Roma : Per Antonio Blado, stampadore apostolico. [Portrait of the author, 55 copp.rplates in the text.]

1560 Modi di metter mano alla Spada. Obl. 24mo. Venice. [42 p'lates of Fencing. the text also engraved.]

1568 MAROZZO (Achille) [Bolognese].—Arte dell' Armi. Ricorretto, et ornato di nuove figure in rame. 4to. Venetia : Appresso Antonio Pinargenti. [Copperplates in the text.]

1568 (?) MAROZZO (Achille).—Opera Nova . . . &c. 3rd edition. 4to.

1568 AGGRIPA (Camillo).—Trattato di Scienza d' arme et un dialogo in detta materia. 4to. Venetia : Appresso A. Pinargenti. [Portrait of the author and 49 copperplates in the text.]

1569 MORA (Domenico) [gentilhuomo grisone].—Il soldato, nel quale si tratta di tutto quello che ad un soldato convien saper. 8vo. Venezia : Griffio.

1570 GRASSI (Giacomo di) [da Modena. Some copies bear 'da Corregio']. Ragione di adoprare sicuramente l' arme si da offesa come da dife-a ; con un trattato dell' inganno et con un modo di esercitarsi da se stesso per acquistare forza, giudicio et prestezza. 4to. Venetia : Appresso Giorgio de' Cavalli. [Some copies bear the indication 'appresso Giordano Ziletti.' Portrait of Grassi and copperplates in the text.]

1572 AGOCCHIE (M. Giovanni dall') [Bolognese].—Del Arte di scrimia libri tre. Ne' quali brevemente si tratta dello Schermire, della Giostra, dell' ordinar battagliae. Opera necessaria a Capitani, Soldati et a qual si voglia Gentil'huomo. 4to. Venetia : Appresso G. Tamborino.

1575 VIGGIANI (Angelo) [Bolognese].—Lo Schermo. Nel qua'e, per via di dialogo si discorre intorno all' eccellenza dell' Armi et delle lettere, et intorno all' offesa et difesa. Et insegna uno Schermo di Spada sola sicuro e singolare con una tavola copiosissima. 4to. Venetia : Appresso Giorgio Angelieri. [9 copperplates in the text.]

1584 FALLOPIA (Alfonso) [Lucchese. Alfieri nella fortezza di Bergamo]. Nuovo et breve modo di schermire. 4to. Bergamo : Appresso Comin Ventura.

1587 GHISLIERO (Federico) [da Alessandria].—Regole di molti cavalghereschi esercitii. 4to. Parma.

1588 VIZANI (Angelo) [Bolognese].—Lo Schermo . . . &c. (see Viggiani, 1575). 2nd edition. All' illustrissimo signore, il sig. conte Pirro Malvezzi. 4to. Bologna : Gio. Rossi.

[The text is slightly altered from the 1st edition, and a portrait of the author added to the plates.]

1601 DOCCIOLINI (Marco) [Florentino].—Trattato in materia di scherma. Nel quale si contiene il modo e regola d' adoperar la spada così sola come accompagnata. 4to. Firenze : Nella stamperia di Michelangiolo Sermatelli.

1603 CASSANI (Giovanni Alberto) [di Frasinello di Monserrato].—Fssercitio Militare, il quale dispone l' huomo a vera cognitione del Scrimire di Spada et dell' ordinare l' Essercito a battaglia . . . &c., &c. 4to. Napoli.

1604 AGRIPA (Camillo).—Trattato di Scienza d' Arme . . . &c. Third edition. 4to. Venetia.

1606 FABRIS (Salvator) [Capo del ordine dei sette cori].—De lo Schermo, ovvero scienza d' arme. Fol. Copenhassen : Henrico Waltkirch.

[Frontispiece. Portraits of Christian IV. of Denmark and of the author. 190 copperplates in the text.]

1606 GIGANTI (Nicoletto) [Vinitiano].—Teatro, nel qual sono rappresentate diverse maniere e modi di parare et di ferire di spada sola, e di spada e pugnale ; dove ogni studioso potrà essercitarsi e farsi pratico nella professione dell' Armi. Obl. 4to. Venetia : Appresso Gio. Ant. et G. de Franceschi.

[Frontispiece with the Medici arms, portrait of the master, and 42 copperplates, out of the text.]

1608 GIGANTI (Nicoletto).—Teatro . . . &c. 2nd edition. Obl. 4to. Venegia.

1609 ALESSANDRI (Torquato d').—Il cavaliere compito : dialogo nel quale si discorre d' ogni scienza e del modo d' imparare a schermir con spada bianca, e difendersi senz' armi. 8vo. Viterbo.

1610 CAPO FERRO (Ridolfo) [da Cagli. Maestro dell' eccelsa natione alemanna nell' inclita città di Siena].—Gran simulacro dell' arte e dell' uso della scherma. Dedicato al serenissimo Sig. don Federigo Feltrio della Rovere, principe dello stato d' Urbino. Obl. 4to. Siena : Appresso Saluestro Marchetti e Camillo Turi.

[Portraits of the Duke d' Urbino and of Capo Ferro. 13 copperplates out of text.]

1610 SERENO (B.).—Trattato dell' uso della lancia a cavallo, del combattere a piede, alla sbarra et dell' imprese et inventioni cavalesche. 4to. Napoli.

1610 ALESSANDRI (Torquato E. d').—Precetti sulla Scherma. 8vo. Roma.

1613 BOICCIO (G.) [Edited by Antonio Quintino].—Gioelo di sapienza, nel quale si contengono mirabili secreti e necessari avvertimenti per difendersi dagli huomini e da molti animali . . . &c. Nuovamente dato in luce da me Antonio Quintino, ad istanza d' ogni spirito gentile. 12mo. Stampata in Milano et ristampata in Genova per Pandolfo Malatesta.

[Portrait of the author and 15 woodcuts in the text.]

1615 MAROZZO (Achille).—Arte dell' Armi . . . &c. 5th edition. 4to. Verona.

1618 LOMBARDELLI (Orazio).—Giocello di sapienza, nel quale si contengono gli avvisi d' arme, con l' inclinazione dei dodici segni celesti et il memorial dell' arte del puntar gli scritti. 8vo. Firenze, alle scale di Badia.

[8 woodcuts.]

1619 GAIANI (A. G. B.).—Discorso del tornear a piedi. 4to. Genova.

1619 GAIANI (Gio. Battista) [Alfiero].—Arte di maneggiar la Spada a piedi et a cavallo. Opera per le nuove osservazioni già desiderata. 4to. Ioano : Appresso Francesco Castello.

1621 PISTOFILO (Bonaventura). Oplomachia, nell'a quale . . . &c. si tratta per via di Teoria et di Practica del maneggio e dell' uso delle armi. 4to. Sienna.

1624 FABRIS (Salvator).—Della vera practica e scienza d' armi . . . &c. Opera di Salvator Fabris. Folio. Padova : Per Pietro Paolo Tozzi.

1627 PISTOFILO (Bonaventura) [Ferrarese].—Il Torneo. 4to. Bologna : Per il Ferrone. [Frontispiece and 114 copperplates, no text.]

1628 GIGANTI (Nicoletto).—Teatro . . . &c. 2nd edition. Obl. 4to. Padua : Per Paolo Frambotto.

1628 ALFIERI (Francesco Ferdinando) [Maestro d' arme dell' illustrissima

accademia Delia in Padova].—La Bandiera. Obl. 4to. Padova: Presso S. Sardi. [Numerous copperplates.]

1623 VEZZANI (Antonio).—L' Esercizio accademico di Picca. 8vo. Parma. [Portrait and copperplates.]

1640 ALFIERI (Francesco) [Maestro d' arme dell' ill<sup>ma</sup> accademia Delia in Padova].—La Scherma. Dove con nuove Ragioni e con Figure, si mostra la perfezione di quest' arte, e in che modo secondo l' arme e il sito, possa il Cavaliere restar al suo nemico superiore. Obl. 4o. Padova: Per Seb. Sardi. [Portrait of author and 37 copperplates.]

1641 CERESA (Terenziano) [Parmegiano, detto l' Eremita].—L' esercizio della spada regulato con la perfetta idea della scherma. Opera utile e necessaria a chiunque desidera uscire vittorioso dalli colpi della spada nemica. 4to. Ancona: M. Salvioni.

1643 GUALDO (Galeazzo).—Il maneggio delle armi. 8vo (?). Bologna: Per Tebaldini.

1644 (?) ALFIERI (Antonio).—Quesiti del cavaliere instrutto nell' arte dello schermo, con le risposte del suo maestro. 8vo. Padova.

1645 ALFIERI (Francesco).—La Scherma . . . &c. 2nd edition. 4to. Ancona.

1653 ALFIERI (F.) [Maestro d' arme dell' ill<sup>ma</sup> academia Delia in Padova]. Lo Spadone. Dove si mostra per via di figura il maneggio e l' uso di esse. 4to. Padova: S. Sardi. [Numerous copperplates.]

1653 ALFIERI (Francesco).—L' arte di ben maneggiare la spada. 4to. Padova. [Copperplates.]

1654 JACOBILLI (Francesco) [da Foligno].—Compendio del giuoco moderno di ben maneggiare la spada. 8vo. Padova.

1655 ALFERI (Antonio) [da Aquila].—Pentateuco politico, ovvero cinque d'inganni: spada, tamburo, piffero, scudo, tromba: al duca di Guisa per l' invasione del regno di Napoli l' anno 1654. 4to. Aquila. [Published under the anagrammatic pseudonym, Arenif Atonoli.]

1660 SENESIO (Alessandro) [gentil' huomo Bolognese].—Il vero maneggio della spada. Folio. Bologna: L' Herede di Benacci. [14 copperplates, out of text.]

1664 Quesiti del cavaliere instrutto nell' arte della scherma. 8vo. Padova.

1668 BRESCIANI (Marin) [maestro d' armi Ferrarese].—Li trastulli guerrieri. 8vo. Brescia. [With figures.]

1669 MATTEI (Francesco Antonio).—Della scherma napoletana, discorso primo, dove, sotto il titolo dell' impossibile possibile, si prova che la scherma sia scienza e non arte si danno le vere norme di spada e pugnale; discorso secondo, dove si danno le vere norme di spada sola. 4to. Foggia: Novello de Bonis.

1670 PALLAVICINI (Guseppe Morsicato) [Maestro di scherma Palermitano].—La Scherma illustrata, per la di cui teorica e pratica si puo arrivare con facilità alla difesa ed offesa necessaria nel occasioni d' assalti nemici. Opera utilissima alle persone che si diletmano di questa professione, con le figure della scienza pratica dichiarate coi loro discorsi. Folio. Palermo: Domenico d' Anselmo. [Frontispiece and 31 copperplates.]

1671 GESSI (B.).—La spada di honore, libro I. (unico) delle osservazioni cavaleresche. 4to. Bologna.

1672 GESSI (B.).—La spada di honore, libro I. (unico) delle osservazioni cavaleresche. 8vo. Milano.

1673 MARZIOLI (Fr.) [Bresciano]. Precetti militari. Folio. Bologna. [Numerous plates.]



1673 PALLAVICINI (Giuseppe Morsicato).—La seconda parte della scherma illustrata, ove si dimostra il vero maneggio della spada e pugnale et anco il modo come si adopera la cappa, il brochiere e la rotella di notte, le quali regole non sono state intese da nessuno autore. Folio. Palermo : Domenico d' Anselmo. [Frontispiece and 36 copperplates.]

1673 VILLARDITA (Giuseppe).—Trattato di scherma Siciliana, ove si monstra di seconda intentione, con una linea retta : difendersi di qual si voglia operatione di resolutione, che operata per ferire a qualunque, o di punta, o taglio, che accadesse in accidente di questionarsi. Con espressione di tutte le regole che nascono di seconda operatione. 12mo. Palermo : Carlo Adamo.

1678 TORELLI (Carlo).—Lo splendore della nobiltà napoletana, giuoco d' arme esposto a somiglianza di quello intitolato : le chemin de l'honneur. 4to. Napoli.

1680 MONICA (Francesco della).—La scherma napolitana, discorso due. 4to. Parma.

1682 GORIO (Gio. Pietro) [Milanese].—Arte di adoprare la spada per sicuramente ferire e perfettamente difendersi. Dedicata e consagrada al nome e merito dell' illustriss<sup>mo</sup> Sig. Conte Pirro Visconti Borromeo Aresi. 8vo. Milano : Federico Francesco Maietta. [Portrait of the author.]

1683 ALFIERI (Francesco).—Arte di ben maneggiare la Spada . . . &c. 2nd edition. Obl. 4to. Padova.

1686 MARCELLI (Francesco An'onio) [Maestro di scherma in Roma].—Regole della scherma insegnate da Lelio e Titta Marcelli, scritte da Francesco Antonio Marcelli, figlio e nipote, e maestro di scherma in Roma. Opera non meno utile che necessaria a chiunque desidera far profitto in questa professione. Dedicata alla sacra real Maestà di Christina Alessandra regina di Suetia. Parte prima : Regole della spada sola. Parte seconda : Regole della scherma. Nella quale si spiegano le regole della spada e del pugnale insegnate da Titta Marcelli ; con le regole di maneggiar la Spada col brochiere, targa, rotella, cappa, lanterna ; col modo di giocar la spada contro la sciabola. In 2 parts. 4to. Roma. [Frontispiece. Copperplates in the text.]

1638 VEZZANI (Antonio).—L' Esercizio Accademico di Picca. 8vo. Parma.

1696 MAZO (Bondi di) [da Venetia].—La spada macstra. Libro dove si trattano i vantaggi della nobilissima professione della scherma, si del camminare, girare e ritirarsi, come del ferire sicuramente e difendersi. Obl. 4to. Venetia : Dominico Lovisa. [80 copperplates.]

1711 ALESSANDRO (Giuseppe d').—Pietra paragone de' Cavalieri di D. Giuseppe d' Alessandro Duca di Pescolanciano, divisa in cinque libri. 8vo (?). Napoli.

1714 CALARONE (Costantino) [detto l'Anghiel : maestro di scherma Messine].—Scienza pratica necessaria all' huomo overo modo per superare la forza coll' uso regolato della spada : parte prima. 4to. Roma : Luca Antonio Chracas. [Portraits, woodcuts in the text.]

1758 MARCO (Alessandro di) [professore di scherma Napolitano].—Ragionamenti accademici intorno all' arte della scherma. 8vo. Napoli.

1759 MARCO (Alessandro di).—Discorsi istruttivi ne' quali si tratta in particolare intorno all' arte della scherma. 8vo. Napoli.

1761 MARCO (Alessandro di) [professore di scherma napoletano, maestro de' due collegj Capece e Macedonio e d' altri cavalieri].—Riflessioni fisiche e geometriche circa la misura del tempo ed equilibrio di quello e della natural disposizione ed agilità dei competitori in materia di scherma e regolamenti essenziali per saggiamente munirsi da ogni inconsiderato periglio sul cimento della spada nuda. 12mo. Napoli.

1775 BREMOND (A. Picard).—Trattato sulla scherma, aggiunta la notizia de' professori nonche de' dilettanti che si distinguono in quest' arte medesima nelle principali città d' Europa, trad. dalla franc. nella lingua toscana. 8vo. Milano. [Portrait of Saint-Georges.]

1781 MANGANO (Guido Antonio del) [Pavese].—Riflessioni filosofiche sopra l' arte della scherma. 8vo. Pavia.

1782 BREMOND (Picard Alessandro).—Trattato sulla scherma : traduzione dalla francese nella lingua toscana. 8vo. Milano : Firola.

1783 GENNARO (Nicola di) [dottore avvocato].—Componimento I. : della scherma e de' Glad'a'ori. Componimento II. : di aggiunta al primo, sulla lode della scherma e de' gladiatori, &c. 8vo (?). Venezia.

1798 MICHELI (Michele).—Trattato in lode della nobile e cavalleresca arte della scherma. Diretto ai nobili e cittadini Toscani. 8vo. Firenze : Nella stamperia granducale.

1800 BERTELLI (Paolo).—Trattato di Scherma. 8vo. Bologna.

1803 ROSSAROLL (Scorza) [capitano de' zappatori]; GRISETTI (Pietro) [capitano di artiglieria].—La scienza della scherma. 4to. Milano. [10 folding plates.]

1811 ROSSAROLL (Scorza) e GRISETTI (Pietro).—La scienza della scherma . . . &c. 2nd edition. 4to. Napoli.

1818 ROSSAROLL (Scorza).—Trattato della spadancia o sia della spada larga. 8vo. Napoli.

1818 ROSSAROLL (Scorza).—Scherma della baionetta astata. 8vo. Napoli.

1820 FLORIO (Blasco).—Di risposta ad alcune dimande di scherma, lettere di Blasco Florio . . . &c. 8vo. Catania.

1825 FLORIO (Blasco).—Discorso sull' utilità della scherma. 4to. Messina : G. Fiumara.

1828 FLORIO (Blasco).—Discorso sull' utilità della scherma. 2nd edition. 4to. Catania.

1829 WEISS (Giuseppe).—Istruzione sulla scherma a cavallo. Napoli.

1830 WEISS (Giuseppe). Scherma della baionetta. 4to. Napoli.

1835 MULLER (Alessandro).—Il maneggio della baionetta all' attacco ed alla difesa, &c. . . . con 53 figure. Traduzione italiana dalla 2<sup>a</sup> francese del 1835. 8vo. Torino.

1837 GAMBOGI (conte Michele).—Trattato sulla scherma. Adorna di figure incise da Giuseppe Rados. Obl. 4to. Milano : R. Fanfani. [56 lithographed plates.]

1840 Maneggio della sciabola per uso della brigata lancieri, redatta da una guardia di ufficiali della stessa arma. Napoli.

1842 BERTOLINI (Bartolomeo).—Trattato di sciabola, con 10 tavole. 8vo. Trieste

1844 FLORIO (Blasco).—La scienza della scherma. Catania.

1846 ARBONDI (Niccolò).—Istituzione di arte ginnastica per le truppe di fanteria di S. M. Siciliana, compilata sulle teorie de' più accurati scrittori antichi e moderni. 2 vol's. 8vo. Napoli.

1847 MARCHIONNI (Alberto).—Trattato di scherma sopra il nuovo sistema di giuoco misto di scuola italiana e francese. 8vo. Firenze. [5 lithographed folding plates and woodcuts in the text.]

1850 BLENGINI (Cristoforo).—Teoria della scherma.

1850 GIULIANI (Bolognini Giuseppe).—Sul maneggio della sciabola. Ferrara.

1851 SPINAZZI (Pietro).—Il bersagliere in campagna ed istruzione sulla scherma della baionetta, corredato di tavole dimostrative. Genova.

1852 SCALZI (Paolo de').—La scherma esposta in lezioni. 8vo. Genova.

1853 SCALZI (Paolo de').—La scuola della spada. 8vo. Genova.  
[30 plates.]

1853 CACCIA (Ma-similiano).—Trattato di scherma ad uso del R. esercito. 8vo. Torino.  
[With plates.]

1856 GIULIANI (Bolognini Giuseppe).—Teorie sulla sciabola per una scuola di contropunta di genere misto. Ferrara.

1856 FLORIO (Blasco).—Osservazioni critico-apologetiche all' opera intitolata: ' Istituzione di arte ginnastica,' dirette ai professori di scherma in Napoli. 8vo. Catania.

1858 FLORIO (Blasco).—Blasco Florio ai professori di scherma. Catania.

1861 CERRI (Giuseppe).—Trattato teorico-pratico della scherma per sciabola. Milano.

1862 TAMBORNINI (Carlo).—Trattato di scherma alla sciabola. Genova.

1864 BLENGINI (Cesare Alberto).—Trattato teorico-pratico di spada e sciabola, e varie parate di quest' ult.mo contro la baionetta e la lancia. Coperetta illustrata da 30 figure incise, con ritratto dell' autore. 8vo. Bologna.

1864 Istruzione per la scherma del bastone ad uso dei bersaglieri. Livorno.

1864 VITI (Giovanni Battista) [avvocato].—Breve trattato di scherma alla sciabola. 8vo. Genova.

1868 SCALZI (Paolo de').—La scuola della spada. Seconda edizione con aggiunte. 8vo. Firenze. [With figures.]

1868 MENDIETIA-MAGLIOCO (Salvatore) [Furiere: maestro di scherma alla scuola normale di fanteria].—Manuale della scherma di sciabola. 12mo. Parma.  
[With plates.]

1868 FERRERO (Gio. Battista).—Trattato di scherma sul maneggio della sciabola. Torino.

1868 RADAELLI (Giuseppe).—Istruzione pel maneggio della sciabola, pubblicata dal capitano S. del Frate. Firenze.

1868 CERRI (Giuseppe).—Trattato teorico-pratico della scherma di bastone, col modo di difendersi contro varie altre armi sia di punta che di taglio. Milano.

1870 FALCIANI (Alberto).—La scherma della sciabola o del bastone a due mani, brevemente insegnata nella lingua del popolo. 12mo. Pisa.

1870 STRADA (Enrico) [generale di cavalleria].—Scherma e tiro. Napoli.

1870 LAMBERTINI (Vittorio) [Maestro d' armi].—Trattato di scherma teorico-pratico illustrato della moderna scuola italiana di spada e sciabola. 8vo. Bologna.  
[Frontispiece and 29 lithographed plates.]

1871 ENRICHETTI (Cesare) [Maestro-capo e direttore di scherma alla scuola centrale di Parma].—Trattato elementare teorico-pratico di scherma. 8vo. Parma.  
[6 lithographs.]

1874 CESARANO (Federico) [di Napoli].—Trattato teorico-pratico di scherma della sciabola, con appendice di tutti i regolamenti cavallereschi riguardanti la scherma. Milano.

1875-6 DOUX.—Il maneggio della sciabola secondo il metodo di scherma Radaelli. Roma.

1876 RADAELLI (Giuseppe).—Istruzione per la scherma di sciabola e di spada del Prof. Giuseppe Radaelli, scritta d' ordine del Ministero della Guerra dal Capitano S. del Frate. 4to. Milano.  
[10 folded lithographs.]

- 1876 GANDOLFI (Giovanni).—Metodo teorico-pratico per la scuola di sciabola. 2vo. Torino: Borgarelli.
- 1877 ANGELINI (Achille).—Osservazioni sul maneggio della sciabola secondo il metodo Radaelli. Firenze.
- 1878 PEREZ (G.).—Il sistema di spada Radaelli, giudicato dall' arte della scherma. 4to. Verona: Tip. di Gaetano Franchini.  
[7 folded lithographed plates.]
- 1878 FORTE (capitano Luigi).—Sul metodo di scherma Radaelli, lettere critica. Catania.
- 1880 PAGLIUCA (Giovanni).—Cenni di critica sul sistema di scherma Radaelli. Torino.
- 1881 ROSARI [con Cariolato e Belmonte].—Torneo internazionale tenuto in Milano. 8vo. Napoli: Ferrante.
- 1884 PARISE (Masaniello).—I trattato teorico-pratico della scherma di spada e sciabola. Preceduto da un cenno storico sulla scherma e sul duello. 8vo. Roma.  
[Numerous figures in the text.]
- 1885 FRATE (Settimo del) [capitano].—Istruzione per la scherma di punta di Giuseppe Radaelli, professore di scherma e ginnastica, scritta d' ordine del ministro della guerra. 8vo. Milano.  
[10 lithographed plates.]
- 1885 ROSSI (Giordano).—Scherma di spada e sciabola. Manuale teorico-pratico, con cenni storici sulle armi e sulla scherma, e principali regole del duello. 8vo. Milano.  
[54 figures in the text.]
- 1888 GELLI (Cavaliere Jacopo).—Resurrectio. Critica alle osservazioni sul maneggio della sciabola secondo il metodo Radaelli del Generale Achille Angelini. 8vo. Firenze: Tipografia Niccolai.
- 1888 MASIELLO (Ferdinando).—La scherma italiana di spada e di sciabola. 8vo. Firenze: G. Gioelli.  
[Numerous plates and figures in the text.]
- 1888 (periodical) Cappa e spada. Giornale di scherma, ginnastica &c., diretto da Luigi Sertini. (Monthly review chiefly devoted to the interests of Italian swordsmanship.) 4to. Firenze, Via Nazionale 14.
- 1889 GELLI (J.) [Cavaliere].—La scherma collettiva quale mezzo di educazione fisica. Con 32 tavole dimostrative. 8vo. Tipografia Niccolai.  
[Figures in the text.]

## MANUSCRIPTS.

- 1550 (?) ALTONI (Francesco di Lorenzo).—Monomachia ovvero arte di scherma, cui segue un trattato del Giuoco della spada sola. Firenze.
- 1590 (?) PALLADINI (Camillo) [Bolognese].—Discorso sopra l' arte della Scherma; come l' arte della scherma è necessaria a chi si diletta d' Arme. Obbl. 4to.  
[42 drawings in red chalk, imitated from the plates of Agrippa's work. In M. Vigeant's collection, Paris.]
- FIORE FURLAN [de Civida].  
[Vellum MS. with pen and ink and gold sketches. See N. and Q. Series V., vol. iv. p. 414.]
- LOVINO (Giovanni Antonio) [Milanese].—Opera intorno alla Practica e Theoria del ben adoperare tutte le sorti di arme; ovvero la Scienza dell' Arme. 4to. Vellum.  
[In the Bibliothèque Nationale, Paris.]
- British Museum. Additional, No. 23223. A treatise on fencing in Italian. 47 folios.  
[Date, end of 17th century.]

1678 (?) **TEXEDO** (Don Pedro) [de Taruel, Sicilia].—Escuela en la berda-dera destreza de las armas. (Dedicated to Don Fern. Joach. Faxardo de Requesens y Zuñiga.) Sm. 4to. Palermo (?)  
[Portrait of the author, and figures.]

## LATIN.

1579 **GUNTERRODT** (Henri à).—De veris principiis artis dimicatoriæ tractatus brevis. 4to. Witebergæ.

1604 **LIPSIUS** (Justus).—Ivsti Lipsi Saturnalivm sermonum libri duo ; qui de Gladiatoribus. Editio ultima et castigatissima. Cum æneis Figuris. Ant-verpiæ, ex officina Plantiniana, apud Joannem Moretum. 4to.

## MANUSCRIPT.

**DÜRER** (Albert).—Oplodidaskalia, sive armorum tractandorum meditatio.  
[MS. in the Magdalenenbibliothek, Breslau. Quoted by Lenz in his  
'Zusammenstellung v. Schriften über Leibesübungen.']

## PORTUGUESE.

1685 **LUIS** (Thomas).—Tratado das lições da Espada preta, e destreza com que hão de usar os jogadores della. Folio, 29 pag. 1 lamina. Lisboa.

1744 **MARTINS FIRME** (Manuel).—Espada firme o firme. Tratado para o jogo de espada preta e branca. 8vo, fol. xxxvi-86. Evora.

1804 **CARVALHO** (Rodriguez de).—Resumo breve do jogo de florete em dialogo para qualquer curioso se applicar ao serio estudio desta brilhante arte. Traduzido dos melhores auctores Franceses. 8vo. Lisboa.

1830 **MELLO PACHECO DE RESENDE** (José de).—Instrucção do jogo d'espada a pé e a cavallo para ser posto em pratica na eschola militar, e nos corpos de cavallaria e artilheria montada do exercito do Brasil. Rio de Janeiro : Brasileira.

1842 **OSORIO Y GOMEZ** (don Pedro).—Tratado de esgrima a pé e a cavallo, em que se ensina por principios o manejo do florete ou o jogo da espada que se usa hoje. Large 8vo. Lisboa : Typ. Commercial. [24 plates.]

## RUSSIAN.

1817 **VALVILLE**.—Traité sur la contre-pointe. Obl. 4to. St. Petersburg: Charles Kray. [24 copperplates. In French and in Russian.]

1843 **Nachertarich Pravil Fechtovajnavo iskoostva risoonkami v pyakti tchnactyahkh. Sochinenich Pomoshtchnika glavnavo. Fekhtovajnavo Ootchitelyah Otdyailnavo Gvardeickavo Korpoosa.** 4to. Sanktpeterboorg : Sokolova.

## SPANISH.

1474 **PONS** [or **PONA**] (Jayme) [Jaume or Jacobus]. A treatise on the art of the sword. Perpignan.

1474 (?) **TORRE** (Pedro de la) [Petrus de Turri].  
[Mentioned by Narvaez, Pallavicini, and Marcelli, but without sufficient data.]

1532 ROMAN (Francisco).—Tratado de Esgrima, con figuras. 4to (?). Sevilla : Bartolome Perez.

1569 CARRANZA (Jeronimo de).—De la filosofia de las armas, de su destreza y de la agresion y defension Christiana. 4to. Luciferi Fano (vulgo San Lucar).

1582 CARRANZA (Jeronimo de).—Libro que trata de la filosofia de las armas y de su destreza y de la agresion y defension Christiana. 4to. Lisbon and San Lucar de Barrameda. [Portrait of Carranza.]

1599-1600 NARVAEZ (D. Luis Pacheco de).—Libro de las grandezas de a Espada, en que se declaran muchos secretos del que compuso el comendador Geronimo de Carranza. En el cual cada uno se podra licionar y deprender a solas, sin tener necesidad de maestro que lo enseñe. 4to (80 pliegos). Madrid : J. Iniquez de Lequerica.

[Portrait of Don Luis, 2 figures and 155 diagram woodcuts in the text.]

1600 CARRANZA (Jeronimo de).—De la filosofia de las armas . . . &c. 2nd edition. 4to. Madrid.

1608 NARVAEZ (D. Luis Pacheco de).—Cien conclusiones, o formas de saber, de la verdadera destreza, fundada en ciencia, y diez y ocho contradicciones a las de la comun. Folio. Madrid : Luis Sanchez.

1602 NARVAEZ (Don Luis Pacheco de).—Compendio de la filosofia y destreza de las armas de Geronimo de Carranza. 4to. Madrid : Luis Sanchez. [Woodcuts in the text.]

1616 AYALA (Don Atanasio de).—El bisoño instruido en la disciplina militar. 8vo. Madrid.

1618 NARVAEZ (Don Luis Pacheco) —Carta al Duque de Cea diciendo su parecer acerca del libro de Geronimo de Carranza. De Madrid en quatro de Mayo. 8vo. Madrid.

1623 PIZARRO (D. Juan Fernando).—Apologia de la destreza de las armas. Defensa del libro de Carranza sobre ello. 8vo. Trujillo.

1625 NARVAEZ (Don Luis Pacheco de) [Maestro del Rey].—Modo facil y nuevo para examinarse los Maestros en la destreza de las armas y entender sus cien conclusiones o formas de saber. 8vo. Madrid : Luis Sanchez.

1635 NARVAEZ (D. Luis Pacheco de).—Engaño y desengaño de los errores que se han querido introducir en la destreza de las armas. 4to. Madrid.

1636 TOBAR (Don Pedro Mexia de).—Engaño y desengaño de los errores en la destreza de las armas. 4to. Madrid.

1639 NARVAEZ (Don Luis Pacheco de).—Advertencias para la enseñanza de la destreza de las armas, así a pie como a cavallo. 4to. Madrid.

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