

EDINBURGH

The 26th Day of OCTOBER, 1686.

THE Lords of the Committe of His Majesties Privy Council for Publick Affairs, having considered an Address made to them by Sir *William Hope* of *Kirkliston*, Craving an Allowance for Printing a Book, entituled, *The SCOTS Fencing Master, Or Compleat Smal-Sword-Man*; The saids Lords do grant the said Desire, and hereby Discharges all Persons whatsoever to Print, Re-print, Import, or Sell the said Book within this Kingdom, for the space of Nineteen years after the date hereof, without a Licence to be obtained from the said Sir *William Hope*, under the pain of Confiscation of all the saids Copies so Printed, or Imported, besides the Contraveeners being lyable to such Fynes as the Council shall think fit to impose. Extracted forth of the Records of Council, by me Sir *William Paterson*, Clerk to His Majesties most Honourable Privy Council.

WILL. PATERSON.

TO THE
YOUNG
NOBILITY
AND
GENTRY
Of the KINGDOM of
SCOTLAND

My Lords and Gentlemen,

I HERE present to You a *SCOTS Fencing-Master*, who going to appear publickly in the World, cannot but at his first outsetting expect some Enemies, until his Art make him more Famous; and therefore he humbly adresth himself to you, as the fittest persons to defend him from the Censures of these his evil Wishers, because he knoweth that it is by
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such Young Persons as you, that he and his Art must be Maintained and Defended, for if such hopeful Youths as You are encourage not his Art, it were then altogether in vain for him to offer his Service to the Publick; But upon the contrary, if you do, he hopeth that in a short time his Ability in this Art will be so well known, that there shall be but few in the Kingdom who will not enquire after him. And, *My Lords and Gentlemen*, I the more earnestly recommend him to you, because he is my intimate Acquaintance, and of whose Abilities I have also certain Proofs; therefore if there be any thing to lay to his Charge, let your Complaint be to Me, and if I be not able to answer for him, let not his Ignorance be imputed to him, but
to

to Me, for I am the occasion of it; But I hope I need fear no such Complaints; I am allo to let you know that he hath so much Respect for the rest of the *Fencing-Masters* of this Kingdom, that he pretendeth to do nothing without their Concurrence, for he will accept of no Scholars (*except such as are of an extraordinary Capacity*) until they be at first grounded by the other *Masters* of this Kingdom, for I know he hath Lessons which would not be well understood by many altogether ignorant of his Art; & therefore I thought fit to advertise you, that it is fittest to begin with any other *Master* you please, & to make him your last, who will, I assure you perfect what the others have begun. I might here say something in Commendation of the Art he professeth

eth, but I shall do that in another place; So all I crave of You now, *My Lords and Gentlemen*, is that You would do me the Favour to receive Him into Your Protection, and take a Tryal of Him; If He please You, I have my Desigue; if not, it will make Me the more warry in time coming, to put either You or My self to the like trouble; but however at this time I hope You will look Favourably upon Him, and encourage his Employment, seing he is so earnestly recommended to You by Me, who will take it as one of the greatest Obligations imaginable done to

My Lords, and Gentlemen,

Your Humble, and

Obedient Servant,

WIL. HOPE.

T O T H E R E A D E R

Least I should be thought singular, I shall say something by way of Preface, wherein I shall answer some Objections which it is like may be made both against the Subject I treat of, and against Me for treating of it, as being a work altogether of no use.

The first Objecteth against the Subject I treat of, (which is of Fencing, or the Art of Defending Ones self with the Small Sword from their Adversaty) and saith, it is not worth the while to understand it; because saith he, if it be a Mans Fate to be kill'd, his understanding of this Art will never save him.

Object.
1.
against
the sub-
ject.

Any Rational Man will laugh at this Objection, and think it not worth the Answering, but yet I will take the pains to convince them, (if possible) who ever they are who will have the confidence to make such an Objection, of the contrary by Reason; I deny not but what ever Providence ordaineth is unavoidable, yet we are to use all the means imaginable to preserve our Lives as long as we can; otherwise we should be careless and not provide for our Subsistence, nor in any manner defend

Answer.

The Epistle to the Reader.

send our selves, which is a thing most ridiculous, and the contrary of which we see daily practised; For when one Country or Kingdom cometh against another, do they not now a dayes endeavour to fortifie their Cities, that they think lye most open to be attacked, with all the Art imaginable; As also, do they not endeavour to bring as well trained Men to the Field as possible, that so they may defend themselves with the more ease by their Art, and fight with the les confusion: I am sure any man that would deny the use of Fortification, or the bringing of well Disciplin'd Men to the Field; and would maintain that a Company of Rabble would come as soon to their purpose, and defend themselves as well; If I be not deceived, such a person would be accounted very ridiculous. Therefore seing through all the World almost, Art is allowed to one Kingdom against another, and to one Countrey against another, I know no reason, and certainly there is no reason, why it should not be allowed to one single Man against another.

Object. 2d: But saith he, what Advantage have those who have practised this Art, of others who understand nothing at all of it, seing that we daily see that the understanding of this Art hath but little effect; for as oft, yea oftner, those who understand this Art, are worsted by Ignorants, then the Ignorants by them, and therefore I think a Man is as well

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well without it as with it?

I think no rational Man will deny, but when two Men of equal Courage are engaged one against the other, and the one hath Art and the other none, but it is ten to one, that he that hath no Art be worsted, seeing no rational Man can say, that a Mans Art in any manner taketh away his courage. I confess that a compleat Artist will not be so rashly forward as a rude Ignorant, and the reason is, because when he pursueth he doth it with Judgement, and waiteth an opportunity, which the other cannot; for although he did wait for an opportunity of pursuing, yet not having Art, he would be as far to seek after he hath got it, how to make use of it, as if he had not got it at all, and it is upon that account that most part of Ignorants pursue furiously and irregularly, because they know they can have no Advantage by not doing of it, and by chance may have advantage by doing of it, if they have to do with one who is but half an Artist, you may see by this that the Ignorants rash forwardness proceeds from his want of Art; and the Artists deliberation from his having Art: Now seing Art taketh not away Courage, then certainly the Artist hath this Advantage of the Ignorant (being as I supposed of equal Courage with the Ignorant) that his Art maketh him to defend himself a great deale better, then the other can be expected to do

Answer.

That it is an advantage for a man to understand Fencing.

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The Epistle to the Reader.

do and also to pursue better when he hath an opportunity, which the other being ignorant cannot do; and therefore I say being of equal Courage, it is ten to one but the Artist master the Ignorant, although the contrary may fall out; for there is nothing certain in this World. Now I will reduce the Reasons why that sometimes falleth out unto Three.

Reason 1. The reasons why ignorant sometimes overcome Artists.

First, There are but few good Sword Men to be found, and many get the name of Artists who are really but Ignorants; For if a Man hath been but a moneth or six weeks at a Fencing School, presently he is said to understand this Art, and when such a person as this is engaged against an Ignorant, in stead of having any Advantage by what he hath been taught; I can assure you he hath rather a disadvantage, because what he hath Learned hath put away his Natural and forward Play, and maketh him understand the hazard there is in being too forward; And therefore taking himself to the Defensive part which he is not master of, he findeth himself in a confusion, because to pursue the little Art he hath maketh him to know the hazard that he runneth, in doing of it, and to Defend he cannot, because he hath not as yet had practice enough to be master of the Parade, so that he hath the disadvantage of the altogether Ignorant, in so far as he is not so forward, because he knoweth the hazard of it;

it; whereas the others ignorance maketh him more forward, and so is the occasion of his mastering the other, who getteth the name of an Artist; and indeed is neither altogether ignorant, because of his being a little grounded in the Art, nor an Artist, because he had not the Time, or at least took not the pains to perfect himself in it. And therefore he is rather the worse of that little Art which he hath, then the better, and that for the Reasons I just now told you; and such an accident as this maketh this Art undervalued, because an Ignorant hath overcome one that understood this Art, as they call him. But there is a great difference betwixt a Man that is but grounded, his playing with an Ignorant, and ones playing that really knoweth how to make use of his Art with judgement: I say if an Ignorant meet with such a person, he will find that he hath but too too great Advantage of him, if he come to make use of Sharps: Yet Ignorants will sometimes overcome those who understand this Art very well; and my other two Reasons which I have yet to shew you, are the Reasons why that falleth out.

Reason 2. 2 If he that hath Art be in drink, and the Ignorant sober, then undoubtedly the Ignorant hath by far the Advantage of him, because although the other hath Art, yet he hath not his Judgement about him, to make use of it; and if they be both in Drink, then still the Ignorant is in equal terms with

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with the other; And so as the Proverb is, Let it fall upon the Foyest; for neither Art nor Conduct can be made use of by persons the one of which is Ignorant, and the other wanteth the use of his Senses.

Reason 3. Now the next and last Reason why Ignorants are in equal terms, or have the Advantage of those who have taken the time really to practise this Art, and understand it, (and really this is a chief Reason, and I wish from my Heart that Men could master their Passions more then they do, that so they might prevent it;) is that when it is the humour of such Artists to be passionate, then they are at the very sight of their Adversary so transported by their Passion unto a Fury against him, that they cannot take the time, nor have the Patience to make use of their Art, but rushes headlong to their own Destruction; so that in such a case a Mans Art signifyeth just nothing, because being in passion he is not master of himself, and consequently not master at that time of his Art, which upon such an occasion he stands most in need of. For if a Man intend that his Art should do him Service, then his Judgement must go along with it, otherwise his Art will signifie unto him but very little. I think what I have now said, sufficient to convince any Rational Man, that it is an advantage, (and that no small one) to have Art, if he that hath it knoweth how to use it. But for such who will

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will undervalue this Art, although they can give no Reason for it, and who will not be convinced of the Advantage a Man hath by it; I wish that one day to their sad Experience and Cost they may not be forced by their Ignorance (when it will be too late to help it,) to acknowledge its usefulness.

The following Objections are against my self, and there are three of them; the first is, that although the Art be very usefull, yet this Treatise of mine, is of no use, neither can it be of any, to such as never had a Master. Object. 1. 2. against my self.

The Second is, That I should have offered to Treat of a Subject that hath been already fully Explained by others, and who 'tis like understood this Art better then I do. Obj. 2.

And the Third is, That I should have made it by way of Dialogue, and not in a continued Discourse. In answering of which Three Objections, I think there is no great difficulty. Obj. 3.

As to the First then, That this Treatise is of no use to those who never had any Insight in this Art from a Master. I confess it, for the Design of putting out this Treatise is not upon such Persons accompt, for it is like had I thought, that this Treatise would have supplied the place of a Master to those who never had any Insight in this Art; I never had been at the pains to make Answer to the first Object: The design of putting out this Treatise.

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make it publick, seing all who know me, know that I have a greater kindness for these who profess the Teaching of this Art, then to do any thing to prejudice their Calling: and to tell the Truth, people here are ready enough of their own Accord to neglect, and undervalue a Fencing-Master, without a Mans setting out Treatise to shew them, that they may be made Masters of this Art, without the help of one so now the main design, and use of this my small work, is not for those who never had any insight in this Art, although such persons will be a great deal the better of having it by them in their Chambers, when they are at a Fencing School, for when they come home from the School, they will find their Lessons explained in this, which will be a great help to their Memory, and also if they follow my advice, make them become sooner Masters of this Art, then perhaps otherwise they would. My Advice is, that what ever Lesson in this small Treatise they would put in practice, that they would get it exactly by heart; if they observe this Direction, they will in a short time find what advantage they will reap by it: But as I said before, it is not so much for the use of such Persons, as for the improvement of these who are already grounded, or Masters of this Art, who when they have been out of practice a little, will find great advantage in the very reading of it ver-

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for it will bring the Theory again to them which 'tis like they could not have so well, nor easily attained without the help of a Master, the advantage of which many cannot have in the Countrey, Yea, nor in many Cities in this Kingdom, there are so few in it, and yet more then are well imployed, which is a great discouragement to them; and the Reason why we have so few of them. Also I thought that such a plain peice as this falling into such persons hands, who farr from having ever seen any thing of Fencing; 'tis like perhaps did never so much as know what it meant, this peice I say, falling by chance amongst their hands, I thought it might be a means to cause them be more earnest after the understanding of this Art, and so mind them of enquiring after Fencing Masters, of whom we have very able Ones in this Kingdom, so that we need not be beholden to our Neighbouring Nations for the perfecting of our Youth in this Art, seing we have it most exactly taught in his Kingdom, and although it be not taught perhaps with so good a grace, as abroad, yet I say, if a Man should be forced to make use of Sharps, our Scots-play is in my Opinion, farr before any I ever saw abroad, as for security; and the Reason why I think it so, is, because all French play runneth upon Falstifying and taking of time, which appeareth to the Eyes of the Spectatours to be a farr neatter, & Gentiler way of playing then ours but no man that under-

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stands what secure Fencing is, will ever call that kind of play sure play, because when a Man maketh use of such kind of play, he can never so secure himself, but his Adversary (if he design it) may Contre-temps him every Thrust, now our Scots play is quite another thing, for it runneth all upon Binding or securing of your Adversaries Sword, before that you offer to Thrust, which maketh both your Thrust sure, and your Adversarie incapable of giving you a Contre temps, if you understand this Method of play, as you should: and I appeal to any rational Man, who hath really been taught, seen, and considered, both Methods of Playing, if what I say be not true as to the security of a Mans Person, which is a main thing to be considered in Playing with Sharps. I shall insist no longer upon this, it only coming in by the by, only I shall tell you ingenuously, that I had really no other Motive, for giving this small piece to the publick, but as I have before told you, that I thought it might be a means to cause our Youth ply it more earnestly, & so encourage the Fencing Masters to bring this Art to a greater perfection if possible; That so Our Youth may be perfected in an Art, of which at present (& really it is a disgrace to our Nation) they are so Ignorant of, it being of so great use to Mankind; But more especially to those who pretend to have the Name of Gentlemen. Because, ordinarily they stand more
in

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in need of it then others, and therefore it is most proper, that they above all other people should understand it, also it was upon their account, that I was at first moved to writ of this Subject, which I am very sensible deserveth a farr abler pen then mine, to Explain it.

As for the Second, which is, That I put myself to an unnecessary trouble, in treating of a Subject that hath been already treated of by others, and who 'tis like understood this Art better then I do. I say it is hard to light on a Subject that hath not been in some manner treated of by others, but I only begg that this small work of mine may be compared with others of this kind, and then I am confident you will find a great difference betwixt them and this, for in them (at least in all of them that ever I saw) you will find a great many things ill Explained, and almost unnecessary, besides that there is such diversitie of Lessons, with their contraries, and so many of them, that it is impossible without a great deal of pains, and a vast memorie to remember them all; whereas in this there is nothing but the very grounds as it were, and the Lessons upon which this Art depends, so that I account a Man that understands not the Lessons I have here given him, but an Ignorant, because they are in effect the Quintessence of this Art; But upon the contrarie, if he understand them, and know exactly how to put them in practice, I account him an Artist, be-

Answer
to the
second
Obje-
ction.

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cause once knowing the grounds by which he is to walk, he will of himself find out diversitie of Lessons, together with their contraries to play upon such as are engaged against him, which will be of greater use to him then if I should have set him down more, which its like would have Embarrassed his judgment, whereas his own are more natural to him; and providing he observe the Directions I shall give him, as good. And for those Authors who have treated of this Subject before their understanding of this Art better then I do. I shall not deny it; First, because (as I told you before,) I am perhaps more sensible of my own weakness then you are. Secondly, although I had a better opinion of my self then really I have, yet I have more of good manners than openly either to discommend them, or commend my self; But this much I will say for my self, that what I have here given you in this small Treatise, I am sure will be approven of by all who understand what Fencing is; so that I undervalue what Ignorants can say of it, seeing it was not for such Criticizing Ignorants, that I was at the pains to write; For such Ignorants will endeavour to find faults where there are none, neither are they capable of making any amendment, if there were any, and it is upon that account that I undervalue any thing they can say, either against my self, or against what I have here write.

But now, Lastly, The Reason of my putting it in a Dialogue, and not in a continued

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Discourse, was that after I had thought what would be the easiest Method I could take, for to make those of the meanest Capacitie understand my meaning; (which is no small trouble) I found this of Dialogue in my Opinion to be the best and plainest; First, Because young Beginners, or who ever it be, that is to peruse this Treatise, will understand by the Scholars Questions, the Description of the Lessons better then if I had only discoursed of them. Secondly, the Scholar in his Questions, bringeth in many things very pertinent, and useful to a Beginner, which had I used any other Method, could not have been brought in so to the purpose; But to tell the truth it is a matter of indifference, for this Method I thought best, and therefore made use of it. 'Tis like their may be as many of my Opinion, as of the contrary, but however let not such a trivial Matter as this make you undervalue the Work, for if it doe, it is a signe that neither Dialogue, nor Discourse, would have pleased you.

I need make no Apology for my Stile, the Subject of which I treat requiring but a Course, Plain and Easie one, so all that I am to begg of you Gentle Reader, is that when you are perusing this small Work, you would not be too critical, but if you meet with any thing a miss, which I am hopesfull you will not, pass it over, considering the pains I have been at, is for your improvement which I am confident will Answer both our Expectations, providing you seriously consider, and observe the Directions which follow.

AD.

Answer
to the
third
Obje-
ction.

ADVERTISEMENT

I Must here before I proceed further let you know, that all the Directions for the Lessons which are described in this following Treatise, especially in the Lessons Offensive, are for one Right handed-Man against another, for the Lessons Defensive, or Parades are to be done the same way by Left-handed Men as by Right, and therefore the following Directions will serve for both, in the Defensive part: but that you may with the more care, whether you be either Right or Left-Handed, understand what followeth in the Offensive part, I shall here give you some few Directions which in my Opinion will make the following Discourse of more use to you then otherwise it would.

First then, if you are a Right Handed-Man, and are to engage against another who is Right-Handed, you must as near as possible observe all the following Directions, for the more exact you are in observing of them, the better Sword-Man will you be.

Secondly, if you are a Right-Handed-Man, and are to engage against one who is

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is Left-Handed, you must know that that which is called *within* the Left Handed-Mans Sword, is the distance betwixt his Left-Arm and his Right, when he hath presented his Sword with his Left-Hand, and that which is called *without* or *above* the Sword is that part of his body, which when he holdeth his Sword towards his Right side is above it the whole breadth of his Body; & you must remember this one general Rule when you are playing against a Left Handed-Man, (for I think I need give you no other, because by a little practice and experience you will find them out) that when you give in a Thrust *within his Sword* you must give it with your Nails in *Terce*, and let your head lie under your Arm as you give in the thrust, when you play the *single Feint at the Head*, see plate 5. figure 2. and when you give it *without the Sword*, then you must give it with your Nails in *Quart*, and *Quart* your head well, see plate 2. figure 2. This direction is just contrary to what ye are to observe in playing against a Right Handed Man: now what *Quart* and *Terce* are you will find explained in page 4th: so that any other difference betwixt playing with a Right-Handed Man and a Left, you will as I said before with a little practice easily find out.

Thirdly,

Thirdly, If you are a Left-Handed Man and are to engage against a Right, then you must also observe the preceding Direction, which is, *to give the Thrust within the Right-Handed Mans Sword in Terce*, and *without his Sword in Quart*, what *within and without the Sword* of a Right-Handed Man is, you will find it explained in Page 5. Any other difference I leave it to your own Judgement to find out, because it would be too Tedious in this place to set them all down, but this one which I have given you is the most important.

Fourthly and Lastly, if you are a Left-Handed Man and are To engage against another who is Left Handed, then you must both of you observe the following Directions as exactly as if you were both Right-Handed, and the Truer you play the following *Lessons*, in so much less danger will your Body be of being hitt by a *Contre-Temps*, what a *Contre-Temps* is you have it shewn you in page 9. I doubt not but by thir few lines you will understand the following Directions better then if I had omitted them, especially if you be Left-Handed.

THE
ART

OF

DEFENCE and PURSUIT,

With the Small-Sword.

Described in a Dialogue between a
SCHOLAR and a MASTER,
of that ART.

Scholar.

GOOD morrow Sir, I am glad that I have once found you at home, for I have called several times for you, and till now, could never have the good Fortune to meet with you.

Master.

I am sorry Sir that you should have been at that trouble, but now, seing we have met, What Service have you to command me with?

Scholar.

Sir, I hear you profess the Art of Fencing, and the great love and desire I have for that noble Art, made me desirous to be acquainted with you, that I might be instructed in it.

THE

B

Ma.

Ma. Sir, Seeing your enquiring for is for that end, I shall with all diligence, as plainness explain, & demonstrate to you the principal grounds, requisite to be exactly understood by any who intend, either to profess, or understand this useful Art of defending ones self, with the single Rapier from their Enemy.

Sch. I pray you do so, and you shall be well rewarded for your pains.

Ma. Sir I do not in the least doubt that

Sch. Which is the first thing then you will shew me?

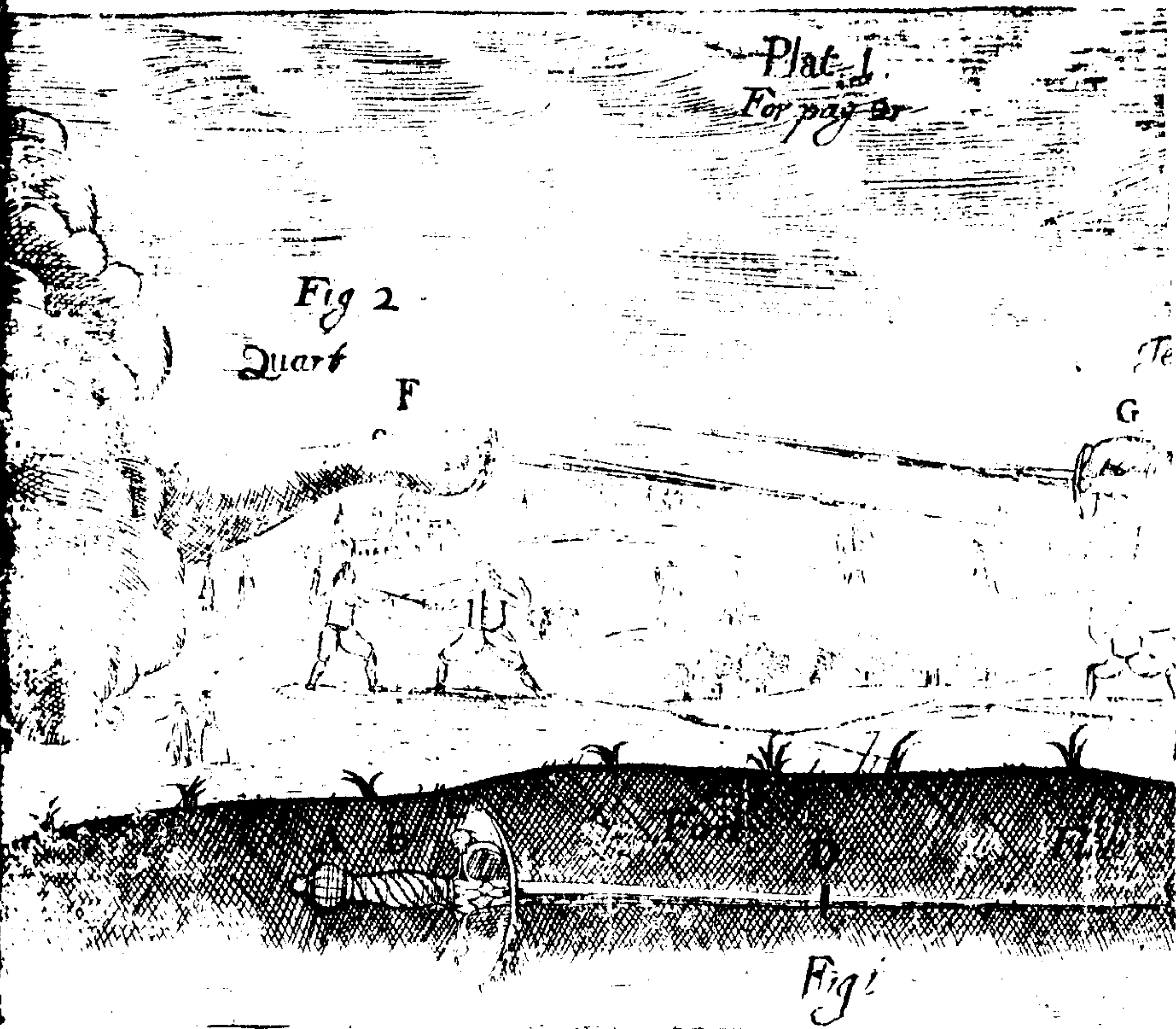
Ma. The first thing I intend to shew you is the Division of the Sword.

Sch. I pray you let me hear it.

Ma. A Rapier then is Generally divided into two parts, viz. The *Hilt*. A. B. And the *Blade*. C. D. E. as you have them marked in the first figure of the first Plate. The *Hilt* is divided into three parts, viz. the *Pommel*, which is the Little ball at the farr end of the *Hilt*, which in the former named figure is marked with the Letter A and is sometimes of a round, and sometimes of an Oval shape. Its use is to keep the rest of the *Hilt* fast, and to make the Sword well Mounted, That is to say light before the hand, the *Handle* marked B

The general division of the Sword.

The Particular division of it, and first of the *Hilt*.



the same figure, and which is that part you hold in your hand. And the *Shell* which is that part of the *Hilt*, next to the *Blade* marked in the same figure with the Letter C. and serveth to preserve your hand sometimes from a thrust or blow.

The *Blade* is divided into two parts, *viz.* the *Strong part*, and the *Weak*, the *Fort*, and the *Feeble*, or the *Prime*, and the *Second*. The *Strong, Fort, or Prime*, of the *Blade* is Measured from the *Shell C* to the middle of the *Blade D*, and because it is the strongest part of the *Blade* it is therefore made use of in *Parieing*, or putting by thrusts and Blowes, the *Weak, Feeble, or Second* part of the *Blade*, is measured from the middle *D.* to the point *E.* and being the weakest part of the *Blade*, it is therefore made use of, in offending, or, in giving thrusts, or blowes, and this much for the division of the *Sword*.

Secondly
Of the
Blade.

Sch. *What is the next thing you are to shew me?*

Ma. The next thing I will doe, will be to Explain some termes belonging to this Art, which otherwise, might seem somewhat difficult to you, or any new beginner to understand.

Sch. *Which are they?*

Ma. They are these which follow.

A Guard.

Is a posture which a Man putteth his body into for the better defending of himself from his Adversaries thrusts, or blowes. See the Figures of the Second, Tenth, and Eleventh Plates.

To Parie.

Is to put by a thrust, or blow, so that you are not touched with it. As you see in the Third Plate where the first Figure is paring the second, or in the three following plates, where the figures giving in the thrusts are *Paried* by the figures opposite to them.

Quarte.

When a Man holdeth the Nails of his Sword hand quite upwards, which the 2. Figure of the first Plate representeth at the letter F. then he is said to hold his hand in *Quarte*.

Terce.

When a Man holdeth the Nails of his Sword hand quite downwards, which the third figure of the first Plate representeth at the letter G. Then he is said to hold his hand in *Terce*.

Within the Sword.

It is that part of your Body which (when your right-side is towards your Adversary) is betwixt your Sword, and your left Breast, and is marked in the first figure of the third Plate with the distance, A. B.

Without the Sword.

Is that part of your Body, which (when you hold your Sword towards your left side) is above your Sword, the whole breadth of your Body, and is marked in the second figure of the eleventh plate with the distance, C. D.

To Approach, or Advance.

A Man is said to *Approach, or Advance*, when being out of his Adversaries reach or at a pretty distance from him, he cometh nearer to him.

To Retire.

A Man is said to *Retire*, when being within his Adversaries reach, he goeth out of it either by stepping or Jumping backwards from his Adversary upon a straight line.

*Measure**Within*

Measure.

Is the distance betwixt a Man and his Adversary, which should be exactly observed, that when he is Thrusting at you You may be without his *Measure* or Reach, as the first figure of the third Plate is without the Reach of the second figure, and when you are Thrusting at him, that your thrust may be home, and not short of him when you are at your *Elonge*, as for example, the distance betwixt the right foot of the first, and the right foot of the second figure of the second Plate, is called the *Measure* betwixt these two Figures.

To Break Measure.

Is just as your Adversary is thrusting at you, so to judge the distance he is from you as that his Thrust when he is at his full *Elonge*, may be short of you, because you are out of his *Measure* or reach as the first Figure of the third Plate, is without the reach of the second Figure, for I suppose that the first Figure, to make the Thrust of the second short of him, hath *broke his Measure*; the way of doing it shall be taught you hereafter.

To

To Elonge.

Is to Streach forward ones right Arm, and Legg, and to keep a clos left Foot. This a Man doth, when he giveth in a Thrust; and when he doth it, he is then said to make an *Elonge*, which is represented by the second Figure of the third Plate.

Respost.

Is when a Man hath given in a Thrust, and before he recovereth his Body receiveth a Thrust after his Adversary hath *Paried* his, then he is said to receive a Thrust upon the *respost* or back of the Parrade, which is the Safest thrust that a Man can give, for it is not possible for him, upon that Thrust to receive a *Contre-Temps*, which shall be immediately explained what is.

Feinting, or, Falsifying.

Is the deceiving of your Adversary, by causing him believe that you are to give your Thrust in one place, when you design really to give it him in another.

Beating.

Is the striking of the *Feeble* of your Adversary.

versaries sword with the edge, and Fort of yours, either with one hand, or with the help of your left hand, joyned to the blade about a foot from the *Hilt*, as in the second figure of the 11. plate, to cause the *Beat* have the greater spring or force.

Battery.

The difference between *Beating*, and *Battery*, is, that *Battery* is the striking with the edge & *Feeble* of your sword, upon the edge and *Feeble* of your Adversaries, whereas *beating* as I just now told, is done with the forte of your sword upon the *feeble* of your adversaries, and therefore secureth your Adversaries sword a great deale better then *Battery* doth.

Binding.

Is the securing your Adversaries sword with 8. or 10. Inches of yours, upon 5. or 6. of your Adversaries.

Caveating, or Dis-engaging.

Is the slipping of your Adversaries sword, when it is going to *bind* or secure yours.

To take time.

Is either never to thrust, but when you have a fitt opportunity, or otherwise it is the thrusting at your Adversarie just as he is making of a *Feint*, or the slipping of him and giving him the thrust when he is either going to *bind*, or *beat* your sword; as you may see in plate 9. where the second figure hath taken time upon the first.

Contre-Temps.

Is when a man thrusts without having good opportunity, or when he thrusts at the same time his Adversarie thrusts, and that each of them at that time receive a thrust.

Quarting upon the streight Line.

Is the keeping very much back of your head and shoulders from your Adversaries sword, when you are giving in a thrust *within the sword*, which is represented by the second figure of the third plate.

Dequarting,

Or Quarting off the streight Line.

Is the throwing of your left foot and to-
dy

dy, backwards off the straight Line towards your Adversarie, and keeping your right foot fast, which is represented by the second figure of the 9. plate.

Volting.

Is the leaping by your Adversaries left side, quite out of his *measure*. These are the terms of Art which ordinarily young beginners understand not.

Sch. *Are those all the termes of Art you have to explain to me?*

Ma. Yes these are all the termes which I think need explaining, any other being easily understood without it.

Sch. *What then do you intend to teach me in the next place?*

Ma. Because you are still asking me the question, and that you may not put yourself to the trouble of asking it again, I will shew you the method I intend to follow in teaching you this Art. And first I will teach you how to hold your sword in your hand, *secondly*, how many *Guards* there are, and how you are to stand to your *Guard*, *Thirdly* I shall explain to you the lessons defensive, which are called the *Parade*, *Fourthly* the Lessons offensive, together

gether with their contraries, by shewing you how they must be played, *Fistly* I shall teach you how each of the *Guards* are kept & how every one of them is to be pursued, your Adversary keeping any of them, or defended your Adversary pursuing you after you have taken your self to any of them, *Sixtly*, I shall set you down some general rules to be observed, when you are playing either with blunts, or sharps, against those who understand, or against those who are altogether Ignorant of this Art.

Sch. *Sir you have thought upon a very good Method, and I begg that you would be as plain in the describing of the lessons you are to teach me as possible.*

Ma. Sir I shall to the utmost of my power obey your desire.

Sch. *As to the first then, how am I to hold my Sword in my hand?*

C H A P. I.

Of holding the Sword.

Ma. You must hold your Sword after this manner; hold your Thumb upon the broad side of the *Handle* with your Fingers quite round it, as in the second Figure of the first

How a Man is to hold his Sword. See Plate 1. Figure 2d.

Plat

Plate marked F. and not as some do, who put their foremost and middle Fingers thro' the two arms of the *Hilt*, thinking that by doing that, they hold their Sword firmer, some use onely to put their foremost Finger through, which the *Spainards* did of old, and many even to this day do it; but both wayes are most ridiculous, and dangerous.

Sch. I think any Man of common sense may perceive that, for when a Man holdeth his Sword in that fashion, with his Fingers through the arms of the *Hilt*, he is in danger of having his Fingers broken, if his Adversary should inclose with him, and offer to force the Sword out of his hand, for holding it that way he cannot so easily quit with it, as he should, and therefore will infallibly in my opinion be in hazard of losing his Fingers, if not his life in the cause.

Ma. Sir, You have found out exactly the hazard that a Man is in, in holding his Sword after that manner, but when you hold it, as I have before told you, you must hold it fast and firm, and not gently, so that your Adversary with the least sudden beat or twist may force it out of your hand.

Sch. What is the hazard if I should hold it loosely in my hand?

Ma. The hazard of holding it loosely is this

this, that when once you get a habit of holding your sword so, if you should have occasion to play with sharps, you will be in hazard of having it struck out of your hand, which may put your life in hazard. This I think a sufficient reason to cause you hold your Sword firm in your hand, but not so as to weary it.

Sch. Indeed it is so, and now when I consider it; Although a Man had not such a Strong reason as that you have given me to cause him hold his Sword fast, yet Peoples very laughing at men when they are playing with blunts, because they see at every other Thrust their Flurett beat out of their Hand, should be a sufficient argument to them to cause them hold it fast, and I myself when I have seen them quite with their Flurett so easily, although I understood nothing of this Art myself, yet I thought it very un-handsome, and laughed at them as being as Ignorant of this Art as myself.

Ma. You had good reason to do so, and yet I have seen some who understood little or nothing of this Art, beat the Flurett out of their Adversaries hand, although he was very far above their play.

Sch. What should be the Reason of that?

Ma. The Reason why that sometimes falleth out, is because he that is playing with such an Ignorant, knoweth himself to

The Reasons why a Man should not hold his Sword too loosely in his hand.

That an Ignorant may sometimes beat the Fluret out of an Artists hand, and yet that it is no reflection upon this Art.

be far above his play and therefore trusting too much to his Adversaries, Ignorance neglects that which he should, and certainly would most if he were playing with one thought understood as well as himself, take notice of, so that by the least sudden twist of *Beat*, that his Adversarie giveth his fluret (although more perhaps by chance the Art) he and it is separate, and it is sometimes for such reasons as this, that by-standers who understand not this Art. Cry it down and undervalue it as not worth the understanding, when they see one that getteth the Name of a Sword man, baffled by an Ignorant, never considering that it is the others inadvertencie. Therefore, to prevent all such inconveniencies, let every man alwayes hold his sword as firm in his hand as possibly he can, without wearieing himself, and then he will be but in little hazard as to that: for I can assure him he will but find few unless it be such as are very expert in this Art, that will be able to *Beat* his sword with such a spring, as to cause it go out of his hand, but let us go to the next thing I am to teach you; which is.

C H A P. II

Of keeping a Guard.

sch. How am I to keep a Guard?

Ma. Before I shew you how to keep a Guard, you must know how many there

sch. How many are there?

Ma. There are generally but two *Guards*, the *Quart-Guard*, and the *Terce*. these two *Guards*, are again sub-divided into other *Guards*.

General.
ly but
two
Guards.

sch. How?

Ma. The *Quart-Guard* is sub-divided into two, viz. the *Quart with a Streight point*, and the *Quart with a Sloping point near to the end*: The *Terce* is likewise sub-divided into two, viz. The *Terce with the point higher then the Hilt*, and the *Terce with the point lower then the Hilt*, There is likewise another kind of *Guard* (but I have a proper Name to it,) in which you are to hold your Sword with both your hands. Now I shall teach you, how all these several *Guards* must be kept when I

Particu-
larly
five
Guards.

come to the Chapter that treateth of them. But because the *Quart Guard with a Streight point*, is most commonly made use of, I shall in this place shew you how it is kept.

And first you must keep a thin Body which is done by only shewing your right side to your Adversary, let your Feet be in a Streight line from him, so that when he looketh to your Right Legg, it may hinder him to see the left, but let them not be too farr alunder, for that will make your Elonge the shorter, nor yet too clos, for then you cannot stand Firm, but keep them at a competent distance, and let the point of your right Foot be turned a little outwards from the Streight Line, but the broad-side of your Left must look towards your Adversary, As in the first figure of the second Plate.

Sch. *What good doth the turning of my right Toe a Little outwards doe?*

Ma. The turning of your Toe a little outwards from the Streight Line, Maketh you both Stand Firmer, and handsomelyer, you are also to sink with both your Thighs, but your left Knee must be a little more Bent then your Right, which is done by leaning a little Back upon your left thigh: when you present your Sword, you must hold the
Nails



How to keep the Quart Guard, with a streight point. see Plate 2. Fig. 1.

Nails of your Sword Hand in *Quart*: (and it is from that, that this *Guard* hath its Name) the *Hilt* of your Sword as high as your right Papp, your Arm must be a little bent, For the better pushing, or for giving in a Thrust the quicker, and the point of your Sword must look towards your Adversaries Right Side, and about two or three Inches lower then your *Hilt*, your left Hand must be held as high as your left Ear, and some more then half a Foot from it with the palm of it looking straight towards your Adversary, and the points of your Fingers must not look upwards, but pointing towards your Adversary. All which Directions are represented to you, by the first Figure of the Second Plate.

Sch. Sir your Directions are so plain, that I understand them very well, but is there no other way of keeping this *Quart Guard*?

Ma. Yes, that there is, for the way I have been shewing you is that which is ordinarily used by the *French*, but I shall shew you a way which is somewhat different from it, & which in my opinion is by farr the best, & safest, and it is as followeth: you know in the foregoing *Guard*, you are to set your left foot with the broad side of it towards your Adversary but in this, you must turn your left

The best way in my opinion of keeping the *Quart-guard* with a straight point; see plate 2. figure 2.

toe as farr out as conveniently you can. As in the Second Figure of the Second Plat.

Sch. *What Good doth that?*

Ma. The good it doth is, that of necessity it causeth you turn out your left Thigh, and therefore maketh your Body so much the thinner, for when the Broad side of your Foot is towards your Adversary, you can by no means turn out your left Thigh, and so consequently it will be seen, or open to your Adversary to thrust at, and therefore in hazard of being wounded, which you wou'd have prevented had you turned out your left Toe; you must remember also when you stand to your *Guard* this way to Sink as clost to the Ground with your breech as possible, without Thrusting of out. As in the Second figure of the Second Plate.

Sch. *I am convinced of the Advantage I have in turning out of my left Toe, but I doe not understand any advantage I have by Sinking so close to the Ground with my Breech as you desire me.*

Ma. The Advantage you have by Sinking is also considerable, for when you Sink as I desire you, that part of your Body which is betwixt the *Hilt* of your Sword & your right thigh is quite covered, which when you keep your *Guard* after the French

wa

way is quite discovered and open: You must also remember when you Stand to your *Guard* this way, to bow both your Knees alike, and rest equally with your *Butt* upon both your Thighs, as in the Second Figure of the second Plate; you are to keep the rest your Body, according to the Directions I gave you for the French way: At first this *Guard* is a little uneasy, but a little custom will make it become as easie to the Body, as the foregoing Posture.

Sch. *I am now convinced by the Reasons you give me, of the advantage this Latter way hath of the former.*

Ma. Sir I am glad that you both understand my meaning so well, and are convinced by reason, of what is wrong, and what right, for that will encourage me to take the more pains to Instruct you: but you must now to the next thing I promised to teach you.

Sch. *What was that?*

Ma. You see I have taught you how to hold your Sword, and keep a *Guard*, the next thing I promised to teach you was the *Lessons*, which accordingly I will do, now I think the first thing a Man should learn, after that he can hold his Sword, and keep a *Guard* is to defend himself, for certainly

ly it is a great deal more necessary, and honorable, for a Man to defend himself, and save his Enemy if possible, than for him either to kill his Enemy and have himself likewise killed, or, even kill his Enemy, and save himself, for the design of teaching this Art, is not so much for to teach a man to offend, as to defend himself handsomely, and with ease, when it may be his Fortune to be attacked, for this Art is called *Fencing*, or the *Art of Defence*. Therefore I think it fittest to begin with the Lessons Defensive, which are commonly called the *Parade*.

CHAP. III.

Of the Lessons Defensive.

Sch. *How am I then to defend my self?*

Ma. Before I shew you how to defend your self, you must know how many *Parades*, or wayes of defending there are.

Sch. *How many Parades then are there?*

Ma. There are generally but two *Parades* the *Parade in Quart* and the *Parade*

in Terce. but they are again subdivided into other *Parades*, to wit, the *Parade in Quart* is subdivided into two, viz. The *Parade in Quart with the point a little higher then the Hilt*, and the *Parade in Quart, with the point Sloping towards your Adversaries right Thigh, & a thought without it*. The *Parade in Terce* is likewise subdivided into two, viz. The *Parade in Terce with the point a little higher then the Hilt*, and the *Parade in Terce with the point Sloping towards the Left side of your Adversaries Thigh*.

Particular-ly five *Parades*.

Sch. *You have no other Parades, then those you have named to me, have you?*

Ma. Yes, I have yet another which although it end alwayes in one of the four former *Parades*, yet there is a great difference betwixt the doing of them, and the doing of it, and I can give no other name to this *Parade* but the *Center-Caveating Parade*, because, let your Adversary make use of what lesson he pleaseth, or thrust upon what side He listeth, if you make use of this *Parade* as you should, you will infallibly meet with his Sword, & so cross all his designs the easilier, which making use of any of the four former, you might find somewhat more difficult to doe.

Sch. *I would have you shew me why those Parades are called the Quart, and Terce Parades, because I know not for what Reason they are so called.*

Why
the Pa-
rades are
called
the
Quart &
Terce
Parades.

Ma. I shall, the First *Parade* then is either called the *Quart Parade*, or the *Parade within the Sword*, because when you put by the thrust, you put it by upon the *inside of your Sword*, or upon that side the *Nails of your Hand* look to, and that Side is called *Quart*, or *within the Sword*: see the first Figure of the third Plate who is parcing the Thrust of the second Figure with the first *Parade in Quart*, and remember alwayes when I desire you to hold your hand, or *Nails in Quart*, that I mean you should hold your *Nailes* quit upwards, as in the second figure of the first plate marked F. The second *Parade*, is called the *Terce Parade*, or the *Parade without the Sword*, because you put by the thrust upon that side which is *without your Sword*, and as the other is called *Quart*, because it is *within your Sword*, or upon that side your *Nails* look too, so this is called *Terce*, because it is *without your Sword*, or upon that side the back of your hand looks too. See the second Figure of the 4th. Plate who is Parcing the thrust of the first figure with the first *Parade in Terce*. And remember also that when I desire you to hold your hand or *Nails in Terce*, that I mean you should hold

hold your *Nails* quite downwards as in the Third Figure of the first Plate marked G.

Sch. Sir I now by this Explanation understand you very well.

Ma. Sir, any doubt you have, or any thing that I shew you which seemeth difficult to you, mind me of it, and according to my power I shall explain it to you.

Sch. I shall not fail to do it, but I pray you shew me how I must Parie after those five several ways.

Ma. I shall shew you orderly one by one how you are to do them, you must do the first *Parade in Quart*, with the point a little higher then the *Hilt* after this manner, when you are Standing to your *Guard*, and your Adversary offers to give you a Thrust home upon that side his *Sword* lyeth, which I suppose to be *within your Sword*, for this Thrust is done without *Disengaging* (which I shall explain to you hereafter) and is the plainest, and simplest Thrust which can be given with the small *Sword*, and yet a Man will sometimes be surpris'd with it; I say when you perceive Him offer to give Home the Thrust, which is known by looking steadfastly to the *Hilt* of his *Sword*, and not as Ignorants doe who look to their Adversaries eye, for I pray you

How
the first
Parade
in
Quart is
to be
done,
see
plate 3.
figure 1

How a
man is
to per-
ceive
the com-
ing in of
a thrust,

you how can a Man Judge, either upon what side of the Sword, or when the Thrust will be given, if he look to the Eye, when he is playing with one that Squints, certainly it is very uncertain; and therefore a most certain Rule, and which will never fail you, Look alwayes to the *Hilt* of your Adversaries Sword, when you expect that he is going to Thrust. And when you see it moving towards you, (which will be in the Twinkling of an Eye, if he that gives in the Thrust have a swift hand.) You must Immediately turn your wrist, with little motion of the Arm, but so little that it may scarcely be perceived, to your Left side; and so put his Sword by, (always with the *Fort* of yours.) Upon your Left side, Still keeping the point of your Sword after your *Parade* towards his right Shoulder which is represented by the first Figure of the Third Plate who is *Paring* his Adversaries Thrust given *within his Sword*, with the *first Parade in Quart*. But I would have you, when you put by your Adversaries Sword, to do it with a little *Beat*, or *Spring* towards the Ground, which in my opinion is absolutely the best way of doing this *Parade*. When I say a *Spring*, I mean a little *Beat* and immediately bring your Sword to its right



Plat 3
For pag 24

Fig 1

One Paring his
Adversaries
Thrust given
within his sword in
first parade in
quart see pag 23

Fig 2

One giving in a Thrust within
the sword see pag 39

The best way in my opinion of doing the first Parade in Quart.

the Posture again : when you *Parie* after
 away, you must not at all turn your
 feet, but keep your hand when you *Pa-*
 in the same posture, as when you pre-
 tted your Sword, which most ordinarily
 ll be neither altogether *Quart*, nor altoget-
 r *Terce*, but betwixt the two, because it is
 nful for a Man to hold his hand long in
tert, yet the nearer you hold your hand
Quart, the better is it; for there never was
 a Master who could in common practice
 rve all the exact directions to an Ace,
 ch I give you, therefore there must be al-
 s some allowance given, but as I told you,
 nearer you observe them, the better will
 e for you, because the Directions I give
 are most exact.

*h. Why think you this last way of doing this
 de, better then the former ?*

h Because it is done with a Spring, and
 rmer is not, so that using this last
 as you should, you may often in the
g, beat your Adversaries Sword out of
 and, which is no small Advantage;
 his last way secureth your Adversaries
 l better then the Former doth, if
 ad a mind to give him a Thrust upon
spott, or back of your *Parade*, but
 old you before, you must by any
 means

means remember to bring up your Sword to its right posture again, otherwise your Body would be too open without your Sword for your Adversary to Thrust. And therefore I say again, by any means forget not the bringing up of your Sword constantly after your Beat, and then I doubt in the least, but you will rather approve this last way of *pareing* then of the former.

Sch. Its very like I may, but in both *Parades* what advantage have I by keeping my Swords point towards my Adversaries right shoulder and not farther aside.

Ma. The Advantage you have by this, that when you keep your Swords point towards your Adversaries right shoulder after you have *Paried* him, you are ready to go to the *Parade* again if he should come to *Disengage*, and Thrust upon the other Side, whereas if you kept your Swords point farther aside, you would have a greater Hazard to make with it, if he should immediately after his Thrust *Disengage*, and Thrust upon the other side, or without your Sword, and therefore you would be in Hazard of receiving the Thrust before you could meet with his Sword to put it also the keeping of your point, as Street as possible upon your Adversary when

he in some manner aweth him, and disordereth him to thrust so Furiously (for fear of his receiving a *Contre-temps*) as otherwise he might doe.

Sch. But why am I to make such a little Motion with my Arm when I *Parie*. For one would think that the greater Motion one maketh with their Arm the farther they would put by their Adversaries sword.

Ma. You are right, in that you would put by your Adversaries Sword the farther, if you make the motion of your Arm the greater, but you perceive not the great disadvantage you have in so doing; For do you not see? That if you should make so great a Motion with your Arm, when you are *Pareing*, you would be in far greater Hazard of being hit, if your Adversary should make a *Feint* within your Sword, because when your Body would be quite discovered upon that side, upon which he is to give in his Thrust, which would have been in a manner secured, had you made as little a Motion with your Arm as I before desired you, besides that the making of so great a Motion with your Arm, disordereth your Body, which should be kept in as good a posture for defence as possible.

Sch. I am now convinced by the Reasons you give, of

The disadvantage a Man hath in making too great a motion with his Arm when he *paries*.

The advantage a man hath in not letting his Swords point go too far aside when he *paries*.

of the Advantage a Man hath by making a motion with the Arm when he is Parieing, as al- keeping of his Swords point, as Streight is necessary as he can, after that he hath Paried

How the 2d. Parade in Quint is to be done.

Ma. I am glad of it, but now Seem you must doe the second Parade in Quint with the point sloping towards your Adversaries right Thigh, and a thought more out it, as followeth; when you perceive he is Thrusting within your Sword, stretch the Nails of your hand in Quart, with stretched Arm, and your hand as high as your Face, see Plate 5. Figure first. And the very same time you do this, lower your point as low as your Adversaries Thigh, and so put by his Thrust with the Fort of your Sword upon the middle of his. As I told you before in Page two and four; for if a Man Parie right, he must alwayes do it, with the Fort of his Sword, and not with the Feible.

The danger that a Man is in, in not parieing with the Fort of his Sword.

Sch. Why, may not a Man sometimes Parie with the Feible of his Sword? Ma. Yes, but then he runneth the risk of having the Thrust forced in upon him, which if his Adversaries Arm, or wrist, be stronger then his, may easily be done, and which is almost impossible to be done. If he hath the Parade right, and Parie with

the Fort of his Sword, as he should. Sch. I see now indeed that there can no Man be Paried in the Parade, if he offer to Parie with the Feible of his Sword.

Ma. It is very true, and you must likewise when you make use of this Parade, guard your Head well, and look as it were by the outside of your Sword.

Sch. What Advantage have I by Quaring of my Head?

The advantage of quaring the head well.

Ma. The Advantage you have by Quaring of your Head, is, that it will hinder your Adversary to hitt you so easily in the face by way of Contre-temps, as otherwise he might doe.

Sch. I see so indeed, but how am I to do the first Parade in Terce, or without the Sword, with the point a little higher then the Hilt.

How the first Parade in Terce is to be done.

Ma. You are to doe the first Parade in Terce, or without the Sword, with the point a little higher then the Hilt, after this Manner, when you perceive your Adversary giving you the Thrust without your Sword, immediately turn your wrist: (With a little motion also of the Arm, as in the first Parade in Quart,) to that side until your Nails be in Terce, and so Parie his Thrust, see Plate 5. figure second, you must remember in this Parade, to keep the point of your Sword

The best way in my opinion of doing the first Parade in Terce.

How the 2. Parade in Terce is to be done.

Sword, after you have Paried him to his left Shoulder, as in the first Parade in Quart you keep it towards his right, that for the Reasons shewn you in page I would also have you to do the Parade with a kind of a Spring, as I told you in the first Parade in Quart, and that in every way, as you have it set down there, which as I told you before is in my opinion the best way of doing this Parade therefore I pray you to mind it.

Sch. I shall endeavour to do so, seing you commend it so earnestly to me, but how am I to do the second Parade in Terce, with a sloping point?

Ma. The second Parade in Terce, or the way out the Sword, with the point sloping towards your Adversaries Thigh, and a thrust within it, is done as followeth; when you perceive your Adversarie giving in with his thrust without and below your Sword, were at your arm pit, see plate fifth, figure 1. Immediately let the point of your sword be as low as his thigh, & turn your Nails round to your right side untill they be from you, and keep your hand as firm as your head, and put his thrust by your right side, & in the time of your Parade let your head lye close almost under your arm. see plate 6. figure 1.

Sch. What advantage have I by holding my sword so?

Ma. As in the second Parade in Quart, the Quaring of your head preserveth you from being hit in the face, so the holding your head close under your arm, when you make use of this second Parade in Terce preserveth your face from your Adversaries attacking, or Contre temps thrusts: you may also make use of this Parade in Terce with a sloping point, if your Adversarie should offer to thrust without and above your Sword, by putting by his thrust upon your left side, but then your point must not stop towards your Adversaries thigh, but by his right side; also in Parcing this way, you must Quart your Head well, whereas in the foregoing way, you are to hold it close almost under your Arm. This is all, I have to say of the first Parade in Quart and Terce Parades, either with the point a little higher then the Hilt, or with a sloping point, but I must tell you, that this last way of Parcing with the second Parade in Terce, with a sloping point, is seldom made use of except your Adversarie hath not gained the Feeble of your sword, that you could not Parie him with the first Parade in Terce.

Sch. I understand thir four wayes of Parcing which

How a Man is to parie with the 2d. parade in Terce when his Adversarie thrusts, without and above his Sword.

which you have been shewing me very well, their is yet another, which you call the *Contre-caveating Parade*, the way of doing it, you not as yet shewen me.

How
the
*Contre-
caveat-
ing Pa-
rade* is
to be
done.

Ma. I am just going to shew you it, the last *Parade* I named to you in page 31 and is absolutely the best, and safest a man can make use of, the way of doing it is when you perceive your Adversaries thrust coming home *within your Sword*, the instantly stop the point of your sword, and bring it up again on the other side of your Adversaries, which will be *without your sword*, and *parie* his thrust *without your sword*, that was to be given *within your sword*, and in *paricing* neither turn your *Nas* *Quart* nor *Terce*, but keep them in the posture as when you presented your *Sword*, this *parade* must also be done with a *spit*. In like manner if you think that he is to give you his thrust *without your sword*, you must instantly stop your point and bring it up again, upon the *inside of his sword*, and *parie* his thrust that was to be given *within your sword*, *within your sword*, this stoppage of your point, and bringing of it up again upon the other side of your Adversaries *Sword*, must be done in the twinkling of an eye, otherwise your Adversaries Thrust

will be home upon you, and so your *Parade* will signifie nothing: Therefore to prevent the coming in of any Thrust, make use of this *Parade*, or of any other *Parade* you intend to use, with as quick a Motion as possibly you can, which if you doe, and judge exactly of the coming in of your Adversaries Thrust, you will be but very seldom hitt.

Sch. I see I must so indeed, but I pray you shew me know what advantage this *Parade* hath of the other four.

Ma. The advantage a man hath in making use of this *Contre-caveating Parade* is very great, by what it is when he maketh use of any of the four former, because when a man maketh use of any of the other four *Parades*, he may be hitt with a *Feint* by Reason of his judging that the Thrust will be given *without your sword*, when it is designed to be given *within the sword*, or *within the sword*, when it is to be given *without the sword*; & so although he hath a quick enough *Parade*, and a good Eye, yet you see he may be hit by reason of his wrong judging of the coming in of the Thrust, which would have been prevented had he made use of this *Contre-caveating Parade*, for this *Parade* crosseth and confoundeth all *Feints*, yea not only *Feints*, but in a man-

The ad-
van-
tage the
*Contre-
caveat-
ing Pa-
rade*
hath of
any
other.

ner all Lessons that can be played with *Small Sword*, so that certainly it is by the best and safest *Parade*, and therefore I would advise you, that when once you can make use of it, never, (unless in very seldom) to make use of another, you will find it to be as I told you, the most solutely safest *Parade*, and the *Parade* which should be most exactly understood, and frequently practised, by those who intend to be *Masters of this Art*.

Sch. Sir you have convinced me of the advantage a Man hath in making use of this *Centre cutting Parade*, and therefore I shall endeavour to make use of any other, seeing it is so general *Parade*.

Ma. Your resolution Sir is good, and I am confident if you keep it, you will confess that all that I have said, in commendation of this *Parade*, is but little in respect of what it deserveth.

Sch. I shall to the utmost of my power endeavour to keep it, but have you no more to say of *Parades*?

Ma. Sir, and what I have said concerning the *Defensive part*, or *Parade*, I assure is so plain, and easie to be understood, that the meanest capacity may be able to put it in practice, if the Directions which

I have given be seriously considered, and observed: we will now proceed to the *Offensive part*, in which I shall endeavour to be as distinct, and easie in my Directions to you, as I have been in the *Defensive*.

The End of the *Defensive part*,
or *Parades*.

CHAP. 4.

Of the Lessons Offensive.

Sch. Which is your first Lesson in the *Offensive part*?

Lesson 1.

Of Approaching or Advancing.

Ma. My first Lesson is of Approaching, or Advancing.

Sch. How many ways are there of Approaching?

Ma. Two.

Sch. Shew me how I am to approach these two ways?

Ma. The first way then is with a single step, and is done thus, when you are standing to your Guard, and your Adversary without your measure, so that your Thrust cannot reach him, without Approaching, then lift your right foot forwards about a foot,

How a Man is to approach with the single step.

and immediatly let your left foot follow close by the Ground, and keeping your left knee bowed, observing always at the end of every stepp, that your feet be at the same distance they were at when you presented your Sword, or rather nearer.

Sch. *Why nearer?*

Ma. You must understand that in your *proaching* with the *single step* the nearer you bring your feet together, (yea even so close that your heels almost touch one another) your advantage is the greater, because your *Elonge* will come as much nearer to your Adversary, as you brought your left foot nearer to your right.

Sch. *I see so indeed?*

Ma. And you must remember always to redouble this *stepp*, or any other you intend to make use of, untill you come near to your Adversary that you think he is *within your Measure*, or that your *Elonge* will reach him.

Sch. *Can a man make use of this single stepp in ragged Ground.*

Ma. Not easily, for this *single stepp* is only to be made use of in plain Ground where there is nothing that may occasion a Man's falling, but the *double stepp*, which I am going to shew you is most proper to

The use of the single & double steps.

made use of, in stony or ragged Ground, where a man cannot make use of the *single stepp*, without being in hazard of falling; for with the *double stepp*, you may step over a little furrow, or a rickle of stones, which is almost impossible for you to doe, with the *single stepp*, without being in hazard of falling, which is as much as your life is worth.

Sch. *Let me see how the double stepp is done?*

Ma. The *double stepp* is done as followeth, you must first throw your left foot, before your right. (By raising of your Body a little on your right foot to doe it with the better grace,) about a foot, then bring it forwards your right foot again, as far before the left, as it was when you presented your Sword, this two Motions must be done immediatly after other, otherwise the doing of this *stepp*, will appear very unhandy. Remember when you make use of this *double stepp*, to keep as thin a Body as possible, because the throwing of your left foot before your right, casts your Body open, and therefore you must guard against it. You must also as I told you before redouble this *stepp*, according to the distance you are from your Adversary.

How a Man is to approach with the double stepp.

Sch. *Since I now know how this double stepp is done*

done, I perceive that it is indeed, properest to
it in uneven Ground, and the single in a plain
But which is your second Lesson?

Lesson 2.

Of Retireing.

Ma. My second Lesson is of Retireing.

Sch. How many wayes can a man Retire?

Ma. Three wayes.

Sch. Shew me them?

Ma. The first is with a single stepp and
done the same way, as you approach with
the single stepp, only whereas in Approach
with the single stepp, you lift your right
first, in Retireing with the single stepp you
lift your left foot first, you must observe
rest of the Directions given you in
proaching with the single stepp.

The second way is with a double stepp;
is also done the same way as the Advan
with the double stepp, only whereas in
proaching with the double stepp you throw y
left Foot before your Right in Ret
with the Double stepp, you throw y
right foot backwards, behind your left,
rest is to be done, as in Advancing with
double stepp.

Sch. The Retiring with the Single and Dou
Stepps, is made use of, upon the same Occas
and in the same Grounds, that the Advan

with the Single and Double Stepp is, is it not?

Ma. Yes, that it is, but the Third way
of Retireing is done by jumping backwards
upon the streight Line: The Reason why
I call it the streight Line is, because you
ump streight back from your Adversarie,
as it were in a Streight Line, for there is play
which must be played off the Streight Line,
called Quaring, and Volting, which shall
be taught you in its proper place, I say it is
done by Jumping backwards upon the
streight Line, with both your feet in the Air
at once, but you must lift your Right Foot
first, and after your Jump is done, stand
in your Guard again, unless you intend to
redouble your Jump, that you may go far-
ther out of your Adversaries Measure.

Sch. Which is your Third Lesson?

Lesson 3.

Of giving in a Thrust.

Ma. My Third Lesson is of giving in a
Thrust, or making of an Elonge.

Sch. How am I to give in a Thrust?

Ma. You are to do it thus, when you are
standing to your Guard, and your Adver-
sary within your Measure, your Sword being
presented either within or without your Ad-
versaries Sword as you please, but I sup-
pose

How a
Man is
to retire
by jump-
ing.

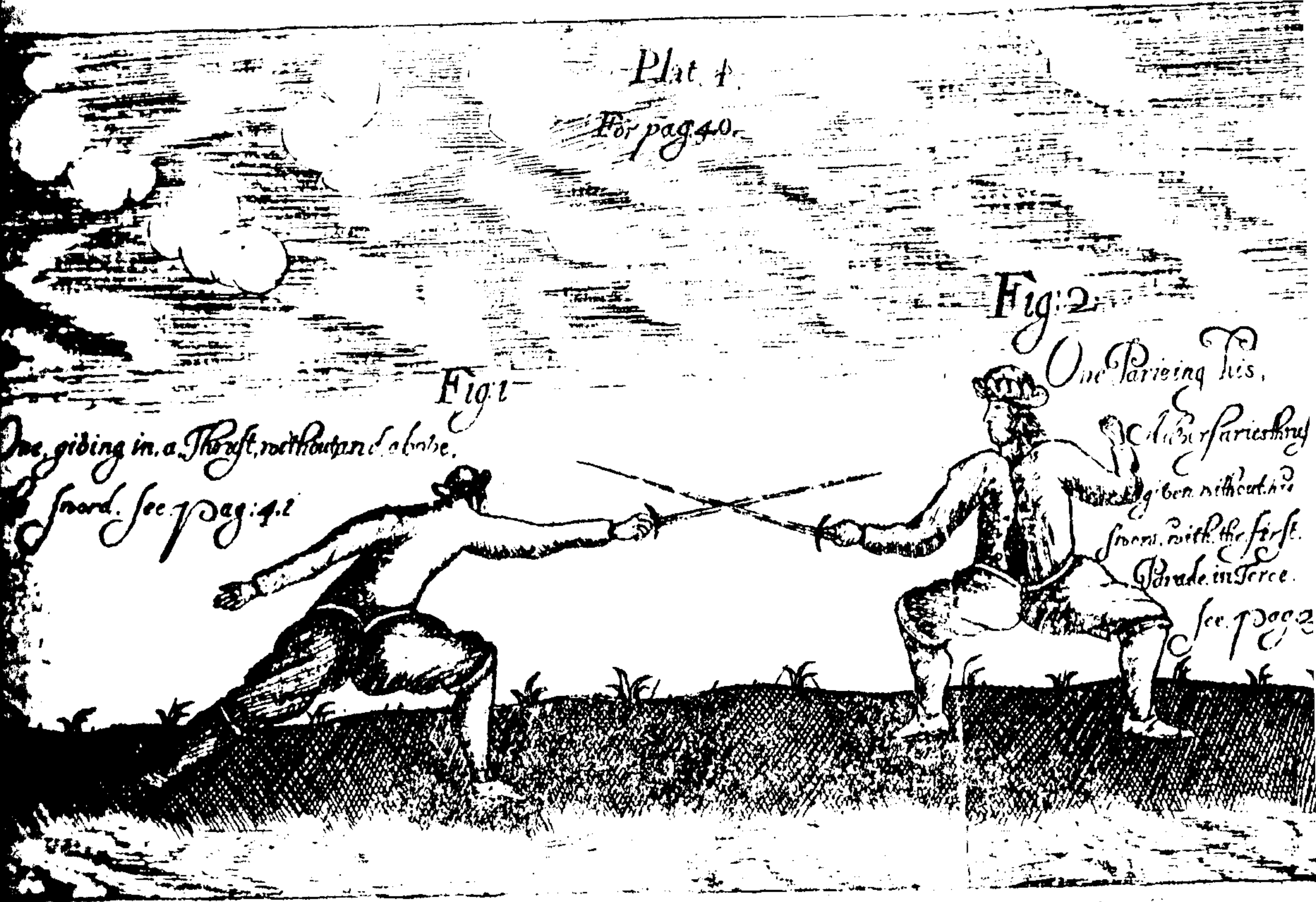
How a
Man is
to give
in a
thrust.

pose

How a
Man is
to re-
tire with
the
single
stepp.

How a
Man is
to retire
with the
double
stepp.

pose it be *within*, then stretch forth your
 Right Arm, and step forward with your
 Right Foot, as farr as you can, keep
 the point of it streight forwards, and
 the Motion of your Arm begin a thow
 before you move your Foot. see *Plate 3*
figure 2. For a thrust that is right given, may
 be compared to the shot of a Gun or Pistoll
 for as he that is wounded with the shot of a
 Pistoll receiveth his wound, before he he
 the report of the Pistoll, so he that is wound
 with a Sword receiveth his wound before
 he hear his Adversaries Right Foot touch
 the ground when he is giving in his *Thrust*, and
 the Reason of it is, because the Motion of
 his hand is begun, before that he move his
 Right Foot, but the difference is so little, that
 it can scarcely be perceived, but by a very
 quick Eye, or Ear: when you are at your
 full stretch, keep your left hough stretch
 and by any means keep a closs and couch
 your left Foot, which is done by keeping your
 left heel and broad side of your foot closs
 the Ground, without the least drawing
 after you, the keeping of a closs left foot
 is one of the Chiefest things to be most exad
 ly observed in all the *Art of Fencing*, when
 you give in your *Thrust*, throw your
 hand behind your back as in *Plate 3* figure



Plat. 4.

For pag. 40.

Fig: 2.

Fig: 1.

One giving in a Thrust, without a closs
 sword. See page 42

One Parrying his
 Adversaries thrust
 given without his
 sword with the first
 Parade in Terce.

See page 2

stretch it out upon your left Side, so that
 two Arms, Body and Sword, make
 a right Line from your Adversary, as
 late 4. Figure 1. you must do this with
 left Hand; when you intend not to
 use of it for a *Parade*, but if you in-
 tend to make use of it for a *Parade*, then
 you must in the very time of giving your
Parade, throw your left Arm forwards, as
 far as you can, without disordering the rest
 of your Body, turning the Palm of it from
 you, by turning down your Thumb, and
 your little Finger, as in Plate 6. Figure
 1. and so *Parrie* his *Thrust*, if you judged
 it as to *thrust* upon the same time you
 give; and you must remember alwayes
 when you give in a *Thrust within the Sword*,
 give it with your Nails in *Quart*, and
 keep your Head and Shoulders well; but when
 you give a *Thrust without the Sword*, then give it
 with your Nails in *Terce*, and keep your
 Head a good deal lower then your *Point*, and
 keep your Head from your Adversaries Sword,
 remember as a Generall Rule, that
 in all Lessons in which you do not first
 bind, or *bind* your Adversaries Sword,
 you are to *Thrust* close by the *Weake* of his
 Sword, with the *Fort* of yours, but the
 manner is farr different in Lessons where you
 first

first secure your Adversaries Sword, after your securing, or binding, you quetch his Sword, and giveth the Thrust straight home, without so much as touching it after you have bound it, which shall be taught in it's proper place.

Sch. But what advantage have I by observing these Rules, in giving in a Thrust, as when I thrust without the Sword, the holding of my Hilt to my Point, and the holding of my Head by my Adversaries Sword; as also the thrusting by the Fieble of my Adversaries Sword; as you let me see, what Advantage I have by serving all those Directions.

Ma. As the Querting of your head when you Thrust within the Sword, preserveth you from your Adversaries Contre-temps Thrusts in face. So also doth your Thrusting close to the Fieble of his Sword, and the holding of your Hilt lower then the Point, when you Thrust without the sword, as also the holding of your head alwayes to the contrary side your Adversaries Sword is on, preserve you from Contre-temps. And observe this as a General Rule alwayes to keep your head to the contrary side your Adversaries Sword on, upon whatever side you Thrust, for it will oftentimes preserve your face from being hitt, when otherwise it would, for

Man that in giving a Thrust receiveth another at the same time, cannot be accounted Master of this Art, for this Art is called the Art of Defence, and therefore the great use of it is to Defend ones self, and save their Adversary, (which a Man that is Master of this Art, may easily doe.) and not to hurt their Adversary, and have themselves likewise wounded, for any Man that never had a Sword in his Hand can doe that: After what you have let in your Thrust, recover your Body instantly to the posture it was in when you stood to your Guard, and in the recovering, whether or not you think your Adversary intends to Thrust upon the Respost, go to his Sword or to the Parade, accordingly as you judge he will give in his Thrust, if you think within the Sword, then Parie in Quart, if without the Sword, then Parie in Tercet, or you may make use of the Contre-Creating Parade which if you make use of it right will never fail you, let your Adversary Thrust as he pleaseth; this recovering of the Body is one of the chiefest things in the Small Sword, for many a Man for not recovering of his Body quickly enough, after the giving in of a Thrust, hath received one, which had he recovered his Body quickly he would have shuned; Therefore I pray

The advantage a Man hath in giving in a Thrust according to Art.

you by any means, mind to recover your Body as quickly as possible after every thrust, and when you do recover, go to his Sword and either Beat it or Bind it, as shall be taught you in it's proper place.

Sch. I shall, and I also was convinced of the Excellency of this Contre-caveating Parade before, but cannot a Man give in a Thrust unless he serve exactly all the Directions which you have here given?

Ma. Yes that he may, and not observe one of them, but then his Thrust will not be given according to the Rules of this Art, and so it cannot be expected, but his Body will be exposed to a great deal of more hazard, then if he had exactly observed the foregoing directions.

Sch. Sir you are very farr in the right, but on to your next Lesson?

Lesson 4.

Of Caveating or Dis-engaging.

Ma. My fourth Lesson is of Caveating or Dis-engaging, with your Adversaries Sword.

Sch. How am I to do it?

Ma. You must do it thus, when your Sword is presented within your Adversaries Sword, and you would have it with

this Sword, you must (keeping your Nails in Quart,) sloap your Swords point so low, that you may bring it up upon the outside, of your Adversaries, this sloaping must be done onlie with the wrest, and not with any motion at all of the Arm.

Sch. Why so?

Ma. Because, if you should move your Arm, when you Dis-engage, as some Ignorants do, you would discover so much of your Body, in the time of your Dis-engaging, that your Adversary would have a very good time to give in a Thrust, which he would want, had you only moved your wrist, this sloaping of your Point with the wrest, and bringing of it up again on the other side, resembleth somewhat the Motion of the Contre-caveating Parade, and it must be done very quickly.

Sch. It doth so indeed, but is this all I must do, when I intend to Dis-engage?

Ma. Yes, for if once you can Dis-engage, and go from the inside of your Adversaries Sword, to the outside, and then back again to the inside, you will know how to dis-engage, and slip your Adversaries Sword, as oft as you please.

Sch. Which is your fifth Lesson?

How a Man is to dis-engage with his Adversaries Sword.

Lesson. 5.
Of Feinting or Falsifying.

Ma. My fifth Lesson is of Feinting, or falsifying.

Sch. How am I to make a Feint?

Ma. Before I shew you how to make a Feint, you must know that there are all kinds of Feints.

Sch. I pray you shew me them?

Ma. There is then the Ordinary single Feint and the Ordinary double Feint; the single Feint at the Head; and the double Feint at the Head, the low Feint, single, and double; the single and double Feint upon Battery; Volt-coupe, single, and double; all which Feints I shall shew you orderly, as I have here set them down, how they must be played.

Sch. I pray you do so, and let your Explanation of them be as distinct, and easie, as possible, that so I may the better understand your meaning.

Ma. I shall, you are to make your ordinary single Feint then, after this manner (I suppose that you are always standing in a Guard, before you offer to play any Lesson) when you are within your Adversaries Sword, disengage and make your Feint without, which is done by giving a beat with your right foot upon the ground, just as you disengage

How many kinds of Feints there are.

How a man is to play the ordinary single Feint, being within distance.

and your Sword upon the outside of your Adversaries, and instantly after you have disengaged, if you perceive him answer your Feint, by offering to Parie, disengage again, and give him the Thrust within the Sword, which is some use to make their Feint without any beat with their Right Foot, but I am wholely against it, unless you were playing against those who are expert in this Art.

Sch. What is your Reason for that?

Ma. My Reason is this, that if you should give a beat with your Foot, when you are playing against such as understand this Art well, they would immediatly know it to be a Feint, and therefore would not answer it.

Now to make your Feint, without any motion of your Foot to them, is most reasonable, because the making of it, as quick as you can, without any beat of your Foot will cause them believe that it is really a Thrust, coming in upon that side on which you make your Feint, and so cause them to answer it, and then you have your design. But the matter is far different, when you are playing with Ignorants, or with such who are in a manner but just grounded in this Art, for if you should make a Feint to them without giving a beat with your Foot, upon the ground, they would not answer it.

Reasons shewing that a Man should always give a beat with his foot when he is making a Feint, except when he is playing against great Artists.

it, not because they should not, (for I serve this as a Generall Rule, never to answer a Feint, unless you do it upon some design,) but because they have not as come the length of discerning such a play. For your Feint without a beat of Foot with it, would appear to them as a Feint at all, because of the quickness of Motion, whereas upon the contrary if you gave a beat with your Feint, would surprize them, and in a manner make them start, when you made your Feint, and so make them go to the Parry which was your design. Sometimes a beat with ones Foot, without any Motion at all of the Sword, will make the Ignorants brangle, which is no small advantage to their Adversary.

Sch: I am now fully convinced of the necessity of Beating with the Foot, except when I am played as you say, with such as are in a manner Masters of this Art.

Ma. I am glad you are convinced of what I say is true, for that will encourage me to take the more pains to instruct you in the rest of this Art, but let us now speak of the double Feint.

Sch. Shew me first how I am to play the single Feint, being without distance.

Ma. You must approach with your Feint.

Sch. And with what stepp am I to approach either with the single or double?

Ma. With the single, for if you approached with the double, you would discover your self too much in the time of your approaching, and so be in hazard of being hitt by your Adversary, besides that the double Feint is ordinarily never made use of, neither approaching, nor Retiring, But upon the occasions I before told you in page 37. here I treated of them.

Sch. I indeed thought otherwise, but shew me now how I must play the ordinary double Feint.

Lesson 6.

Of the Double-Feint.

Ma. Before I shew you how to play it, you must know what difference there is betwixt all Single Feints and Double Feints.

Sch. I am very well satisfied that you shew me

Ma. You are then in all single Feints to make two Motions, with the first Motion you make your Feint, and with the next you give in the Thrust, and the Thrust in all Single Feints, (except when you make your Feint upon that Side your Sword lyeth,

E

which

How the ordinary single Feint is to be played, being without distance.

The difference betwixt all single and double Feints.

which is done without *Dis-engaging*, and the simplest of all *Feints*) is given in the side your Sword lay before you make your *Feint*, whereas in all *Double Feints* you make 3. Motions, and the Third (Except when you make your first Motion on that side your sword was presented, given in upon the other side, and not in the side your Sword lay immediately before you began to make your *Feint*. This is the difference betwixt *Single* and *Double Feints*.

Sch. Seing you have shewn me the difference betwixt them, pray shew me how I must play an ordinary *Double Feint* ?

Ma. There are then two wayes of playing your ordinary *Double Feint*, for when your Adversary is *within your Measure*, you play it one way, and when he is *without your Measure* you are to play it another; when you are *within distance*, your Sword being presented *within your Adversarys Sword*, you *Dis-engage*, and make your first Motion *out his Sword*, and stand a thought upon to see if he answereth you, by offering to go to the *Parade*, if he do not answer your *Lesson* will have no effect, and therefore in such a case, you must try another. But if he answer your first Motion, the

How a Man is to play the ordinary double Feint being within distance.

instantly make your second Motion *within his Sword*, and your Third *without the Sword* again, by giving the Thrust, these two last Motions must be as quick as possible, and remember at every Motion to give a beat with your Foot, and *Dis-engage* always with your Nails in *Quart*.

Sch. How am I to play it being without distance ?

Ma. When you are *without distance*, you must first make a Motion to try if he will answer your *Feint*, and if you perceive him answer you, then begin again, and make your first Motion just as you did when you were *within distance* (but you must *approach* with it) and you must make your second Motion, and Third also as you did before.

How the double Feint it is to be played being without distance.

Sch. Which is your contrary to the ordinary *Single* and *Double Feints* ?

Ma. My *Contrary* to them is this, when I perceive my Adversary make use of them against me, I then either make use of the *Centre caveating Parade*, or otherwise, I keep my Swords point immovable towards his face, with my Arm as stretched as Possible, and when I do that, I recover my Body, by drawing my right Foot close to my left, & standing as it were upon my tipp-toes; and

The Parade, and contraries against the ordinary single and double Feints.

if for all his seeing me do that, he
home the Thrust, then I *Contre-temps*
in the Face, and *Parie* his Thrust with
left Hand, or otherwise when I see
make variety of Feints, then in the
time of his making them, I make a
Thrust at him, that is I Thrust but
not home with it. This will make him
to the *Parade*, and so if I please, I
take the *pursuit*, or when he maketh
variety of Feints, I give home a plain
as smartly as possible, and in the time
it, I endeavour to defend my Body
a *Contre-temps* with my left Hand,
Plate 5. fig. 1. or Plate 6. fig. 2.

That
the best
contrary
against
Feints is
the *Con-
tre-
ca-
veating-
Parade*,
also
that the
make-
ing use
of the
Left-
Hand is
very
neces-
sary.

Sch. But which of these Contraries
best, and safest?

Ma. In my Opinion the *Contre-
ca-
veating-
Parade*, for if you make right use
you may defie his Feints, but making
of any of the other two Contraries you
be hitt, because you trust all to your
Hand. Not that I am against the ma-
use of it, for upon the contrary, I thin-
Man can never give home a Thrust
out being in hazard of receiving a *Con-
tre-
temps* (if his Adversary designe it,) un-
he make use of his Left Hand, and there-
fore I advise you never to give in a Thrust

but when you make use of your Left Hand,
and if you make right use of it, you will
and it save you from a great many *Contre-
temps*, which otherwise you would have
received; But let not this cause you trust
all to your Left Hand, and nothing to
your Sword, for if you do that, it had
been better for you that I had not given
you the foregoing Advice: Which, ne-
theless I can assure you is very good,
if you onely make use of it as a help to
your *Parade* with the Sword, and not alone,
for alone it is dangerous, but together
with your Sword most safe and excellent.

Sch. Truly, Sir, I am much of your mind,
and I shall endeavour first to come to a *Parade*
with my Sword alone, and when I am Master of
the *Parade* that way, then I think I may venture
to make use of my Left Hand, without spoiling
my self?

Ma. That is the very Method you should
make, for once being Master of the *Parade*
with the Sword alone, you will then find
the making use of your Left Hand very use-
ful to you, and you will I am confident,
confess that it is of as great use to you, as
before told you it would.

Sch. 'Tis like I may; But which is your
best Lesson?

Lesson 7.

Of the Single Feint at the Head.

Ma. My seventh Lesson is the Single Feint a la Teste, or single Feint at the Head.

Sch. How am I to play it?

Ma. When you are within distance play after this manner, you may either present your Sword within or without your Adversaries Sword, if your Sword be presented without, make a Motion or Feint, at your Adversaries Face, by stretching out of your right Arm a little, and turning your hand upwards towards your Adversarie, when you make the Motion give a beat with your Right Foot, and if you perceive an answer your Feint, then instantlie give your Thrust at your Adversaries Arm with your Head under your Right Arm. I shew you in the second Parade in the first Page 30, and for the same reasons there given, the Motion at the Face, stretching your Arm, turning of your Nails, beat with your Right Foot, must be done together, your Thrust must be given with your Nails in Terce, and you must hold your left Hand before you with the palm of it, looking towards your R

How a man is to play the single Feint at the Head.

Plat 5 For pag 54.

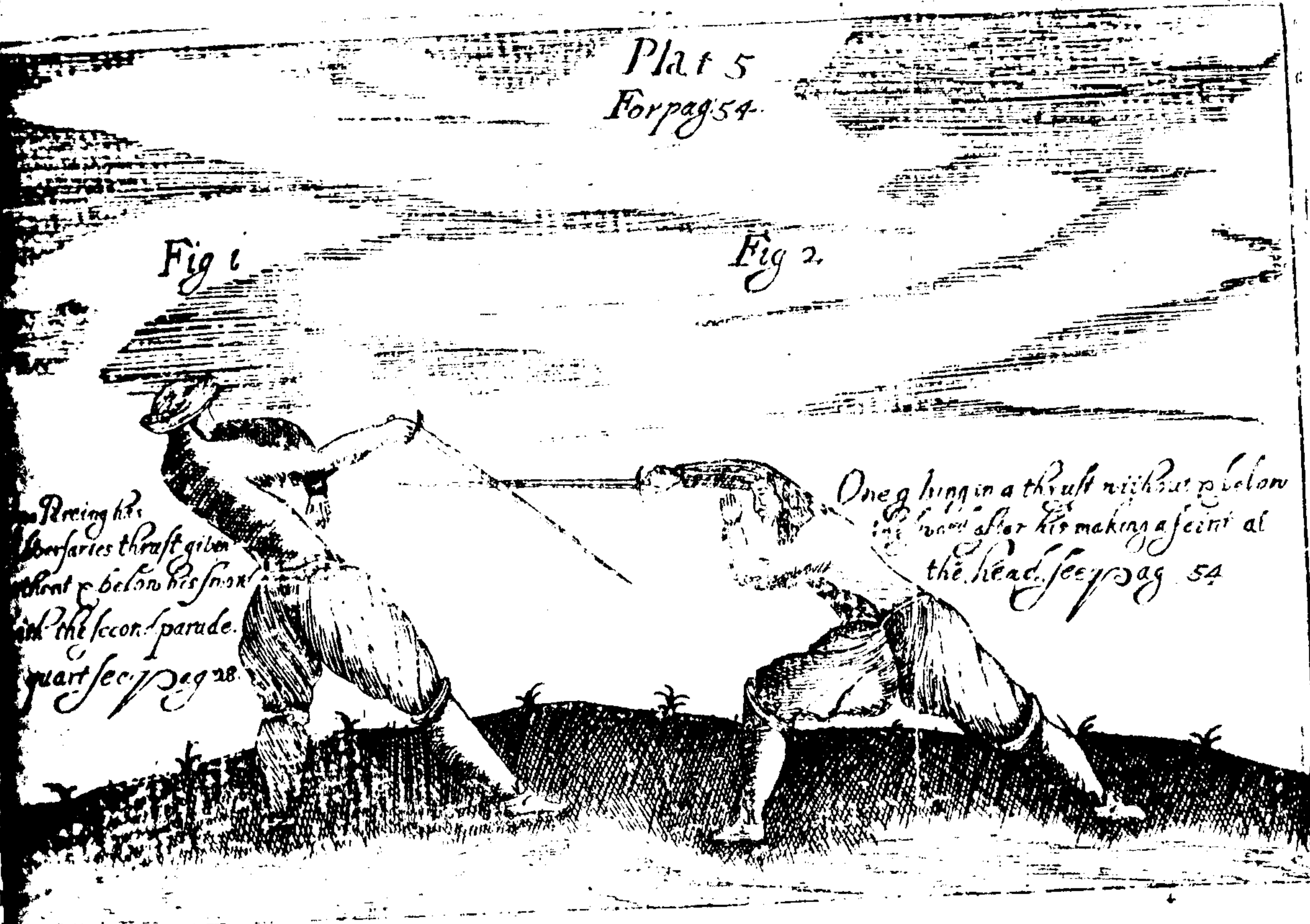


Fig 1

Fig 2.

Receiving the Adversaries thrust given about & below his sword with the second parade. quart sec. pag 28.

One giving in a thrust without below the head after his making a feint at the head. see pag 54

Side, and that part of your Arm from your elbow to the points of your Fingers, must stand in a manner streight upwards, this you are alwayes to do when you give in this thrust, to preserve you from a *Con-cre-temps*. see Plate 5 fig. 2.

Sch. *Why must I stretch out my Arm, and make my Nails look upwards from my self towards my Adversary.*

Ma. Because the doing of it defends you from your Adversaries thrust, if he should Thrust *without and above* your sword, at the same time you are making the Motion at his Face.

Sch. *Would I not also if I kept my Nails in Quart, when I make that Motion, Parie his Thrust, if he should Thrust at the same time I am making it?*

Ma. Not at all, for do you not see, that if you made your Feint with your nails in Quart, your Body would be quite open *without and above* your sword, which making your Feint with your Nails in Terce, is quite Guarded.

Sch. *I see so indeed, but how must I play this Lesson, if at the first I had presented my Sword, within my Adversaries?*

Ma. Just as I have been shewing you, but you must Disengage with the first Motion.

Sch.

Sch. *And how am I to play it being within distance?*

Ma. Also just as I have been shewing you, only you must approach with your Feint.

Sch. *Which is your Contrary to this single Feint at the Head?*

The Parade and contraries to the single Feint at the Head.

Ma. When I perceive my Adversary make use of this Lesson against me, then either give him the Thrust upon time, which is just as he is making his Feint at my Face, then I give him the Thrust at that same very time, and that same way he should have given it me, or otherwise I Parie him with the second Parade in Terce, or with the Contre-caveating Parade, by making half Circle with it, from my Right to my left side, which at last, will end in the second Parade in Quart. see Plate 5. fig.

Sch. *I understand you very well, but is there any contraries whereby a Man may win at his Adversary although he make use of these Parades when this Lesson is played upon him?*

Ma. Yes, for each of these Parades, have a contrary, which you may make use of when you perceive your Adversary, make use of any of those two foregoing Parades against this Lesson.

Sch. *I pray you shew me them?*

Lesson 8.

Of the Double Feint at the Head.

How

the double feint at the head is to be played, which is the contrary to the first parade of the single feint at the head.

Ma. My Contrary to the first Parade, is called the Double Feint, at the Head, and is done thus, when you are within distance, make your first Motion or Feint at the face as in the foregoing Lesson, then make your second Motion low towards your Adversaries Belly without his Sword, and with the third Motion give in the Thrust without above your Adversaries Sword with the Nails of your Hand in Quart, and let your Head, Hand, and Foot, mark every Motion: also when you make your second Motion towards your Adversaries Belly, you must hold your Left-Hand as I told

you when you was shewn to play the single Feint at the Head see Plate 5. figure 2. when you give in your Thrust above the Sword, you must Quart your Head well, because you are to give it in with your Nails in Quart.

Sch. *Why am I in this Lesson to give in my Thrust without, and above my Adversaries Sword with my Nails in Quart, whereas in all other Thrusts without and above the Sword, I am to give in my Thrust, with my Nails in Terce?*

Ma. The reason is this, that after you have made your second Motion, towards your Adversaries Belly, it lyeth more naturally to your Hand, to give in the Thrust with your Nails in *Quart*, then in *Terce* and besides, you can give in your Thrust quicker this way then it you should Aim at the turning of your Nails in *Terce*, which you did, your Body would be open to your Adversary within your Sword, if he should offer to *Disengage* and give you a *Contre-temps* but when you give in your thrust with your Nails in *Quart*, your Body within your Sword is kept secure, especially if you *Quart* your Head well, and make use of your Left Hand as in Plate 5. Figure 2.

Sch. I perceive so indeed, but must I not be I am without distance, or my Sword present within my Adversaries, and intends to play in this Lesson, observe your Directions given me in playing the single Feint, at the Head, without distance?

Ma. Yes, and approach with your first Motion.

Sch. How is this Contrary to be Paried?

Ma. Either with the *Contre-caveating Parade*, or by answering every Motion, and so you will fall to *Parie* him with the first *Parade*, in *Terce*, see Plate 4 figure 2.

Sch. Which is your Contrary to the second Parade of the Single Feint at the Head?

Lesson 9.

Of the Feint at the Head, upon the true Parade.

Ma. My Contrary to the second Parade is called the Feint at the Head, upon the true Parade, and is to be done as followeth, first you make your Motion at your Adversaries Face, and then if you think that he intends to *Parie* you with the second or *Contre-caveating Parade*, go quit round his Sword, by making as it were a circle with your Sword, and so give him in the Thrust at his Arm-Pit, as in the single Feint at the Head, and preserve your self with your Left Hand, from a *Contre temps* as you do in it, see Plate 5. Figure 2. And if you be without distance, approach with your first Motion.

Sch. I understand not what good that going round my Adversaries Sword doth

Ma. Do you not see that by so doing you Caveat his sword and shun his parade.

Sch. I now see so indeed?

Ma. You may if you please make one, two or three circles as your Adversary followeth

How the Feint at the head upon the true Parade is to be played, which is the contrary to the second Parade, of the single Feint at the Head.

The Parade of the double Feint at the Head.

Sch.

followeth your sword, untill you have the opportunity of letting in your Thrust.

Sch. And how is this Contrary paried?

Ma You may either parie it as you do the single Feint at the Head, or you may make one or two Circles with the Contre-caveating parade, untill you meet with his sword, but if your Adversary still Caveat you, by going about, then make your Circle the Contrary way, and then certainly you will meet with his sword, and so prevent the giving in of the Thrust.

Sch. Which is your next Lesson?

Lesson 10.

Of the Low Feint.

Ma. My next Lesson is, the Low Feint, and when you intend to play it, you must remember to have your sword without your Adversaries, and when it is so, make exactly the second Motion of the Double Feint at the Head, and give in the Thrust above as you did in it, & when you are without distance, approach with the Feint, or first Motion, and give the Thrust with the second.

Sch. May not a Man make a Double Feint upon this Lesson?

The Parade of the Feint at the head, upon the true parade.

How the single low Feint, is to be played

Ma. Yes very well, by only making the Motion with which you was to give in your Thrust above the Sword, a Feint, and give in your Thrust as in the single Feint at the Head, at your Adversaries Arm-Pitt, and when you are without distance, approach with your first Feint or Motion.

Sch. Which is the Parade of this Lesson?

Ma. You may Parie it either by answering every Motion, or otherwise make use of the Contre-caveating Parade.

Sch. Have you a Contrary to this Lesson?

Ma. Yes, you may when your Adversary is making his Low Feint, take time, and give him the Thrust above his Sword, with your Nails in Quart, or you may Quart, or Volt, which I shall shew you hereafter.

Sch. Which is your next Lesson?

Lesson 11.

Of Battery.

Ma My next Lesson is called Battery.

Sch. Why hath it that name?

Ma. I know no other reason for its having that name, but because it is done with a kind of Beat. But before I proceed further, I will

How the double low Feint is to be played.

The Parade of the Low Feint.

The contrary to the Low Feint.

tell you that there are many Names *Lessons* in this *Art*, the meaning of which cannot be easily explain'd in English, make the name, and the *Lesson* answer ther, and therefore you need not trouble your self to ask a reason for their having such Names.

Sch. *I shall not; But pray tell me why you have not English Names to them?*

Ma. I can give you no other reason then that it is like those who brought this *Art* first to this Kingdom, out of other Countries, have still given the *Lessons* the proper names, which they had in their own country, and now those *Lessons* are so well known by the same names they give them at the first coming to this Kingdom, that they need no other.

Sch. *I think indeed that must be the reason of it, but how must I play this Battery?*

How the single Battery is to be played.

Ma. When you make use of this *Lesson* (which is a kind of *Beat*) you may present your sword either *without*, or *within* your Adversaries, if you present *within* his sword, and he *within* your measure, you must lye with your sword about half a Foot from his, and when you intend to play the *Lesson*, give a little stroak with the Edge, and Feible of your sword, upon the Edge and Feible of

your Adversaries, and in the very time you give the stroak give a beat with your Foot to surprize him: if he doth not in the least answer your stroak by offering to *parie*, give him the Thrust streight home to his Right Pap, as you give in a plain Thrust *within the Sword*, remember when you give the stroak, to make the Motion only with the wrest, for by so doing you keep your Body close, and doth not disorder your self.

Sch. *I understand you, but if he offer to answer my stroak, what must I doe in that case?*

Ma. If you perceive him offer to go to the *Parade*, then slip him, and give him the thrust *without*, and above the sword.

Sch. *May not a man make a Double Feint upon this Lesson?*

Ms. Yes very well.

Sch. *How I pray you?*

Ms. Thus, when you perceive him going to the *Parade*, immediatly slip, and make your Feint in the other side, and give in the Thrust upon that side on which you gave the *Beat*.

How the double Battery is to be played.

Sch. *Must I give a Beat with my Foot, at every Motion?*

Ms. You may either give a beat at every Motion you make, or otherwise, only

ly at the first, just as you please, and when you are without distance, approach with the first Motion, and give the Beat with the Feible of your Sword, upon the Feible of your Adversaries.

Sch. And how am I to play this Lesson, when my Sword being presented without my Adversaries?

Ma. You must observe exactly the same rules, your Sword being presented without your Adversaries, as you do your Sword being presented within it, for you may play this Lesson upon any side, without engaging, after you have presented your Sword.

Sch. Which is your Contrary to this Battery?

Ma. My Contrary is this, you may either Parie it with the Contre-caveating parade, or otherwise, you may meet his stroak, and make a half Thrust at him, which will make him go to the parade, and so you become the Pursuer.

Sch. Which is your next Lesson?

Lesson 12.
Of Volt Coupe.

Ma. My next Lesson is Volt Coupe.

Sch. How is it to be played?

Ma. You are to play it thus, when your Sword is presented within your Adversaries, and he within your measure, make a Feint at his Face, with your Nails in Quart, and when you do it, give a Beat with your Foot, and Quart your Head well, and if he answer your Feint by offering to parie, and with high, then give him the Thrust in the Belly with your Nails in Terce, as in the single Feint at the Head, and hold your left hand that same way, to defend yourself from a contre-temps as you do in it. See Plate 5. fig. 2.

How the single volt-coupe is to be played.

Sch. But what if he parie Low?

Ma. If he parie you with the first parade in Quart and very low, then make use of the Double Volt-coupe, which is done thus, after you have made your Feint, instead of giving him the Thrust in the Belly, you slip the parade, and give him the Thrust without and above the Sword which resembles something the Double Battery, and when you are without distance, approach with the first Motion, or Feint.

How the double volt-coupe is to be played.

Sch. How must I play this Lesson when my sword is presented without my Adversaries?

Ma. You must first Dis-engage.

Sch. Which is your contrary to this Lesson?

Ma. It is this, you may either Parie it with

The Parade and contrary to Battery.

with the second Parade in Quart, or you take time, and give him the Thrust, the same very way he was to give it you, when he is making the Motion at your or you may pass with your Thrust, shall be shewn you when I come to the Coupe.

Sch. You have now described to me very by the Feints, which you told me a little before as also their Contraries, I pray you now give your other Lessons, and be as plain in the doing of them.

LESSON 13.
Of Binding.

Ma. I shall, my next Lesson then Binding, or securing of your Adversaries Sword, which certainly is the chiefest belonging to this Art. For a Man can play it exactly, needeth almost nothing.

Sch. Because you commend this Lesson much, I shall bear you describe it with the attentiveness, that I may the better understand it.

Ma. You will do well to do so, for the only secure play, belonging to the Sword.

Sch. I shall, therefore I pray you, let me hear how it is done?

Ma. Take notice to me then, when you keep the Quart Guard, the first thing that ever you should doe, should be to secure or Bind your Adversaries sword, which fit be well done, you will be but in little hazard of being hurt by him, and it is done after this manner, after your sword is presented either within, or without your Adversaries, immediatly overlapp Six, or seven Inches of your Adversaries Sword, with R. or 10: of yours, the doing of which catch his Sword: this Binding must always be done with the edge of your Sword, whether it be presented within or without your Adversaries, and immediatly after you have bound his Sword, give him the Thrust straight home, keeping a clost Left Foot, and remember always when you bind, to give a beat with your Foot, and Bind with a spring, that is to say, press his Sword almost to the Ground, but stay not with it, but instantlie bring up your Sword again, and give in the Thrust.

Sch. I begin to think that when a Man maketh use of this Lesson, he indeed secureth his Adversaries Sword better, and is in less hazard of

of being hitt by a *Contre-temps*, then when
maketh use of any of the preceeding Lessons.

Ma. That is most certain, otherwise
could not have had the confidence, to
commend it so earnestly to you.

Sch. Sir I am obliged to you, for the part
you take to informe me; but which is your part
against this Lesson?

Ma. The best *Parade* absolutelic against
this Lesson, is the *Contre-caveating Parade*.

Sch. Which is your contrary to binding?

Ma. My Contrary is *Caveating*, or
binding, and you must do it before your
Adversarie feel your Sword, for you must
understand, that this *binding* is done by
feeling, and not by *seeing*, as the Lessons before
shewn you are.

Sch. I pray you let me understand this
of playing by feeling.

Ma. It is known thus, when you offer
to lap your Adversaries Sword, if he slipp
before you touch his Sword, (which is
feeling of it.) then your offering to bind
is in vain, because he hath prevented it by
Caveating your sword, but if you feel his
sword before he *Caveat* you, then you may
safely give home the thrust, because you do
first secure it. Which you knew by your
feeling, or touching of his sword, and which

you, nor no man else, could have so well
discerned by your sight.

Sch. But what must I do to prevent my Ad-
versaries slipping of my Sword when I am going
to secure his?

Ma. You must (if you intend to Bind his
sword within, and he slipp you) rebind his

sword again, either without, by making
use of the first *Parade* in *Terce*, or within by

making use of the *Contre-caveating Parade*,
after you have rebound him, give him

some the Thrust, or if you intend to
bind his sword without, and he slipp you,

then either rebind him again within his sword,
by making use of the first *Parade* in *Quart*, or

without his sword, by making use of the
Contre-caveating Parade, and remember that

binding or the *Contre-caveating parade*, are only
the contraries to slipping, and that slipping is ab-

solutely the best Contrary, either against the
Contre-caveating-Parade, or *binding*.

Sch. I understand you very well, but may I
play a Feint with Binding?

Ma. That you may, for you may make
the ordinary single, and double Feint upon it,

which resembleth very near the single, and
double Feint upon battery, or you may bind

his sword without, & give in your Thrust as
you do when you play the single Feint at the

Head. Sch.

The
contrary
to the
caveat-
ing or
slipping
of the
Sword.

The
parade
against
binding.

The
contrary
to bind-
ing.

Sch. *When I am without distance and intent to bind my Adversaries sword, must I not approach with the binding?*

Ma. *Yes, that you must.*

Sch. *I find this to be a very useful Lesson and therefore I will endeavour to practise it much as lye in my power, that so I may become master of it.*

Ma. *If you do that, I am confident you will confesse to me, that what I have laid in commendation of it, is far less then deserveth.*

Sch. *It may be so, but which is your Next Lesson?*

Lesson 14.

Of Flancanade.

Ma. *My next Lesson is called Flancanade.*

Sch. *How am I to play this Lesson?*

How
Flancanade
is to be
played.

Ma. *You must play it thus, (for it is a kind of binding) when you have presented your sword within your Adversaries sword, then overlap his sword within with about a foot of yours upon 8. Inches of his, and give him the Thrust in his right Flanck, upon the outside of his sword, and beneath it, with your*

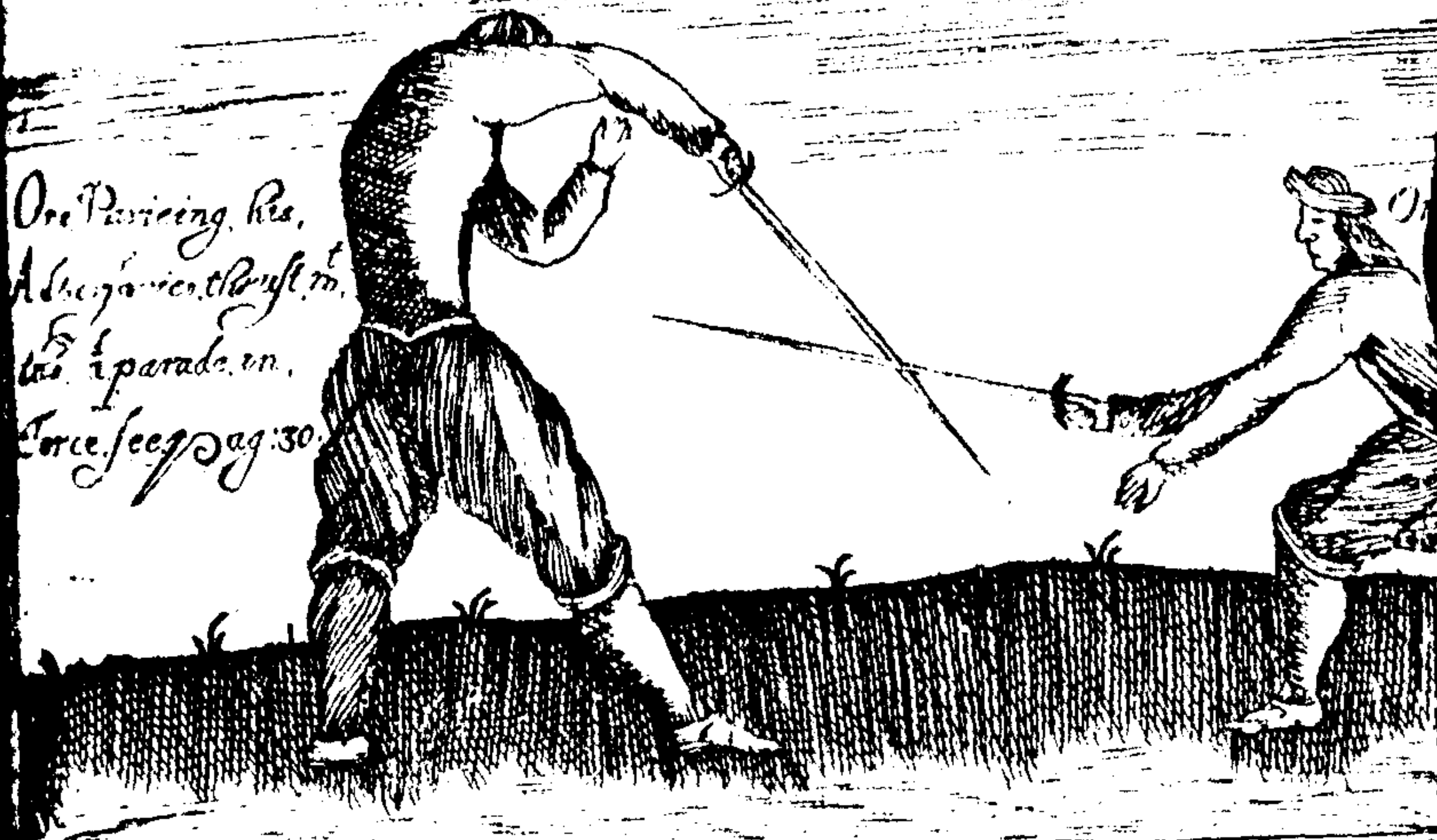
Plat. 6.

No: pag 70

Fig 1

Fig 2

One Parrying. Res.
A thrust in the right
flank. in.
Force. see pag. 30.



Nails sidewise, and when you give in the Thrust, throw forward your Left-Hand, turning the palm of it from you, and the points of your Fingers towards the Ground, and with it keep off your Adversaries Sword from giving you a *Contre-temps* in the Belly, see plat: 6: Fig: 2. You must also when you give in the Thrust, keep your *Hilt* a good deal lower then your *Point*, the doing of which likewise secureth your Adversaries sword; you must also remember when you overlapp, to do it with the broad side of your blade, and not with the Edge, as you do when you *bind*.

Sch. *What Contrary have you to this Lesson?*

Ma. There are only two *Contraries* to this Lesson, the first is by *Parieing*, and the other by *slipping*, and the *Parade* is with the *second Parade in Terce*, when your Adversarie is giving in the Thrust.

The
contra-
ries of
Flanca-
nade.

Sch. *Which is your contrary to the Parade?*

Ma. If I perceive him offer to *Parie*, then I give him the thrust *without*, and *above the sword*, as in the *double Feint at the Head*, & if he *slipp* my overlapping, then I either make use of *Binding*, or the *Contre-aveating Parade*.

The
contra-
ries to
the Pa-
rade and
slipping
of Flan-
canade.

Sch. *When I am without distance must I not approach, with the overlapping or Binding?*

Ma.

Ma. Yes, that you must, and if your Sword be at first presented without your Adversaries, then before you can play this Lesson, you must first dis-engage.

Sch. Which is your next Lesson?

Lesson 15.
Of Under-Counter.

Ma. My next Lesson is Under-Counter.

Sch. How do you play it?

Ma. It is almost played like Flancanade, only whereas in it, after you have overlapped your Adversaries Sword, you give him the Thrust in his Flank, in this you must go quite under his Sword, turning your hand in Terce, & bring up his Sword, and give him the Thrust, as you give it when you play the single Feint at the Head, and hold your left hand that same very way also, as you do in it.

Sch. Which is your Contrary to this Lesson.

Ma. There are also only two Contraries against this Lesson, the first is by Parieing, and is done by making use of the second Parade in Quart, when he hath overlapped your Sword, and is giving in the Thrust, the

second

second is by slipping, when he is overlapping your Sword, and giving the Thrust without and above his sword, by De quartering or Quartering off the streight Line, which shall be thrown you in its proper place, and is represented by the second figure of the ninth plate.

Sch. Which is your contrary to this parade?

Ma. My contrary to this Parade, is the Feint at the Head upon the true parade, and my contrary to his slipping, is either binding, or the Contre-caveating Parade, when you are without distance, you must also approach with your overlapping, and if at first your sword be

The contraries to the parade, and slipping of under-counter.

presented without your Adversaries, you must before you offer to play this Lesson dis-engage, because this Lesson is surer to be played when your Sword is presented within your Adversaries, then when it is presented without, for when you have presented within, you have the Advantage of overlapping your Adversaries Sword, which in some Manner secureth it, Which you cannot at all do, when you have presented without, unless you first dis-engage.

Sch. Is this all you have to say of this Lesson?

Ma. Yes.

Sch. Which is your Next then?

Lesson

How under-counter is to be played.

The contraries to under-counter.

Lesson. 16.

of Beating.

Ma. My next Lesson is, of the beating of your Adversaries Sword, with one or both hands.

Sch. I pray you shew me how that is done?

Ma. A Man should never offer to make use of this Lesson, untill he be almost Master of this Art, because the doing of it disordereth his Body, besides that a Man is in hazard of being hurt, if he should miss his Beat, but because you are curious to know how it is done, I shall satisfie you.

Sch. I pray you do so?

How a man is to beat his Adversaries sword, with one, or both hands.

Ma. You must do it after this manner when you intend to make use of this Lesson you must let your Adversaries Sword be within yours, & then either only with your right hand, or otherwise, with your Left joyned to your sword about 8. or. 10. Inches from the hilt, as in Plate 11. Fig. 2. (To do it with the greater Force,) Disengage and beat your Adversaries Sword strongly and smartly, upon the outside, with the strong of yours, upon the Feible of his, and

do it with a spring, that is when you beat, let not the point of your sword follow your Adversaries, but keep your point snear streight towards your Adversarie as possible, the doing of which will less disorder your Body, then if ye followed your Adversaries sword, for then your Body would be discovered within your sword, and you would give your Adversarie, an opportunity to thrust at you, if you hapned to miss his sword.

Sch. I take you up very well, But what signifieth this beating?

Ma. It is very usefull, for if you beat your Adversaries sword smartly, and with a spring, as I before told you, you will hardly ever fail, either to beat it, (unless he be all the better skill'd in this Art, and take the more notice to himself;) out of his hand, or if he keep his sword very firme, you may infallibly give him the Thrust, but remember if you intend to give the Thrust, to give it upon the streight Line, by keeping a Clos Left Foot, unless you intend to Pass with your beat, as I shall teach you hereafter.

Sch. Well, but can I never make use of this Lesson, but when my Adversarie hath presented his sword within mine?

Ma. Yes, that you may very well.

Sch. *Shew me then upon what occasions, should make use of it?*

Ma. You may doe it upon thir occasions, *First*, if your Adversarie offer to give you in a plain Thrust, either *within*, or, *with* your sword, then before his Thrust come home to you, recovering your Body a little, *Disengage*, and *beat* his sword, if he Thrust *within* your sword, *Disengage*, and *beat* his sword, upon the *out-side*, and if he Thrust *without*, *Disengage*, and *beat* *with* your sword, and instantly after the *beat*, give him home the Thrust. *Secondly*, if he should offer to make a *Feint*, *within* your sword, then immediately in the time of his making the *Feint*, *Disengage*, and *beat* his sword, and give him home the Thrust. *Thirdly*, if you should offer to make a *Feint* *within* his sword, and he should *take time*, and Thrust just as you are making your *Feint*, then instantly *Disengage* and before his Thrust be home at you, *beat* his sword, and give him the Thrust, alwayes with a closs Left Foot; this I think as good a time for *Beating* of your Adversaries sword this way, as can be, but you must be sure not to miss his sword, for if you do, he is but an ignorant, if he miss you, And therefore, I think

I think a man should be very Expert in the *Parade*, and judging of his Adversaries *Measure*, before he should offer to make use of this Lesson.

Sch. *I am much of your opinion, considering what difficulty there is in playing of it well.*

Ma. I can assure you, the more you practise this Lesson, the more you will find out the hazard a man is in, if he happen to miss his Adversaries Sword.

Sch. *I believe it indeed, but can a Man never play this Lesson without Disengaging?*

Ma. Yes you may *Beat* your Adversaries sword, after this same manner, without *Disengaging*, when he offereth to give in a plain Thrust, *without* your sword, but then your *Beat* hath not such a spring with it, to cause him part with his sword, as when he offereth to Thrust, either *without* or *with* your sword, and you *Disengage*, and *Beat* upon that time, which certainly is the best.

Sch. *You are in the right now when I consider it. But is there no other way, to Beat the sword, because it go out of my Adversaries Hand?*

Ma. Yes, there are yet two wayes which I have not as yet shewn you?

Sch. *I pray you show me them?*

Ma. The *first* way then is done thus, when your Adversary hath his sword presented

Two other ways of *beating* the sword out of a Man's hand.

sented

The occasions upon which a Man may make use of *beating*.

The 1. way of beating your Adversaries sword out of his hand.

sented *within yours*, then on a sudden give a smart *Beat*, with the strong and edge of your sword, upon the *Feible*, and utter it of his, and let your *Beat* be very strong and quick.

Sch. Which is your second way?

The 2. way.

Ma. The second way is done by a thrust and is just done as you play *under-counter*. By you must do it with a spring, by the springing of your point smartly up towards your Adversaries left side?

Sch. What contraries have you to this Beat of the sword?

The contraries to beating.

Ma. A man must of necessity either give the *Beat*, or otherwise hold his sword fast, that his Adversary *Beat* it not out of his Hand. I have no other contraries against it, but the *slipping* is absolutely the best, you must also remember that you can not make use of *Beating*, but when you are in distance.

Sch. I shall, but is this all you have to say of the Beating of the sword?

Ma. Yes.

Sch. Which is your next Lesson then?

Lesson 17.

Of Passing.

Ma. My next Lesson is of *Passing*, or making of a *pass*.

Sch. Shew me how I am to do that?

What is properly called a Pass.

Ma. Before I shew you the way of doing it, you must know that there are two kinds of *Passes*, the first kind, (and that which most properly deserveth the name of a *Pass*) is that with which a man goeth quite by, and behind his Adversary, the second kind which is called a *Pass*, (but improperly,) is that with which a Man goeth only close to his Adversary, and when he is close at him commandeth his Sword, and this most properly is called an *inclosing* or *commanding* of your Adversaries Sword, and shall be the next Lesson I shall shew you.

Sch. Shew me then the way of making a true Pass?

Ma. The true *Pass* is done by running quite by your Adversaries right side untill you be behind him, and when you are running by, give him the Thrust at his right pap, if you give him the Thrust above the Sword

How a Man is to pass.

but if you give it him below at his An
Pitt, then you must in the time of yo
passing keep your head that same very wa
as you do when you play the *single Feint*
the Head, and that to preserve your F
from a blow, or joyne your left hand
your Sword, about half a Foot from
point, and give him the thrust the very far
way as it is represented by the 2d: figure
the seventh plate. And when you think yo
are ~~far~~ enough past your Adversary (wh
is that if he should turn about to you, yo
would be out of his *measure*,) You m
then turn about, and stand to your o
defence again, and remember alwayes wh
you intend to *pass*, to go quite thorow w
it. And not (if you should chance not
take the time exactly,) to stop in the mid
and offer to recover your Body. For ther
is farr less hazard in going forward, al
though you have not taken the occasion al
together so exactly as you should, the
to offer to recover your self.

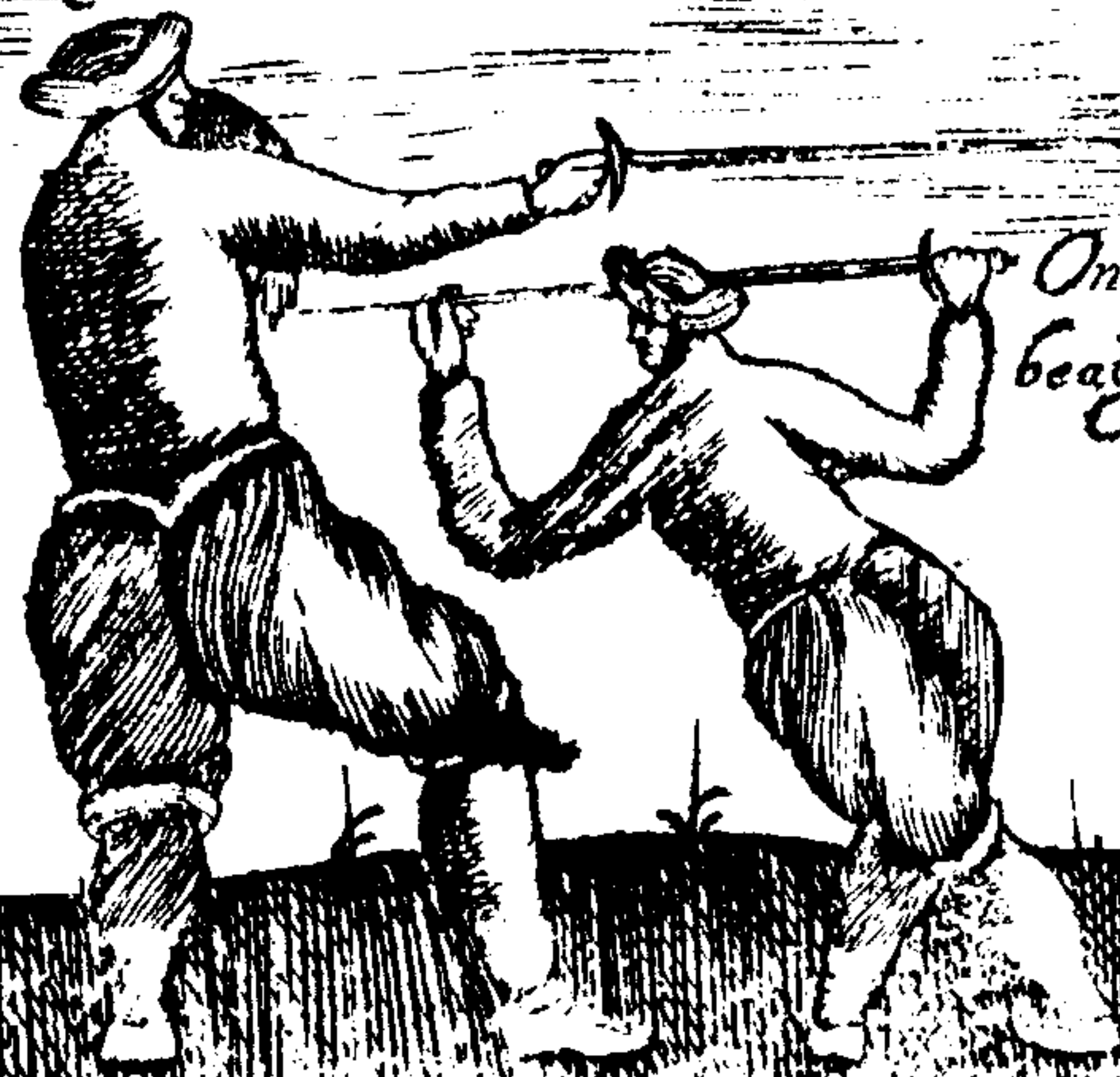
Sch. Sir I think there is a great deal of reason
for what you say, for when a man offereth to *pass*
it surpriseth his Adversary, if he go quite thorow
with it, although he should miss the giving of
the Thrust, but when a man offereth to *pass*, and
doth it not freely, it both disordereth himself,
and

Plat 7

For pag 80

Fig 1

Fig 2



One, receiving a thrust, after
his adversary hath beat his
Sword. See pag 80.

One passing below the sword after a
beat geben to both his hands see pag 80.

and encourageth his Adversarie to pursue him
brisklyer upon the back of it, but I pray you,
upon what occasions am I to make use of this
passing?

Ma. You may Pass upon the very same
occasions that you can beat your Adversa-
ries sword. (I mean not the two last wayes
of beating of it.) But then you must first beat,
and immediatly after your beat, Pass, or
you may pass without beating, with the single
point at the Head, Volt-coupe, and Under-counter,
those are the best times which I know for
passing, but you will by frequent practice
know all the occasions, upon which you
may either Beat, or Pass, according to your
pleasure.

The oc-
casions
upon
which a
Man
may
pass.

Sch. Which is your contrary to passing?

Ma. If your Adversarie make use of
passing after his beat, then prevent his Pass-
ing by using the contrary to beating, for by
preventing his beating, you prevent his pass-
ing after his beat, but if he offer to pass u-
pon any other occasion, then the best con-
traries I know, are either to parie him, or
otherwise to break his Measure, or go off the
straight Line, as shall be taught you here.
after.

The
contra-
ries to
passing.

Sch. Which is your next Lesson?

Lesson 18.

of Commanding the Sword.

Ma. I told you before that my next Lesson should be of Inclosing, or commanding your Adversaries Sword.

Sch. Which way do you that.

Ma. There are two kinds of Inclosing, the first kind is done, by running close to your Adversarie, as it were with half a Pass, Which I before said was improperly called a Pass, the second kind is done without running, Now I shall begin with the Inclosing with half a Pass as it were, and shew you First how that is done, afterwards I shall shew you the second kind, and also shew you the occasions you are to take to do it: as when you intend to Command your Adversaries sword, or inclose with him, you must run close to his right side, and take hold of the Hilt of his Sword, and not of his Arm, (as Ignorants do,) so that their Adversarie to be in a manner in equal terms with them again, hath nothing to do but to change

his Sword, from his right hand to his Left, and then I pray you for what serveth the securing of the hand, being the Sword is not secured.

Sch. Certainly a man should always endeavour to secure the Sword rather as the Arm, but I think this a very dangerous kind of Lesson, for if I should run so upon my Adversarie as you tell me, he hath no more to do, but to catch me upon the point of his Sword.

Ma. There will be no fear of that, if you but observe the directions which I shall give you.

Sch. Sir to the utmost of my power I shall, let me hear them?

Ma. They are these then which follow, when you intend to Command or Inclose your way, you must try if your Adversarie answereth Feints, if he do not answer to you, then it will be hard to inclose with him this way, but if he do Answer and answereth to go to the Parade, then immediately Inclose with a plain thrust within his sword, at his belly, by turning the point of your sword, towards the right side of his belly, for the better resisting of his Parade, he should meet with your sword, before that you hitt him, and when you are run- to give your Thrust, let your Nails be

How the first kind of inclosing as it were, with half a passe is to be done.

The wayes a man is to take for to inclose with half a passe.

Way first.

Way 2. turned in *Terce*. Secondly, you may Incline with an ordinary *single*, or *double* Fence.

Way 3. Thirdly you may inclose the same way, with *Volt-Coupe*. Fourthly you may also Incline with *half a Passe*, when you have secured your Adversaries sword *without*, and when you *Passe*, carry the point of your sword towards your Adversaries Left *par*, when you give in the Thrust *within* sword, you was to carry it towards the right side of his belly, and that also for better resisting of his *Parade*, and when you *Inclose* with this thrust *without* the sword, carry your *hilt* low, to prevent his slipping of your sword, and giving you the Thrust when you are runing to *Inclose*.

Sch. I understand you, but yet I see a man in making use of this kind of inclosing, be in a great deal of hazard, if he be not all *Expert* in this Art.

Ma. Sir I tell you again that a Master should never offer to play any of this *Difficult Lessons*, when he is assaulting, unless by practice upon a Masters breast, he has become Master of them.

Sch. I see so indeed, but are there no ways to prevent this kind of inclosing?

Ma. Yes that there are.

Sch. I would very gladly know them?

Ma. You may then prevent your Adversaries *Commanding* of your sword after this kind, as followeth, first then, if your Adversarie maketh use of the *First*, *Second*, or *Third* wayes, you may shun his *Commanding*, by throwing back your right Foot, and when you do it, *Parie* his *Passe* with the *second* *parade* in *Terce*.

But secondly, if he make use of the *Fourth* way, then you may prevent his *Commanding* by three wayes, First you may when he is *passing*, if he hath not secured your sword all the better, throw back your right Legg, and *Parie* his *Passe* with the *First* *Parade* in *Terce*, and in the mean time you may with your left hand secure his sword, Secondly, if he hath win the *Feible* of your sword, so that you cannot *Parie* him with the *First* *Parade* in *Terce*, then without moving your right Foot, *Parie* him with the *second* *Parade* in *Terce*, which I shew you in the *Parade* in *page 31* if your Adversarie should Thrust *without*, and *above* the sword. Thirdly, you may prevent him by (just as he is going to run) giving him the thrust, by *de-quarting*, or *quarting* off the *streight* Line, which shall be shewn you in its proper place, and so I go on to the *second* kind of *inclosing*, which I told you of.

Sch. How am I to inclose after this second kind?

Ma.

The contrary to the First, Second, and Third wayes of inclosing with half a pass as it were.

The contrary to the Fourth way of inclosing, with half a pass as it were.

The
several
ocasi-
ons in
which a
man
may
use the
second
kind of
com-
mand-
ing.

Oc-
ca-
sion
1.

Oc-
ca-
sion
2.

Oc-
ca-
sion
3.

Oc-
ca-
sion
4.

Ma. There are several occasions in which a man may make use of this *Second* kind of *inclosing*, which is done without running, as first if your Adversarie keep a high posture, and your sword be presented *without* his, he *within your measure*; then with the *Force* of your sword, and your Nails turned *wards from you*, put up the point of your sword, and keeping your right foot close, throw forward your left almost close to your Adversaries right Foot, and then secure his sword, as I have before told you. *Secondly*, if your Adversarie keep a low point, then you may overcross his sword with your *strong* upon his *weak*, and so passing down the point of his sword, near the ground, throw forward your left hand, and take hold of his sword with it, just at the hilt, and so wrest it out of his hand, when you make use of this occasion, you must keep your close left Foot. *Thirdly*, when your Adversarie giveth in a Thrust, *within your sword*, parie him with the *first parade in Quart*, and take hold of his sword that same very way you was to do it before. *Fourthly*, when your Adversarie giveth in a Thrust at you *without your sword*, immediatly Parie him with the *first Parade in Terce*, and in the very time of your *Parade*, throw your left Foot forward



forward near to his right, and then secure his sword, when you do this, you must keep a close Right Foot, and remember alwayes, after you have taken hold of your Adversaries sword, to draw back your right Legg, and Arm, and hold your swords point to his Breast, as in Plat. 8. Fig. 1. So that if he do not immediately yield you his sword, you may either give him the Thrust, or spare him, as you please. *Fifthly*, you may *Command* your Adversaries sword after this fashion, which is a very good time for *Commanding*, and that is immediately after you have given in a Thrust *without the sword*, and that your Adversarie hath *paried* it, you must then immediately, step half about to the right, changing your feet, by putting the Left where the Right was, and the right where the Left was, and in the very time you are changing your feet, bring your sword which was under your Adversaries, quite over your head, and in the mean time you do this, throw your left arme over your Adversaries sword and so secure it, under your Left arm as in Plat. 8. Fig. 1. The changing of your feet, bringing your sword over your head, and securing of your Adversaries sword under your Arm must be all done together, other-

Occasion

otherwise, the offering to take this occasion of *Commanding*, will signifie nothing. now go to shew you, how you are to prevent a man's taking of these occasions to *close* with you?

Sch. Pray do so, for I was just going to defend it of you.

How to prevent the first occasion for *inclosing*.
 Ma. You may then prevent your Adversaries *Commanding* of your sword, as followeth; first if your Adversarie should make use of the first occasion, you may shun his *Commanding*, by throwing back your right Foot, and in the time you throw back, give him a blow upon the Left hand; this must be done, just as he is throwing in his Left Foot to *command*. or you may when you perceive him offer to *Command* leape quite out of his *measure*. Secondly, your Adversarie make use of the second occasion of *Commanding*, you may shun him thus, immediately when he has overcrossed your Sword, and you perceive him bringing foreward his left Hand secure yours, either with a leap half about to the right, change your Feet, by putting the left, where the right was, and the right where the left was, and instantly take hold of his Sword, and so long as you keep it in your hand, hold the point of yours

How to prevent the second occasion for *inclosing*.
 Ma. Truly, if that happen you must either yeild him your sword, or if you will not do that, but rather run the hazard of receiving a Thrust, you must instantly when you find that your sword is secured, turn your Hand in *Terce*, and strive to secure his sword likewise, before that he can get his sword free of you to harm you, but if you take this method, you must do it very quickly.

Sch. But although I turn my hand in *Terce*, may not my Adversary force my sword from me, before that I can take hold of his?

Ma. Yes that he may, by only (when you have turned your hand,) drawing your sword

sword sidewise out of it, by raising of your Point, and pressing down your Hilt.

Sch. I understand all you say very well, but only that of taking the right time I understand not.

Ma. I shall explain it to you then, there are two times, viz. A right and a wrong, for

the wrong I have nothing to do with it in this place, because most commonly all

people take it, but to take the right time, is that which at this time I am to explain

to you, and shew you upon what occasions a man is said to take it, there are then two

occasions in which a man is said to take the right time, first, when a man hath an

opportunity of playing of a Lesson, commanding, or giving in a Thrust, and neglected

not that occasion, then he is said to take the right time. The second is when a man pre-

venteth his Adversary, by playing the same or the like Lesson upon his Adversary, which

his Adversary designed to play upon him, and to make use of this second occasion right

a man must be sure to be before his Adversary, that is to say, whatever Lesson he designs

to prevent his Adversaries Lesson with, he must have it played before his Adversary

hath played his, otherwise it will be a *Contre-temps*, as for example, if your Adversary

should offer to give you in a Plain Thrust,

and you in the very time of his giving of it in, should give him a plain Thrust,

before that his be home at you, by *Quarting* your head, and shoulders upon the streight

Line; then I say you are Before him, because although he pursued first, yet you pre-

vented him, and was Before him, in so far as your Thrust, was sooner home at him,

then his at you, which had it not been so, it would have been a *Contre temps*, because

you would have been hitt, had you not *Quarted* all the better upon the streight Line;

in like manner if a man should offer to command your sword, by taking the second oc-

casion, and you should offer to prevent him, by the contrary to it, which I just be-

fore shew you, I say, you must then have your Contrary played, and his sword Com-

manded, before that he hath yours Com-

manded, otherwise you have neither taken the right time nor been Before him, and

therefore your endeavouring to prevent him signified nothing. I think I have now

sufficiently Explained to you, what the taking of the right time is.

Sch. You have so Sir and I understand you very well, but I pray you go on in what you was saying, Concerning the straining of my Adversaries

commanding my sword.

Thrust.

Ma.

The taking of right time explained.

Occasion 1. of taking right time.

Occasion 2. of taking right time.

Ma. I shall, *Thirdly* then, if your Adversarie should take the *Third* occasion you may prevent him thus, either by recovering of your Body, before that he catch hold of your sword, or if he do catch hold of it before that you can recover your Body, you must then Instantlie turn your hand in *Terce*, and before that he can have the time either to disarm you, or to get his sword free of you to command you, throw your left foot & command his sword likewise and then he that is strongest must carry it.

How to prevent the third occasion for inclosing.

How to prevent the fourth occasion for inclosing.

Fourthly, if your Adversary take the *fourth* occasion for *Commanding*, you may either prevent him, by making use of the occasion as in *Plat 8. fig. 1.* & so you command his sword, whereas he should have commanded yours, or you may when he is thrown in his left foot, & going to take hold of your sword, immediately throw your Left Foot behind you, towards your Adversary and upon it, as a *Center* make a wheel turn to the Left, and in the time you are turning, clapp the *Feible* of your sword, under your Left Arm-Pitt, and so you beat him his *Commanding* of your sword, and you give him the Thrust, with your sword being placed as I told you, in his Left shoulder as you are turning, if you do the

Contrary

Contrary right, the turn that you make upon your left Foot, will put you quite behind your Adversarie, and as I said in the very turning, you give him the Thrust, and after you have given it him, you must jump out of his *Measure*, and then stand to your *Guard* again, By this *contrary* you may see how ridiculous some people are, in thinking that a Man cannot be fairly wounded in the back, I am sure, there is no rational Man that will deny the faireness of this Thrust, and yet you see it is given at your Adversaries back.

Sch. I see so indeed, and till now, I thought so my self, but now I see the contrary both of this, and other things, which before I could not, because of my Ignorance, but I think this turning a pretty kind of contrary.

Ma. It is so, but you would take heed that you play it not to your knowledge, upon any who know the contrary to it, for if you do, it is ten to one, but you meet with a reward, for your folly.

Sch. Why so, is there any hazard, in this turning?

Ma. Yes that there is, for if your Adversary should but thrust you off him with his Left-Hand upon your left shoulder when you are turning, he may either certainly

The contrary to the preventing of

give

The 4. give you the thrust in the Back, or cause
 occa- you fall if he thrust you off him with a little
 sion for force, and in the mean time trip you with
 inclosing his left Foot.
 by turn-
 ing.

Sch. I see now indeed that there is more hazard in the making use of this turning, than I first I thought there was.

How to prevent the 5. occa- sion for inclosing.
 Ma. Sir if you were not convinced with the reasons I give you, that what I say is right, I would think my labour lost: But to the purpose, if your Adversary should offer to command your sword, by taking the Fifth occasion for inclosing, you may then make use of the contrary to the First occasion, but you must do it very quickly, otherwise you will not be Before him, and so he will have you commanded, before that you could prevent him with your contrary.

Sch. These are all the contraries to the several occasions a man can have to inclose, or command, are they not?

Ma. Yes, they are all which I think Necessary to shew you, and therefore I will proceed to my next Lesson.

Sch. Concerning what is it?

Lesson 19.

Of Breaking of Measure.

Ma. It is of *Breaking of Measure*, which is a thing as Necessary to be understood, as any Lesson I have as yet shewn you, and it sheweth a Mans art very much, if he do it neatly.

Sch. I pray you shew me then how it is done?

Ma. It is done thus, when you perceive your Adversary thrusting at you, and you are not very certain of the *Parade*, then *Break his measure*, or make his thrust short of you, by either stepping a Foot, or half a foot back, with the single stepp, for if you Judge your Adversaries distance or measure well, half a foot will *Break his measure* as well as ten Ells: You are to Judge the distance your Adversary is from you by First considering the Distance his right Foot is from you, Secondly the Distance that there is betwixt his Feet. Now you must observe thir two Directions for although his right Foot be at a reasonable distance from you, yet if his Feet be near to other, then he will reach

How a man is to judge his Adversaries distance, or Measure.

reach you as farr of, as if his right Foot had been nearer to you, and his Feet at greater Distance, because the nearer that his Feet are together, the farther will his Elbow reach: this needs no demonstration, if you will but seriously consider it. So now Judging of *Distance*, there are two things to be observed, first the Distance his right Foot is from you, Secondly, the distance betwixt his Feet, if you observe thir Directions you cannot but judge your Adversaries *distance* exactly, which is a cleare point, in the Art of the small Sword, as I said, after you have Judged it, to *break* it, you must when he is thrust *break* it according to the *Distance* you think he is from you, by either throwing your Body backwards, and drawing your right foot a little to your left, which you must keep fast, this way of *breaking of measure* is sore for ones back, and is not used, when your Adversaries Thrust would go farr by you; or you may, as I told you before, go back half a foot, a foot, as you Judge your Adversaries *Distance*, with the single stepp. This is the most ordinary, and, in my opinion, the best way of *breaking of measure*; or you may *break* your Adversaries *measure*, by Jumping backwards from

him upon the streight line, but this way of *breaking of measure* is not much made use of, except just after you have given in a thrust your self, because it hindereth extremely your Adversaries pursuit upon the *repost*, and therefore is a great deal more proper to be used upon that occasion, then upon any other, for in the ordinary *breaking of Measure*, if people should jump alwayes so far out of their Adversaries reach, people would have really ground to cry out against the *breaking of Measure*, for it would indeed look too like yielding of ground, which I am very farr against, it looking some what like cowardliness, but upon the contrarie, I am altogether for *Judging of distance*, and *breaking of Measure*. For I never account a Man a compleat Sword-Man, untill he both know how to *Judge distance*, and *break Measure*, and also putteth them in practice, but I am altogether against yielding ground, unless it be done out of a good design which no Coward can do.

Sch. Sir this is an extraordinary fine Lesson you have been explaining to me, and I am very much convinced of the usefulness of it.

Ma. Sir, people may talk what they please of *breaking of Measure*, but I assure you, it sheweth a Man's art, as much as

How
a man is
to
break
his Ad-
verfa-
ries
mea-
sure.

any thing in all this art I have been explaining to you.

Sch. Really it doth so, and upon that account, I will endeavour to become Master of it, but which is your next Lesson?

Lesson 20.

Of Redoubling of Thrusts.

Ma. It is of Redoubling of Thrusts, and Gathering up of your left Foot, which is to be done thus, after you have let in your Thrust, and that your Adversarie hath broken your Measure, and you at your Elonge keeping your right Foot close, draw your left so near to it, that you can either *proach*, or make another Elonge, just as you please, and when you Redouble or give in another Thrust, First Bind, for it is the securest way, and then give in your Thrust, if you can play this Lesson well you may pursue your Adversarie, by the Redoubling, (although he should break your Measure) half a paire or more according to your strength, and when you Redouble remember as a general rule, alwayes either

How a man is to Redouble his Thrust, which is the contrary to the breaking of Measure.

to Beat, or Bind your Adversaries sword, before you offer to give the Thrust, for it will preserve you from a great many Contrivements.

Sch. I think this a very useful Lesson, for I perceive it is just the contrary to retireing, or breaking of measure, which is a great preventer of Thrusts.

Ma. It is so, and if you learn not to do this Redoubling exactly, your Adversary may many a time shun your thrust, which had you known how to Redouble he might certainly have gotten.

Sch. I perceive so indeed, but shew me your next Lesson?

Lesson 21.

Of raising or gathering up of the sword.

Ma. My next Lesson is of Raising or Gathering up of your Adversaries sword, and I do thus, when my Adversary either presents his sword, with a very low point, so that I cannot easily bind it, or that he maketh use of the Quart Guard, with a sloping point near to the Ground, then I present my

How a man is to raise, or gather up, his Adversaries sword,

when
the
point of
it is
sloping
towards
the
ground.

sword *within* his, and brings his up with
edge of my sword, not farr from his po
and when I have *raised* it as high as my n
dle then I *bind* him in the *outside*, and so I
him the thrust, either streight home n
out his sword, or I make a *Feint without*,
give the thrust *within*, you must kn
that this *raising* and *binding* of my Adve
ries sword, is done with two Motions, v
the *first* I bring up his sword, and with
second I *Bind*, when you are *without dist*
you must *approach* with the *raising* or *gathe*
up of the sword,

The
contrary
to the
gather,
ing up of
the
sword.

Sch. *Is this all you have to say of this Les*

Ma. Yes, only that the contrary to it
slipping.

Sch. *Which is your next Lesson?*

Lesson 22

Of raising and binding.

Ma. My next and last Lesson is call
Quarting and Volting, and to be played
the streight line.

Sch. *I intreat you shew me how this lesson is
be played?*



Mr. You must play it after this manner, you may either only *Quart*, or *Volt*, or *Quart* and *Volt* immediately after other, if you only *Quart*, you must when your Adversary offer-
 eth to bind your sword without, immediately before he touch your sword, give him the thrust, by *slipping* him, and in the very time you *slip* him, throw your left foot behind you off the straight line backwards towards your adversary, & give him the thrust at his breast, by keeping your right leg close and stretched, this is called *Dequarting* or *Quarting off the straight line*; see plat: 9. fig: 2. and if you intend to *Volt*, you may either take the same verie time, or when he is going to *bind you within*, but this time is not so safe as the former, or you may *Volt* after you have *bound* his sword, this is a verie good time, but whatsoever time you take, you must *Volt*, or leap with both your feet in the Air at once, quite by your Adversaries left shoulder, and in the time you *Volt*, *Quart* your head well, to prevent a *Contre temps*, and give him the thrust at his left pap, and *Volt* quite out of his *Measure*, and then stand to your *Guard* again, and remember when you either *Quart* or *Volt*, alwayes to make use of your left hand for fear of a *Contre temps*. But if you intend to *Quart*, and *Volt* immediately.

How a man is either to *Quart* or *Volt*, or to *Quart* and *Volt* immediately after other, as also the times in which a man may make use of them.

atly after other; then you must first *quart* as I have shewn you, but give not your thrust with your *quarting*, and afterwards *volt*, I say you must first *quart*, and secure his sword *within*, by *binding* in the verie time you *quart*, and immediatly after give him the thrust at his left Pap, by *volting* as I told you, now the properest time, *Quarting*, and *volting*, immediatly after other, is when your Adversary giveth in thrust *within your Sword*, or when he goes to *bind your Sword without*, then immediatly you *Quart*, and with the *Quarting* *secureth* and *Parieth* his thrust as it were, although the *Quarting* of it self shuneth it sufficiently yet it is farr surer first to *secure his Sword* in the time you *Quart*, and then with your *volt* you give the thrust, as I before shew you.

Sch. I see this is a difficult Lesson, and should not be played, but when one hath a verie fair opportunity for in playing of it, a man throweth his body wholly open to his Adversarie.

Ma. Sir your observation is good, and I am glad to see you reflect upon the security, and hazard a man may be in when he maketh use of such, and such a lesson, for it is a great signe that you will reap advantage, from what I have at present

sent been teaching you.

Sch. I pray you if you have a Contrary to this *Quarting and Volting*, shew me it?

Ma. There is no other contrary to this Lesson, but when you perceive that your Adversary is either going to *quart*, or *volt*, to *Rebind* him without his sword, by making use of the *centre carreating Parade*, and give him the Thrust streight home, or you may take time and *volt* upon him.

Sch. And are you now Sir at an end with your Lessons?

Ma. Yes.

Sch. But have you no more to say, before you go on to the pursuing and defending of the several Guards?

Ma. No, for although there might be a great deal more said, yet I think what I have taught you, sufficient to make you a Master of this Art, providing you practice it exactly, for the Lessons which I have shewn you, are those upon which this Art depends, so that a Man that can once play them exactlie, in my opinion needeth no other, besides that a Man when once he knoweth the common grounds, may according to his own fancy, invent very good Lessons, together with their contraries, for his own practice, for all Lessons that can

be invented, depend upon this that I have been showing you.

Sch. Sir I think there is a great deal of reason for what you say, but now let us go to the several Guards, and see how they must be pursued or defended

CHAP. V.

How the several Guards, are to be kept, pursued, and defended, and

First,

Of the Quart Guard with a streight point.

Ma. I shall begin then with the quart guard with a streight point, for a man that can pursue, or defend well upon that Guard, will easily pursue, or defend, upon any of the rest: Now because I have shewn you already in the beginning of our discourse, in Page 16. and 17. How this Guard was to be kept, I shall not in this place trouble you with the repetition of it, but shall refer you to the Page and Plate wherein it is described viz. Page 16. and Plat. 2. Fig. 1. or 2. but for my own part I prefer the second figure of the same Plate farr before the first but you may take your choise of either.

Sch. You say well Sir, but how am I to pur-

see this Quart Guard with a streight point?

Ma. Before I shew you how to pursue it particularly, you must know that all Guards as well as this, are Generally pursued by either, Falseing, Binding, Beating, or a Plain Thrust, now if you intend to pursue your Adversary, he keeping this Quart Guard, with a streight point, you may first try him with Feints, and if you perceive that he answer your Feints, then you need make use of no other Lesson against him, but if he do not answer your ordinary single, and Double Feints, then try him with your other Feints, viz. the single, and Double Feint at the head, Battery single, and Double, or volt-coupe, and if you see that none of these Lessons will have effect; the second pursuit you must make use of, must be by Binding of his sword, for if you can do that well, you will force Thrusts upon him, whereas by the former, you strive first to deceive him, and then to give him the Thrust, Thirdly you may pursue him by striking of his sword, with one, or both your Hands, and either give him the Thrust with a clost left Foot, or if you see a fit opportunity Pass immediately after your stroak, & either give him the Thrust, or Command him: Fourthly, if he slip you when you are either going to Bind,

How the Quart Guard, with a streight point, is to be Pursued.

or *Beat* his sword, then immediatly *Retire* him by making use of the *Contre-caveat* *Parade*, *Fifthly*, you may try him with sorts of *Lessons*, and what *Lessons* you find have most effect, those use most frequently against him, if he *Break your Measure* then *Redouble* your *Thrust* again, and whatever *Lesson* you design to play upon him, by any means remember to have a care that you *take not time upon it*, you would mind the *Rule* well, for it is of great importance to a sword Man, I might fill a Volume with the description of *Lessons* with their *contraries* together with their *contraries*, as also with the *contraries* of those *contraries*, all which would in a manner signify nothing to you but to *Embarasse* your *Judgement*. Therefore I think what I have said to you, concerning the *Pursuit* of this *Guard* sufficient, seeing you understand all the *Lessons*, and may make use of any of them as you think fit.

Sch. I think Sir you are in the right, if a Man once know the grounds, he may use them as he pleases.

aining the *Pursuit* of this *Guard* altogether unnecessary.

Sch. But how am I to defend my self, if my Adversarie should pursue me, I keeping this *Guard*?

Mr. You must *Defend* your self two ways, either by *parrying*, or by using *contraries* to the *Lessons* your Adversarie plays upon you, if you intend to *Defend* your self by *parrying*, which certainlie is the best way, when once a Man is Master of it, then use any of the *five Parades* I shew you in the *Defensive part* according to your discretion, and *Judgment*, but if you intend to use *Contraries*, then make use of the *Contraries* which belongeth to the *Lessons* you Judge your Adversarie is to play upon you, the which *Contraries* you know, all alongst, I have set down, immediate-ly after the *Lessons* they belong to, and therefore, I think a repetition of them in this place, altogether unnecessary, seeing it is but your pains to look back to the pages, where they are set down, and that you may make use of them according to your *Judgement*, and pleasure.

Sch. It is so, but which is your next *Guard*?

How a man is to defend himself upon the *Quart Guard* with a *streight point*.

Secondly

*Of the Quart Guard, with the point
sloping near to the ground.*

How
the
Quart
Guard,
with a
sloping
point,
is to be
kept.

Ans. My second Guard, is the Quart Guard with a sloping point, and is to be kept thus, you must stand a great deal straighter then you did in the Quart Guard, with a straight point, and you must slope the point of your sword within half a foot of the ground, or nearer if you please, your Hilt as low as your fore pocket, with a bent Arm, and your Nails betwixt Quart, and Terce, you are in this Guard to make use of your left Hand, and therefore to make use of it with the more ease, it will be fitter to advance your left shoulder, almost as far forward as your right, and keep in your belly well, and out your breast, and hold your left Hand, as high as your Head, just as one doth that putteth up his Hand, to save the Sun from his Face, but whereas he holdeth his clove to his brow, yours must be held somewhat more then half a foot from it, this is a very Open Guard, but yet very surprizing to those who know not how to pursue it. See Plat. II. Fig. 1.

Sci.

1. How is it to be pursued?
2. There are onlie four wayes of pursuing this Guard, the First is by Raising, gathering up of your Adversaries sword, as is shewn you in Lesson the 21. the second is by striking at his sword, and by half Thrusts at his Body, and so to keep him doubtful when you will give in thrust, and when you think you have opportunity, then give it home, and also when you pursue this Guard, have your left hand in readiness to Parie your Adversaries thrust, if he should thrust just at thrusting; for that is only his defence to thrust when you are thrusting, and he your thrust with his left hand; or sometimes with his sword, just as he pleases. Which is all the defence upon this Guard: but you may also after you beat at his sword give a Stroke at his left hand, and you can force him by so doing to retire himself to another Guard, or Fourthly, by a Volt, and give him the thrust in the middle of your Volting, which if neatly done, will easily surprize him; this is all the Offence, and Defence, can be used upon this Guard.

How
the
Quart
Guard,
with a
Low
point,
is to be
pursued
and
defend-
ed.

3. Which is your next Guard?

Thirdly,

Thirdly,

Of the Terce Guard, with the Point higher then the Hilt.

Plat 10

For pag 110

How the Terce Guard, with the point, higher then the Hilt, is to be kept.

Ma. My Third Guard, is the Terce Guard with the point higher then the Hilt, and be kept thus: you must hold your N in Terce, and your hand some lower in the Quart Guard, with a streight the point of your Sword must be pre towards your Adversaries left shoulder he be a tall man, but if little, then to left eye, you must keep your arme a bent, as in the Quart Guard, for the pursuing: you are also to lean a little forward with your bodie, as in the foregoing Guard and to make use of your left hand for a rade, but it must be held lower then hold it in the fore-going Guard, the rest your bodie must be kept after the same manner, as in the Quart Guard, with streight point. Sec Plat. 10: fig: 1.



where the point is to be a little higher than the hilt

Fig 1

Fig 2

One keeping the Terce guard the sloping point see pag: 112.

How the Terce Guard, with the point, is to be kept.

Sch How is this Guard to be pursued?

Ma It is to be pursued either with striking, Binding, Volting, or Passing, for your feet upon this Guard will signifie nothing, your Adversarie understand it, for, as

of the *Guards* a man is to answer *feints*, higher
 or less in this; for the right *Defence* of this then the
 is to secure your self *without* your *Hilt* is
 and, which you do by presenting your to be
 to your Adversaries left shoulder, or *Pursued*
 so that your bodie is quite covered and
 your sword, and seing you are by *Defend-*
 means to Answer his *Feints*, but to keep *ed.*
 or self secured upon that side, you are
 certain, that if he Thrust he must
 necessitie Thrust *within* your sword, and
 you are to *Parie* him with your left
 and, and give him the Thrust upon the
post; or, you may, if you please,
 with your Sword, or *take time*, for
 you are not to answer his *Feints*,
 you may the easilier judge of the coming
 of his Thrusts; and therefore may either
 take use of Sword, or hand, as you
 think fit. Now seing *Feints*, against this
ward, signifie nothing, therefore it
 must be *pursued*, according to your fancy,
Binding, or *Beating*, you may also if you
 please, try your Adversarie with *Feints*,
 and if he answer them, they may do well
 enough, but then it is a certain sign, that
 he understandeth not the *Defence* of this
Guard, as he should, but if your Ad-
 versarie should *pursue* you upon this *Guard*,
 the

the most proper way to defend your
 upon it, is to make use of your left
 although it be left to your choice, to
 to make use of it, of your sword, or
 other Contrary you think fit, this is
 think needful to say of this Guard.

Sch. Which is your fourth Guard ?

Fourthly,

Of the Terce Guard, with the point

Lower then the Hilt.

Ma. My Fourth Guard is the Terce Guard

with the point lower then the Hilt, and is
 Kept with your body in that posture, as
 you give in the Thrust, when you play
 single Feint at the Head, but only your
 must be at their just distance, and not
 when you are at your full Elonge, and your
 left hand must be also just held after the
 same manner, as it is held when you play
 that Lesson, but your swords point
 be prelated towards your Adversaries
 side, and make use of your left hand, to
 a Parade: it is to be pursued and defended
 just as the preceeding Terce Guard, only
 when you defend it, you need not make
 so much use of your left Hand, as in the

How
 the
 Terce
 Guard
 with the
 point
 Lower
 then the
 Hilt,
 is to be
 kept,
 Pursued,
 and
 Defend-
 ed.

foregoing, but more of your sword, you
 may make use of either, according to your
 fancy. See Plat. 10. Fig. 2.

Sch. Which is your Fifth Guard?

Fifthly,

Of a Guard, in which a Man is to hold

his sword, with both hands.

Ma. To my Fifth and last Guard I have

no proper Name, but as I told you in the
 beginning of this Treatise, Page--15--you
 are to hold your sword with both your
 hands, and you are to do it thus, keep
 your body Exactlie in the posture of the
 first Guard, with a streight point, but for
 your sword, you are to join your left
 hand to it, about 8. or 10. Inches from
 the Hilt, and hold the Blade betwixt your
 innermost finger and thumb, just as you do,
 when you are going to beat your Adversa-
 ries sword with both hands, as in page 7,
 and Plat. 11. Fig. 2. and secure your self
 within your sword immediatly when you
 present it, that is, present your swords point
 towards your Adversaries right thigh, and a
 thought without it, with your point slop-
 ing a little towards the ground For to Pur-

How
 the 5.
 kind of
 Guard,
 is to be
 kept,
 pursued,
 and de-
 fended.

Sue this Guard, you must *First* strive to
away your Adversaries left hand, by *striking*
at it, and immediatly after the *stroak*,
fer to Thrust at his body, and so ma
him doubtful when you will give
Thrust: the Pursuit of this Guard, is
what like the Pursuit of the *Quart Guard*
with a sloping point; you may try him
Feints, but if he understand the *Defence*
this Guard as he should, they will sig
nothing, because he will not answer
any other way of Pursuing thir *Five Guards*
then what I have set you down, is
wholly to your own discretion, which
may easily, with a little confidence
find out, but these which I have given
are the safest, and most proper *Persuits*
belonging to each Guard: if you take
self to this Guard, and your Adversary
Pursue you upon it, you know you are
tured upon one side, so that if he give
a Thrust, it must certainlie be upon
side in which you are discovered, unless it
your own Fault, by answering of his
Feints, I say if he Pursue you upon it, your
Defence is only to wait his Thrust,
when he is giving it, Beat his sword,
give him home the Thrust, and prevent
much as you can his *Hitting* you upon

left hand, which you must doe, by
sometimes making half Thrusts at him,
and other times, drawing back your sword
near your Body, by doing of which you
sup his stroak; the judging of your Adver-
saries measure in this Guard, as well as in
all the rest, is most requisit, therefore, I
intreat you to remember it. I have now ex-
plained to you the *Five* several Guards, with
their defences and Pursuits; which you may
make use of; according to your own fan-
cie, the next and last thing I will shew
you, will be some Rules to be observed.
(As I told you in page eleventh) when you
are playing with either *Blunts*, or *Sharps*,
against those who understand this Art,
or against those who are altogether Ignorant
of it.

Sch. Sir before you do that, I would gladly
have you shew me, which of thir five Guards,
is the best, and safest to be made use of, if a man
were going to venture his life.

Ma. This is a very pertinent Question,
and I shall quicklie according to my own
opinion resolve it to you; I think then either
for Pursuing or Defending, the *Quart Guard*,
with a streight point, absolutelie without com-
parison the best. For if you intend to be the
pursuer, then without debate this Guard is

Which
of the
Guards
a man
should
make
choise
of as the
best and
safest.

the best, because when you keep it, you are in a readier posture for *offending*, than when you keep any of the other *four*; and if you intend to be the *defender*, then it is the best, both because you are in as ready a posture to *defend*, as when you keep any of the other, and also because in it as well as in any of the other, you may make use of your Left Hand, so it hath this advantage of the rest, that when you keep it, your Body is more at liberty, and not so constrained to observe one posture, and *Parade*, as you must do for the most part when you keep any of the rest, for they are more proper for the *Defensive part*, than the *pursuit*; yet next the *Quart Guard* with the *straight point*, I esteem the *Terce Guard*, with the *point higher than the Hilt*, next to it is the *Terce Guard* with the *point lower than the Hilt*, to be chosen, next to it is the *Quart Guard* with the *point sloping towards the Ground*, and last of all, is the *Fifth Guard*, which is only for the *Defensive part*, especially when Mans sword-hand is wearied, this is my opinion as to the choice of a *guard* for safety, yet there may be some of another opinion, but every Man chooseth the *guard* he hath most liking to; and so I leave it to you to make your choice also; according to your

your Fancy; although I think in reason you should choose that which I have recommended to you as the best.

Sch. Sir, I think there is all the reason imaginable that I should, for seeing I am not so able to judge of the goodness, and badness of them as you are, why should I not then approve of your choice?

Ma. Sir, I will yet put you to the trouble, of answering me one Question, before you proceed to those rules, you were just now speaking of; and that is, if two men of equal Art, and courage, were engaged against other, the one with a Broad Sword, and the other with a Small, which of them, in your opinion would have the advantage?

Ma. Sir there is very little difficulty in answering of this Question, for there is no rational man that understandeth both the Art of the Small Sword, and the Broad, but will confess that the Small hath a very great advantage of the other, if these who are to make use of those different kinds of swords be engaged for their lives, and the reason is this, that a man with a Small Sword, may *Contre-Temps* with him that hath the Broad, so that each of them receiveth a wound, but he that had the Broad Sword shall be killed, because there can be but few wounds given with the small Sword, in a mans Body, but what

That
the
Small
sword
hath
the ad-
vantage
of the
Broad.

what prove mortall, whereas a man may receive many cutts in the Body, yea, even in the Head, with a *Broad Sword*, which will not be mortall, yea even hardly disabling, as that a Man with a *small sword* may not (betwixt the time of his receiving his wound, and being disabled) be run thorow with a *small-Sword*, it either immediatly killeth him or disableth him so, that he can hardly keep his feet, alone to resist any longer.

Sch. Truly Sir your argument is very strong and in my opinion, there can little be said against it, yet I have heard those in their Schools, who have caught the *Broad-Sword*, say that they would not fight a Man of finer with the *Broad Sword*, or *Cudgell* than a Man could hit them with a *small sword* or *Flourret*?

Ma. I shall likewise easily answer you to that, First every Man endeavoureth to maintain the excellency of the Art he professeth above other Arts of that nature, as much as possible, that so he may be better employed, and really a Man can hardly be condemned for so doing, Secondly playing with *Blunts*, I think the *Cudgell* hath as far the advantage of the *Flourret*, as the *Sharps* the *small-sword*, hath of the *broad*

to practise with sharps, the small sword had the advantage, both because of the reason I just now gave you, and also because its Motions are a great deal more Subtil, and quicker, then those of the Broad Sword, and I appeal to any rational indifferent person, if what I say be not grounded upon Reason; but for all this, I am so farr from undervaluing the Art of the Broad Sword, that upon the contrary I think it both very profitable, and pleasant, and hath it's own use as well as the Small, for as upon Foot the Small is most commonly used (although it be also very usefull upon Horse-back,) the use upon Horse-back is the Broad most ordinarily to be made use of, and I really think that all Gentlemen should understand, how to Defend themselves with both, for a Man can never be called a compleat Swordsman, untill he can Defend himself with all kinds of Swords, against all sorts his Adversary can choose against him.

Sch. Indeed Sir I agree with you in that, on this question, I have heard many times debated, and till now could never be resolved of it, so that the reasons you have given me in favours of the small-sword against the broad, I am fully of your opinion, and I think they are of such force, that no rationall Man will deny them; but seeing

mention the usefulness of the sword upon horse-back, I earnestly beg that before you proceed farther, you would doe me the favour to shew me how to make use of it that way, which will be to me a singular obligation.

Ma. Sir at your earnest desire I shall not much care, to put a little stop to our present discourse, that so I may inform you in what you desire to know concerning the fighting with the sword upon horse-back.

Sch. In doing that Sir, I shall be so much beholden to you, that I am affraid I shall never be able to recompence it.

Ms. Sir I earnestly beg of you to leave your compliments, for being at present I am in the station of a Master to you, it is but rationall, that I should answer according to my ability any question you can put to me, either concerning the small or broad-sword, upon Foot or Horse-back: To begin then, although the directions which I am to give you be mostly (according to your desire) designed for the sword upon horse-back, yet I think I cannot well thin saying something of the Pistol, because now a dayes people seldom fight upon horse-back with the sword alone, but ordinarily with sword & Pistol, I should rather say Pistol and sword, because before they come to make use of their swords they

they first discharge their Pistols, so that in my opinion it is properest to put the Pistol before the sword, and therefore following that method, I shall in the first place (before I say any thing of the sword) teach you how to discharge your Pistols against your Adversary with the greatest advantage, which you may learn by the following directions if you seriously consider them.

Sch. Sir you need not in the least fear my taking notice to them, for there is nothing that would so gladly know.

First,
Directions for fighting upon horse-back with Pistols.

How a man is to make use of his Pistols upon Horse-Back
Ma. You must then in the first place provide your self if possible with a well mouthed horse, that is to say with a Horse that will answer your Bridle-Hand, and spurres, as you shall please to make use of them, so that with the least touch of them he will go whither you direct him, he would also be bold and forward, and not affrighted at the report or fire of the Pistol, now alter you have provided your self with a Horse having those qualities, and that you know how to govern him, for that

is a chief point, because a good Horse without a good Rider signifieth not much; I say then if you have a Horse with the foreman'd qualities, and your self also Master of him, you may (if you be not a Coward your self) very confidently venture to engage against any Man. When you are come to the field then, and have all in order viz. Your Pistols charged, Tutch holes cleared and Primed, and good flints, by any means neglect not that, for upon the goodness, or badness of them may your life almost depend, therefore be sure to be well provided as to them; you would also have your stirrups shorter than ordinary, in case you should be forced after the discharging of your Pistols to make use of your sword, that so you may pitch your self upon them, to make your Blows or Thrusts reach the farther: being thus provided of all, and after that you have passed your last complement upon your Adversary, so that you are both of you to doe the best you can to Master other, then step, Trot or put your Horse into a gentle Hand gallop untill you be without Pistol shot of him, and in the mean time you are going from him draw your sword being tyed about the plumet with a strong riband, and hang it upon your right wrist, this you must always

wayes do to have it in readines after your Pistols are discharged, for it is alwayes supposed that a Man may have to doe with his sword after that his Pistols are discharged, and therefore it is fit to have it in readines, after you have done that, then draw your right Pistol and Bending her put her into your right hand, holding her near the work between your formeſt finger and thumb, then immediately draw your left, and bend her likewise holding her in your right hand with her muzzle upwards, this you are all to doe in the going from your Adversary, therefore must be all done in a minute, and when you are at the distance I before spoke of, which I suppose to be about fiftie or sixtie paces, then gently turn your Horse and come at a hand-gallop untill you be within a pair, or less of your Adversary, keeping still up the muzzle of your Pistol till then, when you are about a pair from him, make a brusche close by him so that you may almost touch his leg with yours in the passing, and after the time that you begin your brusche, let the muzzle of your Pistol fall so by degrees, that it may at your coming at him, or passing him be level with the middle of his Body, so that in passing you may almost touch him with it, and then fire upon him, this they call (in

French

French, *Tirer a Brule pourpoint*, or) to fire so near that you may almost with the fire of your Pistol, singe your Adversaries Doublet or Coat, for you must know that one shot given this near may be reckon'd worth two or three shot at a greater distance, & so consequently not so dangerous being shot in a manner at random, whereas a shot given this near, if your Pistol be in order as she should, will hardly ever fail to do execution, immediately when you are past him, drop the Pistol you fired, and take the Pistol which is already locked in your Left-hand, into your right, and in the mean time you are taking your Pistol into your right hand, change your Horse to the right, and so Gallop on at a hand-gallop untill you be within a pair again of your adversary (if you have gone so far by him) and then behave just as you did with the first Pistol remembering alwayes after you have passed your Adversary instantly to turn your Horse to the right, that so you may shun his Gaining of your Crouper (which is called in French, *Gainer la croup*) if after both your Pistols are fired, you have done no Execution upon neither side, which will seldom fall out if you fire so near as I desire you, especially if you have accustomed your selfe to Shoot at a mark with your Pistolls, and that you know how they shoot

shoot, this is an Exercise which all Gentlemen should practise; and therefore I earnestly recommend it to you: But I say it should happen that there be no execution done upon neither side, then you will both of you be necessitat to decide the quarrel with your Swords, the which that you may win with the more Art and Advantage against your Adversarie doe, thir few following Directions will not be unnecessary.

Sch Sir, I am extremely well pleased with what ye have been saying, therefore pray go on

Secondly,

Directions for the sheering Sword upon Horse Back.

How a man is to make use of the Sheering sword, upon Horse-Back.

Ma. Both your Pistols being Discharged and no execution upon neither side done, drop your last fired Pistol also, and then (your stirrups being as I said before, somewhat shorter then ordinary) take hold of your sword, which I suppose all this time to have been hanging at your wrist, and pitch your self exactly to the Terce Guard with a sloping point, see page 112 and plat: 10 fig. 2. It cannot be expected that you can make use of your left hand with this Guard upon horse-back, as you do upon Foot, because you

are to hold your bridle with it, but excepting that, keep exactly the posture of the forementioned Figure and lean with your body a little forewards that so you may the better Defen your Horses head, as for your Defence upon this Guard, if you lean well forewards by standing upon your stirrups to Defend your horses head, your Adversary will but have little variety of play to make use of against you, for he can but strick at you two wayes, and that is either without and above the sword, by stricking at your Head, and then you are to Defend your self with the second parade in Terce, as is shewn you in page 31, or he must strick at you without and below the sword at your wrist, and then you are also to parie him with the second parade in Terce, but not as you was to do it before, but as it is shewn you in the preceeding page viz. pag: 30: There is no other pursuit upon horse-back that is any thing worth except this, and the gaining of your Crouper, or left hand, which is almost all your Adversary can do against you, you must indeed take good notice that your Adversary gain not your Crouper, for if he gain that, he will have the greatest advantage imaginable, but you may easily prevent it by keeping your right side alwayes towards him

him, and as he turneth to go behind you, turn you also your horse alwayes that way, and then it will not be possible for him to gain it, the gaining of the crouper, is one of the greatest advantages that can be gotten upon horse-back, and therefore you must by any means prevent it, whether you be either making use of pistol, or sword, for if once your crouper be gained, and your Adversary be behind you upon your left hand, he is absolutely master of you, if by great chance it be not otherwise; you must also endeavour as much as possible to defend your horses face, and his bridle reins, because when once a horse getteth a smart blow in the face, it maketh him afterwards instead of advancing, to retire, which will be a great disadvantage to you, also if your bridle should be cutt, you would be but in a bad condition, but if you pitch your self to the right Guard as I desired you, you may easily defend both, and that you may the better do it, as you advance upon your Adversary, keep your horses head alwayes from your Adversary, by making your horse go side-wise towards him, and alwayes keep your Adversary upon your sword hand, that he may gain not your crouper. Any other pursuit upon horse-back, as inclosing, dismounting, or the

like, I altogether disapprove, because it is not possible to doe them without both disordering your self, and also very often giving your Adversary as good an opportunity, of either Dismounting, or wounding your self, as you thought to have got of him, and therefore the only Pursuit upon Horse-back is a plain stroak either at your Adversary or his horse, then parie his stroak and doe your double upon the back of your parie, for Feints upon horse-back are worth nothing especially if you pitch your self to the Guard before he has struck you, this is all I think necessary to be said of Fighting upon horse-back, either with pistol or sword, and had it not been upon your earnest entreaty, I had not in the least at this time spoken of it. being it did not at all concern our present discourse.

Sch. Sir I shall only trouble you with one other question, and then we shall go on where we left.

Ma. Let me hear it then, and if I can, I shall answer it.

Sch. Is this it, you know you ordered me to provide a well-mouth'd horse, but I pray you what shall a Man doe that in such a case is not master of such a horse, neither can fetch the money to buy one?

Ma. Really Sir if that happen, I would advise you to provide your self with one that can but stand still, and turn about in one place

place as you would have him, without offering to *Run away*, for let your Horse be ever so stiff, if he be not a *Run-away-jockey* you may alwayes turn as soon in the ground your horse is standing upon, as your Adversary can make a tour about you, so that what ever part of the *Circumference* your Adversaries Horse maketh, let him be never so nimble, you may at the same time with your Horse (being as it were the Centre) in a great deal less time make the same, and by consequence keep alwayes your Horses head towards your Adversary, which will hinder him to *Gain your Croup*, and you are to do your self that same very way as if your horse were *well managed*; you must also know that when you come to make use of your *Sword, A Carrier, or Brushing*, are altogether necessary, for they are properest to be made use of when you are to *discharge* your *Pistol*, but when you come to make use of your *Sword*, then there is nothing necessary but a gentle *Hand-gallop*, except it fall out that you have a horse which will not answer you, then you are as I told you before, to stand still in one place with him, alwayes keeping his head towards your Adversary, thereby to doing you may hinder him to *gain your Croup*.

Sch. Sir all which you have been saying I think is *extreme good*, but you seem to me at the beginning of this discourse to give an unnecessary advice, which is the providing of a well mouth'd Horse, whereas afterwards you say that a Man may defend himself as well, if his Horse will but stand still in one place with him, which in my opinion is much as to say, that there is no difference in a single combat upon Horse back, betwixt a well managed, nimble Horse, and a Horse that can but stand still in one place, which is contrary almost to the opinion of all the World, therefore I would gladly hear what your opinion is as to that?

Ms. I shall likewise Sir seeing you desire it, to know your opinion as to that, First then in a Single Combat only with Swords upon Horse-back, and also where there is but one Man engaged against another, I really think that there is but little, or no advantage at all in having a *Managed Horse*, for I suppose I were upon a well *Managed Horse* and you upon another, who will hardlie stir you out of his place, where I pray lyeth my advantage in having mine *Managed*? for you know it is supposed that we are only to make use of our *Swords*, now that being supposed; where lyeth my advantage? For where I can strick at you to doe you any harme, I must first come within reach of

That a managed Horse is but of little advantage in a single combat upon Horse-back with Swords only.

you, and if I be within reach of you, you will also be within reach of me; for it is not to be expected, that a man can Judge his Adversaries Measure as exact upon Horse-back, as he can doe upon Foot, to cause himselfe be within reach of his Adversarie, and yet his Adversarie without reach of him, which if he be an Artist he may doe upon Foot but not upon Horse-back; therefore if I must before I can touch you be within reach of you, and when I am within reach of you, you are also within reach of me; then certainly who ever the best Sword Man should carry it, for my Mastering of you dependeth not so much upon the goodnes of my Horse as upon the swiftness of my Parade and Stroke, then I should go off you again, I may if I please make my Horse go from hand to hand twenty times, but what signifieth it, before that I can do you any harme I must have you within my reach, and when you are so, I am within yours, so as before, our Mastering of each other dependeth upon our own Art, and not upon our Horses being Well or ill Managed, I conclude then that in a single fight upon horse-back only with the sword, and that also only between two persons, a Managed horse is

use if any advantage at all; But I will now shew you see wherein the advantage of having a Managed Horse consisteth; A Managed Horse is absolutely necessary either in time of War, for it may then happen that you may be surrounded with two or three persons against your self alone, and in such a case a well mouth'd Horse, and one that answereth the Spurs is very useful, for if your Horse in such a case will not answer you, you are certainly un lone, whereas if he did answer your Hand and Spurs, you might perhaps find a way to get your self ridd of them, which if your Horse stand still with you is impossible: Or he is also very useful in a single Combat with pistols, because if both your pistols be Discharged, and your Adversarie should have yet one of his to Discharge against you, you may if you have a good Horse, make such motions and turnings with him as may readily make your Adversary miss you, whereas if your Horse cannot stir with you, you are in a manner in the same condition as if you were tyed to a Post, because your Adversary can come close, and Discharge his Pistol upon you, and you can make no kind of motion, which may occasion his missing of you, which had you had a Managed Horse you could have done;

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so now the great use of a *Managed Horse*, either in a *Battel*, or where you are to make use of your *Pistols*, for if you are to make use of your *Sword only*, then there will be no great misse of him, and that for the reasons I before told you; Now the reason why I desired you at first to provide a *mouth'd Horse*, was because as I told you at the beginning of this discourse, people now a dayes seldome or never make only use of their *swords* upon *Horse Back*, but first of their *Pistols*, and then of their *swords*, therefore that being the custome, I think a *Managed Horse* absolutely necessary, but were it not upon that account, I think the want of one might be dispensed with, I have now I suppose satisfied you as to your doubt.

Sch. You have so Sir, but you have not yet shewn me how I am to behave upon *Horse Back* with the *Small-sword*.

Ma. I indeed forgot that, but now being you have put me in mind of it, I shall give you some directions for it also, you are then if you have a *Small-sword* your self to observe what fashion of sword your adversary hath, if he have a *Broad sword* and you a *Small*, then when you *Pursue* him instead of *stricking* at him, *Thrust*, and the

must only be a *plain Thrust* beneath the sword, as you give in the *Single Point* at the head, use your *Foot*; see page 54, and *Plat: 5. Fig. 2.* If he *Pursue* you with his *Broad sword*, defend his *Blows* as you was taught with your *Sheering sword*, for you must pitch your self to the same *Guard* with your *Small sword*, as you do with your *Broad*, and also defend your self the same very way as you do with it, and be sure to *Parie* with the *Fort* of your sword, because if you do it not, he may easilie wound your *Sword-hand*, for when you have a *Small sword*, you have neither a *Basket-hilt*, nor a *Back Wand* to *Defend* your hand, which ordinary *Sheering swords* have, and therefore you must supplic the want of them with your *Parade*, by *Pareing* his stroaks alwise with the *Fort* of your sword cross your head: but both your adversary and you have *Small-swords*, then you are in your *pursuit* only to make use of *Binding*, as it is shewn you in pag 67. And in your *Defence* only of the *Concealing-Parade* as is shewn you in pag. 32. This is all that is needful to be said of the *Defence*, or *pursuit* of the *Small-sword*, either against the *Broad*, or *Small sword* upon *Horse-back*, and therefore let us fall on to our old discourse where we left.

Sch. Withall my heart Sir, for I bringing

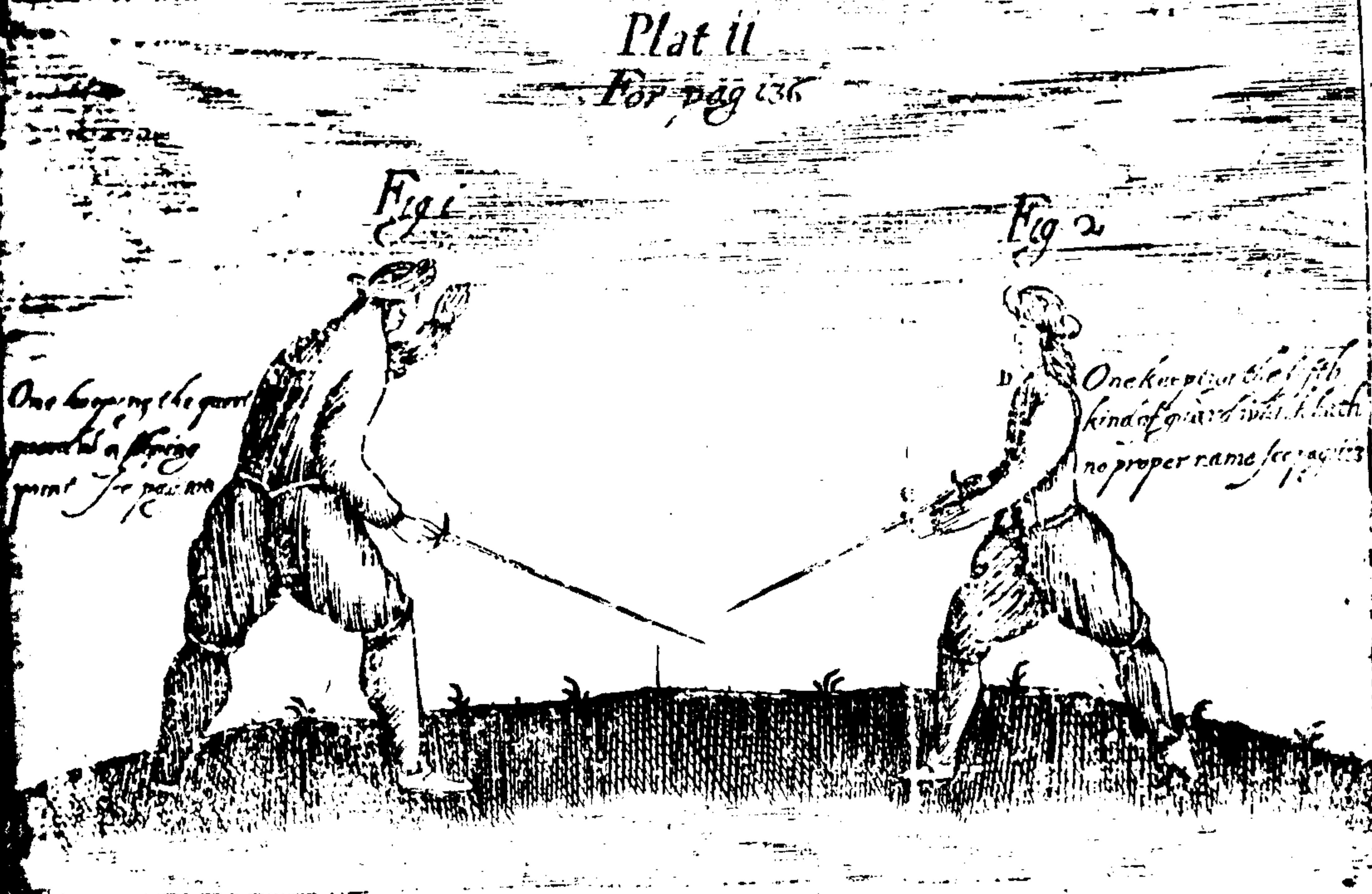
in this discourse but be the by, it will not
amiss (having said all you think necessary
it) to fall on and shew me those rules, which
ainly cannot but be very necessary, and useful.

CHAP.

VI.

General Rules to be observed, when
Man is playing either with Blud
or Sharns, against those who
understand this Art, or
against those who are
altogether Ignorant
of it.

Mr. I shall, and I must advertise
that all that I have shewn you will sit
but just nothing, if you do not ex-
actly remember, and put in practice
the Rules which I am going to shew you,
I told you in the Epistle to the Reader,
what I was to shew you in this Treatise was
the Quintessence of this art, so I assure you
what I am now going to shew you is in
the Quintessence not only of this Treatise,



of what can be practis'd by the *Small-sword*, therefore you would do well to take good notice, and resolve never either to present *Fluret*, or *Sword*, without having all this *Rules* in your memory at once, and if you do it, you will both reap the advantage yourself, and deserve the name of an understanding sword Man, of whom (to my great regret) there are but few in this Kingdom, but I hope as wee improve in other things, so wee will improve in this Noble Art.

Sch. Sir I shal' to the utmost of my power endeavour to observe them all, seeing you say they are of so great importance.

Mr. I earnestly entreat you for your own good that you would do so, they are those which follow.

In the *First place* then, whether you be to play with *Blunts*, or *Sharps*, endeavour as much as you can to play *Calmly*, and without passion, or anger, for besides that it appears to bystanders very unhandsome, it also disordereth your self, and for my part I would scarcely desire a greater advantage of a man, then when I am playing with him that he should be *passionat*, for it putteth him quit from using any kind of Art; but you must not mistake *Vigorous* and *Brisk* play.

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playing for *Passionate* playing, I assure you there is a vast difference betwixt them, for *Passionate* man can hardlie ever be a good *Sword-Man*, and upon the contrary, a *Man* can hardlie ever be a good *Sword-Man*, without playing *Vigorously*, and *Briskly*, this is a great property in a *Sword-Man*, the other is a great imperfection, and therefore I shall end this *Rule* with that saying of *Seneca* when he speaketh of anger, and it is a very true one I shall therefore here give you it *verbatim*.
The Hunts man is not angry with the wilde Beast when he either pursues, or receives him; a good Sword Man watches his opportunity, and keeps himself upon his Guard, whereas Passion lays a Man open: nay, (sayeth he) it is one of the prime Lessons in a Fencing School to learn not to be angry. And certainly without any manner of doubt, it is one of the disadvantageous faults that a *Sword-Man* can be guiltie of: Therefore you would do well to guard against it, as much as possible.

2ly. *Secondly*, Remember alwayes to keep your sword fast and firm in your hand, after you have presented it, but not so as to weary it.
 3ly. *Thirdly*, What ever *Guard* you stand to, keep as thin a body as possible, & the nearer you can (without constraining your self) sink

to the ground, so much the better.

4ly. *Fourthly*, Always when you give in a thrust within the sword, give it with your nails in *Quart*, and when without the sword, then with your nails in *Terce*, except when you play the *Double Feint at the Head*, and *Elmcanade*, for in the first you must give your thrust without the sword, with your nails in *Quart*, and in the other you must give it with your nails looking side wayes, see Plate 6, Fig. 2: the *Quarting of your Head*, and holding your hand in *Quart*, when you thrust within the sword, and the holding your hand in *Terce*, and your head from your Adversaries sword, when you thrust without the sword, preserveth you from your Adversaries *Contre-temps* thrusts.

5ly. *Fifthly*, When you give in a thrust either without the sword, or within, thrust always close by the *Feible* of your Adversaries sword, this is most proper when you give in a plain thrust, or make an *Ordinarie single* or *double Feint*; and when you thrust by any means keep a close left Foot, and a stretched hough, which will hinder you to fall amongst your Adversaries feet, and also help you to recover your self the quickyer; which you must not neglect to do instantly after every thrust, by first drawing back of your

your right foot a little when you are at your full *Elonge*, and going to your Adversaries sword both at one time, and either *Beat*, or *Bind* it, which will preserve you from his thrust upon the *Reppell* or back of his *Parade*, For not observing of this *sisth* *Rule* many a Man getteth a thrust, which otherwise he would have shuned, therefore mind it well:

6ly. *Sixthly*, The first thing you are ordinarily to do after you have presented your Sword, is to *Secure* your Adversaries by *Binding* of it, which if it be neatly done as it should, will infallibly cross all his designs, and hinder the violentnets of his *parfait*.

7ly. *Seventhly*, Never let your Adversarie see your sword, if you can by any means hinder him, which is done by alwayes *Slipping* of him, and *Dis-engaging* with his sword.

8ly. *Eighthly*, Never answer a *Feint* unless you do it upon some designe.

9ly. *Ninthly*, Play with Hand and Foot together when you are either *Falsifying*, *Binding*, or *Stricking* your Adversaries Sword, especially when you are playing with Ignorants for the Motion you make with your Foot in a manner surpriseth them, and maketh them answer your *Feints* the better, which nevertheless they should by no means doe

for when a Man answereth *Feints*, it is a great token of his ignorance.

Tenthly, *Parie* most frequently with the *Con* 10ly. *tre creating Parade*, for by so doing you will cross all your Adversaries designs

Eleventhly, when you are playing, look always 11ly. to your Adversaries *Hilt*, and never to his *Eye*, for by looking to his *Hilt* you may perceive where he intends to give his thrust, which you cannot so easily doe, when you look to his *Eye*.

Twelfthly, Before you play home any *Lesson* 12ly. on your Adversary, endeavour first to *sist* and find him out, by trying him with *Feints*, or any other *Lesson* you think fit, but offer not to play them home upon him, untill by *sisting* of him, you find out whither or not they will have effect; and have a special care that when you are trying him with these *Lessons* he take not time upon you.

Thirteenthly, When you are playing, you 13ly. are to judge both your own, and your Adversaries *measure* exactly, this is a chief *Rule* to be observed by any Sword Man, for the *breaking of Measure Parie* more thrusts then the *Parade* doth, and sheweth more of *Art*.

Fourteenthly, When you intend to make 14ly. any kind of *Pass*, go quite by, or close to

to your Adversarie, according as your design is, and do not as some who stop in the very middle of their *Passé*, because they did not take exactlie the *Right time* upon their Adversarie, for by so doing, they put themselves in a great deal of more hazard, then if they went quite forward with it.

15ly. *Fifteenthly*, Never offer to give home a Thrust unless you find a fit opportunity, for I assure you, the plainest Thrust you can give, in some manner disordereth your body, and therefore you should not thrust in vain, but wait untill your Adversarie give you that opportunity.

16ly. *Sixteenthly*. If your Adversarie Break your Measure, then Redouble upon him, this Redoubling is most to be practised with *Blunts*, although you may sometimes of necessity be forced to make use of it with *Sharps*, but I am for as little making use of it then as possible, because a man disordereth himself in doing of it too often.

Rules
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When you have occasion to make use of *Sharps*, observe all the foregoing *Rules*, in so far as they are not contradictorie to these I am going to shew you, but where you find them not agree, then observe those which follow, I say it

you

you are to make use of *Sharps*.

First, When you play with *Sharps* First, make not your *Klunge* too long, for fear of your feet slipping, which may put your life in hazard:

Secondly, In playing with *Sharps* play not too difficult Lessons, for they disorder your body, and serve most to shew a Mans art when he is playing with *Blunts*, but they are not proper to be made use of when Men are playing with *Sharps*; Therefore make most ordinary use of a single Thrust, and Binding, together with the *Contra-caveating-Parade*, or if you have the *Parade* exactlie, you may take your self to the *Defensive part*, and Pursue upon the *Repost*, which is also a most secure kind of playing, if a Man be exactlie master of the *Parade*, but not otherwise; Now this play, and no other kind of play but this, can be called the secure play of the *Smal sword*, therefore mark it well.

Thirdly, In playing with *Sharps*, keep as straight a point towards your Adversarie as possible, with a stretched arm, but be sure to keep your point *dis-engaged* and alwayes moving, that so you may hinder his securing of it; if you observe this Rule well, you will find a great advantage by it.

Fourthly,

4ly.

Fourthly, In playing with *Sharps*, always your left hand in readinesse to be by your Adversaries *scattering*, or *Contempts Thrusts*; if you make use of your left hand with Judgement, you will also find a great advantage in it, but trust not a to it, for it is only to be used as a help to your sword.

5ly.

Fifthly, When you are playing with *sharps*, be not too desirous of giving many Thrusts upon the back one of another, without recovering of your body, and jumping out of your Adversaries *Measure*, but rather be satisfied with the giving of one wound, although it should be never so slight, and immediatly jump out of your Adversaries *Measure*, which will prevent you mightily from his Thrusts upon the *Respost*.

6ly.

Sixthly, In playing with *Sharps*, if your Adversarie chance to *Command your sword*, delay not the delivering of it, unless you think you may grapple with him without being in hazard of your life, but rather yeild it to him and come in his Mercy, for you can expect no good but rather evil by the delaying of it, as many of to their sad experience have found, for there is no stoutness, but rather rashness

and

and folly, in struggling for your sword, when you know your Adversary is master of it, and so consequentlie of you. Therefore I advice you as a friend, to follow my advice, seing it is no disparagement to any man, to deliver his sword, after his Adversarie hath commanded it. For there is no man invincible, and although we must, and doe use the means, yet it is Providence that ruleth all. Now the reason why I give you *this Advice*, is because there is almost no *Sword-Man*, that will after he hath *Commanded your Sword*, stand and debate the matter with you, about the delivering of it, but he will instantly after the *Commanding of it*, if you quite not with it, give you a Thrust, and the reason of it is, because by his delaying, he may loose his advantage, and you may, if you be very quick, and nimble, grapple and come in equal terms with him, therefore people ordinarly, for fear of running that hazard, after they have got the advantage immediatly after their securing of the sword if it be not instantly delivered to them, they give the Thrust, and therefore, that you may not run this risk if it should happen, that your sword should be *Commanded*, I have given you this *foregoing Advice*, which

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seemeth

seemeth to me not altogether impertinent although to others it may.

But if you are to play against *Ignorants* then you must know, that there are only *Two Humours* of them, the *First* is a *foreward Humour*, and that you will easily find out at your very first engaging with him, for he will immediately run full upon you, alwayes Thrusting irregularly, and not caring whither you hitt him or not, providing that he can but give you thrust for thrust *Contre-temps wayes*, this *first Humour* of *Ignorants* is most crossing; The *second* is of a *Humour* not so foreward, and therefore not so troublesome, for his design will be to let you pursue him, and when you give in a thrust, he will receive it, when he can do no better, and endeavour in the meantime to give you *Contre-temps*. You see both their *Humours* have one and the same design, but to put their designs in execution, they use two different Methods, for the *first humour* to effectuate his design becometh the *pursuer*, although he knoweth not in the least how to defend himself upon his *pursuit*, the *second* again to have his design, he taketh himself to the *Defensive part*, although he knoweth as little, yea perhaps less to defend himself

thes

in the former, and it is a very great token to an *Ignorant* taketh himself to the *Defensive part* against an *Artist*, that he understandeth not in the least what is any wayes his advantage, for I must in this place though it belongeth not to our discourse, and is as it were a *Rule for Ignorants* (I give such *Ignorants* an advice and that is, that for an *Ignorant* to offer ke himself to the *Defensive part* against an *Artist* is most ridiculous, therefore all they can do, must be to pursue as violently as possible, to see if they can any wayes take the *Artist* in a confusion, so that he knoweth not what *Contrary* to use against him, and so force him to take his hazard of giving one Thrust, and giving another, if he be a compleat *Artist* that such an *Ignorant* hath to deal with, this will not do usines, although it be all that an *Ignorant* can possibly doe to win at one who understandeth this Art, yet I say that will not be against a *Compleat Sword Man*; therefore I would wish that such *Ignorants* would apply themselves a little to the understanding of what I have been teaching that so they might by Art both endeavour to *Defend* themselves, and master their *Contraries*, that if it should be their fate

An
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to do it, they may be said to overcome
 Art, and not by Ignorance: this only com-
 ing in be the by I shall leave it, and
 on to shew you what I promised; the
 of these *Two humours* which I told you
 it being by far the most troublesome
 worst to cross, I will therefore shew you
 how to behave against it.

7ly. *Seventhly*, when you see your Adversary
Pursuing violently, and without any kind
 Art, *First*, either inclose upon him with
 a pass, if you think you are strong enough
 struggle with him, or if you think you
 too weak for him, then *Secondly* keep
 straight point towards his face with a strai-
 ed arme, and make use of your Left hand
 with it for a *Parade*, by drawing back of your
 right foot to your left, and standing as it were
 upon your Tip-toes as in page 51. When
 I spoke of the *Contraries to Feints*.
Thirdly, you may play *Off the straight*
 upon him, which is excellent against
 rants of the *First humour*; But if all that take
 not away the violentness of his *Pursuit*.
 Then *Fourthly*, you must *Break his Measure*
 untill you see an opportunitie of *Thrusting*
Inclosing: If you make use of this *Contrary*
 as you should, I doubt not in the least but
 you will Master him; But some I know

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 or
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 against
 the First,
 or Fore-
 ward
 Humour
 of Igno-
 rants.

will think this *Last Advice* I give you of
 making his *Measure* (or giving ground as
 they call it) looketh too like a *Coward*; If
 they be rationally Men who have that opini-
 on of *Breaking of Measure*, which sheweth a Mans
 Art as much as any thing that is practised
 with the *Small Sword*, I think I may easi-
 ly convince them of their error; but if
 they be such as will not be convinced by
 reason, but will be obstinate in their opinion,
 in GOD'S Name let them enjoy it, which
 is like they may repent, if they ever
 happen to receive a thrust, which they
 would have shuned; had they broken their
 Adversaries *measure*. But to the purpose, I
 say when a Man is engaged for his life, he
 should use all the Art imaginable to pre-
 serve it, now if he doe that, he must of neces-
 sity allow the *Breaking of Measure*, because
 it is of as great use as the *Parade*, for why
 doth a Man make use of the *Parade*, is it
 not to save himself from being *Killed*? I say
 if that be his design, which I believe no
 Man will deny, then say I, they must al-
 low the *Breaking of Measure*, for that *Defend-
 ab* them yet better: but say they, when a
 Man retireth it looketh as if he were afraid
 that his Adversary should *Kill* him if he
 did it not, I deny not in the least that, and

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will

I pray for what end doth a Man endeavour to *Parie* his Adversaries thrust, is it not all for fear he should hitt him? I am sure a Man will deny that; therefore if they allow the *Parade*, they must of necessity allow the *Breaking of measure*, otherwise they must allow a Man no *Defence* at all; because according to their Argument, it looketh as if a Man were affraid of being hitt, which is altogether ridiculous. But besides this there would also two inconveniences follow upon the not allowing the *Breaking of measure* to Artists. The first is, that all *Art* with the Sword hand alone would almost signifie nothing against a *forward Ignorant*, for here I also suppose that a Man is not to make use of his left hand for a *Parade*, because allowing the left hand to be made use of by an *Artist*, then certainly the *Ignorant* let him take himself to what *Pursuit* he pleaseth would have the disadvantage, because of his not understanding how to make use of his left hand as well as the *Artist*, but I say allowing the *Artist* only the use of the sword-hand against a *Forward Ignorant*, his *Art* then will signifie to him but little, the *Breaking of Measure* not being allowed him, this is the *First Inconveniency*, and the *Second* is, that all *Weak Men* let them have never so much

Art,

Art, would almost alwayes have the worst, if they were to ingage against stronger then themselves, if the use of the left hand, and *Breaking of Measure*, be not allowed to them, which two Inconveniencies I prove as followeth, First that all *Art* with the Sword-Hand alone would signifie but little, is most evident thus, let the ablest *Fencing Master* in *Christendom* be engaged against a *Forward Ignorant*, and the *Fencing Master* neither allowed to *Parie* the *Ignorants thrusts* with his left hand, nor to *Breake his Measure*, then in an instant they either *Contre-temps* upon other, or *Inclose*, and if they do either, then the *Ignorant* may be said to have as much the Advantage as the other, for if they *Contre-temps*, there is no reason why the *Ignorants thrust* should not be as mortal as the *Fencing Masters*: And if they *Inclose* then still the strongest must carry it, which proveth the *Second Inconveniency*, in not allowing the use of the left hand, and the *Breaking of Measure* to *Weak men* against *Strong*, for they have nothing to *Defend* themselves with, against those who are *Stronger* then them but their *Art*, which can signifie almost nothing to them if the *Breaking of Measure*, and the use of their left hand be not allowed, and so it is ten to one, but the *Strongest Man* carry

carry it, unless by chance the *Weak Man* *Contre-Temps* the *Strong* in a more dangerous part of the Body then he doth the *Weak Man* for if they *inclose*, undoubtedly, the *Strong* must carry it, and if they *Contre temps*, then whose soever thrust is severest he must carry it, which cannot be laid to be by Art but meer *Fortune*; I know some will object that an expert *Fencing-Master* will not suffer an *Ignorant* to *Contre-temps* upon him, because he will first *Parie the Ignorant* thrust, and then give him a Thrust upon the *Respost*. I answer, that if the *Breaking of Measure*, and the use of the left-hand be not allowed, no *Fencing Master* can hinder an *Ignorant* either to *Contre-temps*, or *Inclosing*, for if he be a *Foreward Ignorant*, (as I supposed) then if the *Fencing-Master* should offer to *Parie* his thrust with his Sword, before ever that he could well get him *Paried*, the *Ignorant* would run in and *Inclose* with him, because that he would just run to *Inclose* in the very time that he thrusteth, so that the *Fencing-Master* must of necessity, either hazard a *Contre-temps*, or an *Inclosing*, any of which maketh the *Ignorant* in equall terms with him, which, had the *Fencing-Master* been allowed the *Breaking of Measure*, or the use of his left-hand, he could have easily pre-

vented, but to the best of my knowledge hardly any other way. But here I am afraid some persons may be so farre mistaken, as to think that what I have here said reflecteth somewhat upon the usefulness of this Art, because that I am in a manner letting them see, that a Man having no Art may be almost as safe when he is attacked, either by an *Ignorant* or *Artist*, as one who understandeth this Art exactly can be when he is attacked by either, and that by reason of the *Ignorants Contre-tempering*, or *Inclosing*; but let not such persons be deceived, for if they but reflect a little upon what I have been saying, they will find that to make the *Ignorant* in equall terms with the *Artist*, I have supposed two of the chiefest *Defences* in the Art of the *Smal-Sword*, not to be allowed the *Artist*, which almost no rational Man will but allow him, and those are the *Breaking of Measure*, and the use of the left-hand for a *Parade*, now although I know that many will yet stickle at the allowing the *breaking of measure*, notwithstanding of all that I have said, both to shew the reasonableness of allowing it, and the ridiculousness of crying out against it, yet there is no Man I am sure so unreasonable, as not to allow the other, which is the *Parieing with the left-*

band, for if he allow not that, he may as well allow no defence at all, and if he allow it, then *Art* will still be serviceable to any Man, against *Ignorants* of what ever *Humour* they be, because those who have *Art* will by it know how to make use of *their left-hand*, which the others being *Ignorant* cannot, and so consequently let an *Artist* be engaged against an *Ignorant* in never so little bounds, where perhaps he cannot *Break measure* although he would, yet still by his art he hath an advantage of the *Ignorant*, because by it he knoweth both to *Defend* himself with his *Sword*, and *left-hand*, a great deal better then the *Ignorant* can be supposed to doe, never having been taught it. I thought fit to set down thir few lines, to hinder such persons from thinking that by what I was saying before, in favours of the *Ignorant* against the *Artist*, I intended to prove the uselessness of this Art, you see both my opinion, and design are farr *Contrary* to it, and therefore I again desire both you and them, not to mistake me. But that I may return to my former discourse, although there can no Man be a greater friend to the *Breaking of Measure* then I am, both because I know the advantages *Artists* have in making right use of it, and the dis-

disadvantages which would of necessity (as I have been demonstrating to you) happen to *Artists* in not allowing it; yet notwithstanding of all I have been laying in commendation of it, and for as much as I approve of it, I allow not a mans still going *back*, and *loosing of his ground*, no, not at all, because there is a great difference betwixt *yielding of much ground*, and the *breaking of measure*. For a Man may *break Measure* very handlonly without *loosing much ground*, as I before told you in page 96, where I taught you *how to break measure*; besides when a Mans Adversary *pursueth hotly*, if he get not immediately his Design, he groweth soon out of *Breath*, and then the other may do with him what he pleaseth: Therefore I maintain that a Man when he is engaged for his Life against one who is of a *Forward, Hasty, or Passionate Humour*, should yield a little Ground to him, for as People ordinarily say, he will find the *first Brunt of the Battle* to be the worst, and when that is once over, he will have time enough to consider what to do with him next. This which I have been saying puteth me in mind of a very good Story I heard of a Famous *Fencing Master*, and a *Gentleman of this Country*, whose name at present I forbear to men-

mention; it is as followeth, and in my opinion cometh in very fitly in this place; It seemeth the Gentleman came to the Fencing Masters School, upon whom the Fencing Master passed the ordinar Complement of all Fencing Schools, viz. That he would play a Thrust, the Gentleman at the first refused, because said he, I know nothing of your Art; the Fencing Master then desired that he would take the Flurret and play his Natural Play, as he would do if he were to play with Sharps, which at last the Gentleman condescended to do, so when they fell a playing the Gentleman pursued furiously and ignorantly, and by all probability as he would have done had he been making use of Sharps, in the mean time the Fencing Master took himself to the Parade, and broke the Gentlemans measure; so after they had played a while, the Gentlemans Arm wearied with his too violent pursuing, which the Fencing Master perceiving, said to him, Now Sir have at you, the Gentleman cryed out, O you now take me at a disadvantage, because you see I am out of Breath; Saith the Fencing Master to him, now Sir is my only time of pursuing you when you are so, and then its like he gave him a Thrust or two. I think you may easily apply this Story to what I was before saying,

saying, That a Man may break his Adversaries Measure, and that as often as he thinketh it convenient for his own safety, without being any wayes accounted a Coward. I know very well that those who understand this Art will be of my opinion, because they know that the Judging of Distance exactly is one of the hardest things to be acquired in all the Art of the smal-Sword; and when once it is acquired it is one of the usefulest things, and sheweth a Mans Art as much as any Lesson in it; but I am for no Mans Retiring too much, unless upon a very good Design, and that hardly any Ignorant of this Art can have, because what he doth (as the common Proverb is) he doth by rule of Thumb, and not by Art.

Eighthly, But if it be your Fortune to have to doe with an Ignorant of the second humour I before told you of, which is not so forward, for he will let you be the Pursuer, you may then assure your self, that the only prejudice he can do you, is to endeavour to give you a Contre-temps, for he will never offer to Parie a Thrust, and good reason why, because he cannot; Now to win at this Ignorant, you must be sure alwayes to make use of Binding, and your left hand to preserve you from his Contre-temps

sly.

How
a man
isto be-
have
against
the
second
Humour
of Igno-
rants

temps thrusts, and Thrust some times
his Face, if any thing make him endeavour
to *Parie as he can*, that will: This is all
I have to say, of this Humour of Ignorants
so that I think I have now omitted no Rule,
which may be any wayes necessary to you
in playing either with *Blunts*, or *Sharps*,
against either *Ignorants*, or those who un-
derstand this Art, except this one which
followeth, 'tis true it is against the *Broad-
sword*, but however, that you may be
ignorant of nothing which belongeth to
a *Master of the small-sword*; I therefore
think fit that you should know it, and
I be not deceived you will think it very
well worth your pains to understand it;
it is this.

*Of a Mans Defending himself with a small-
sword, against a Broad.*

How
a man
is to de-
fend
himself
with
a smal-
sword

Ninthly, If you are engaged with a *Small-
sword* against a Man with a *Broad*, or
Shearing-Sword, you would be as Circum-
spect as possible, for you would first con-
sider the fashion of his *Sword*, as whether it
be a *Broad-Sword* only for *Striking*, or a *Shear-
ing Sword*, so that he may either *Strike*, or
Thrust as he pleaseth, for according to the
fashion



fashion of your Adversaries *Sword*, so are against
 you to take your Measure, First then if a *Broad*.
 your Adversary hath a *Shearing-Sword*, then
 you would be altogether as wary as if he
 had a *Smal*, because you are not sure but
 he may Thrust at you, as well as Strike, and
 therefore the Judging of Distance in such a
 case is most necessary, especially if
 your Adversary understand any thing of the
Smal-sword, for that will yet make it the
 order for you, but there is nothing for him
 I told you, but to expect the worst,
 and be as careful as you can that he *Contre-*
pas not upon you: But *secondly*, if it be
 a *Broad sword* that your Adversarie hath
 against you, so that you fear not so much
 a Thrust as his Blows, then I would ad-
 vise you if you intend to take the *Defen-*
sive part, to stand to this posture, viz.
 and not to an *Ordinary Guard*, for then
 he would *Disable* your sword Arm, there-
 fore I would have you hold your sword
 the Cross before your body, and your
 foot in Terce, see Plat: 12. Fig. 2. So
 that if he offer to strike at your Feet; you
 must first *slipp* his stroak, and immediatly
 give with a Thrust upon him before he can
 cover a second Stroak; and if he should of-
 fer to strike at your Head or Hand, then you
 may

The
 posture
 which
 a man
 is to
 stand
 too,
 with
 a *smal-*
sword
 against
 a *Broad*.

may either only *Parie* his *Stroak*, which may easily do holding your Sword in Posture I just now desired you; or otherwise *first Parie*, and then *Pass* immediatly but never offer to *Thrust*, for if you should he may easily *Disable* your Sword when you are at your *Elonge*; therefore best Advice to you is this, that when you to play against a *Broad sword* you would immediatly after you have presented, and *Pass* with an *Inclusing* upon him; although he should hit you when you *Inclusing*, yet you are sure to give him a which as I have before told you will certainly be much severer to him than his can be to you, because you will be close upon him before you receive the *stroak*, and consequently the *Force* of his *Stroak* will be spent. And as I told you, you must never offer to give home a *thrust* for fear of his disabling your *Sword-Hand*, which is not easily defended because you have not a *Basket* upon it as he hath upon his, but you may sometimes *thrust* at his *Sword Hand* to disable it if you can, or make *half thrusts* at him to cause him *strike*, that so you may *slip* his *stroak*, and *Inclose* before he can fetch another; so I will end with this Direction once over again to you, which is, *That*

your Adversary hath a *Sheering sword* against you, that then you would be extraordinary careful of your self, as if he had a *Small*; And if he have a *Broad* against you, that then at your first presenting you should inclose upon him, but never give in a *Thrust* but half *Thrusts* to bring him to a *Stroak*, and then be sure to break his *Measure*, or slip his *Stroak*, and immediatly *Pass* upon him. But in my Opinion it is absolutely the best to become the *Pursuer*, and instantly *Inclose* when ever you have *Presented*, for by so doing, you will surprize him extraordinarily. This Directions which I have here given you, I think altogether sufficient for the *Small-Sword* against the *Broad*; therefore I shall not trouble you with any more, leaving that wholly to your own Discretion.

Now Sir, There is one thing which I would never have you want, and that is a well mounted sword by your side, that is to say, which is light before the Hand, you may easily try if it be so, by only laying it cross your foremost Finger about three inches from the *Shell*, and then if the *Hilt* contrapose the *Blade*, it is well mounted, otherwise not; and also let it be of an indifferent good length which is about three quarters of an ell long in the *Blade*, this is a middle betwixt the two extreams, for it is neither too long,

How to know when a Sword is well mounted.

which would be unhandſome; nor too ſhort, which is very inconvenient: For I can aſſure you that if a Mans Arm be longer than his Adverſaries, he hath by it ſome Advantage, although their Swords be of equal length, ſo ſeing there is Advantage in a long Arm, certainly there is more in a long Sword againſt a ſhort. I will now give you my laſt Advice which I know many People will treat *en ridicule*; But I aſſure you, let People think or talk what they pleaſe, it is of greater importance then, they imagine, and were it not out of Kindneſs to you, perhaps I would not ſo expoſe my ſelf to their Cenſure; But ſeing I know it will be for your Advantage, I will proceed in giving it you, and undervalue what People may talk of me for it, eſpecially ſeing you nor no Man is forced to obſerve more of what I have been laying to you, then what you think is for your Advantage. Now my Advice is this, That you would never go to the Field in drink; but rather if you can by any means (without putting a taſh upon your Honour) delay it until you be ſober; For to Drink and Paſſionate Men this Art ſigniſieth but little or nothing, becauſe neither of them have their Judgement about them to know how they ſhould make uſe of it. And ſo I end.

An advice not altogether ſo unneceſſary as ſome people may imagine.

Sch. Sir It is a very good one, and I thank you moſt heartily for it; But have you no more to ſhew me of this Art; but what you have already explained to me?

Ma. No Sir, and I am ſure if what I have explained to you be exactly underſtood, and put in practice, whoever is able to do it, I ſay without vanity, that he will deſerve the name of Maſter.

Sch. There is no doubt of that; But now Sir ſeing we are at a cloſe with our diſcourſe, I think it my duty to give you hearty thanks for the great Pains and Trouble you have taken to inſtruct me; And that you may not think your labour loſt, I promiſe to you that I ſhall endeavour to put in Practice according to my power, what you have taught me; neither ſhall I ever be wanting to do you all the Service lyeth in my Power, either in recommending of Scholars to you, or making your Ability in this Art more publick; So Sir, wiſhing you all Health and Happineſs, I bid You farewell.

Ma. Farewell, Dear Sir, and may you never have Occaſion (but with Blunts) to Practice what I have taught you.

T H E E N D.

M 2

POSTSCRIPT

Sch

POSTSCRIPT

I Have now kind Reader, (for I cannot with
 other wayes call you, who have done me this
 your to peruse this small Piece) if I be
 deceived, made good the Tittle Page, and
 you seriously consider it, somewhat more; therefore
 if you reap not Advantage by what you have read
 blame not me, for I have given you the Directions
 which is all lyeth in my Power to make you
 Sword-Man, and if you put them not in practice
 the fault is your own; for you must not expect
 that the simple reading of what I have here given
 you, will ever make you a Sword-Man; No
 it is practice that must do that; its true your reading
 of this little Piece may make you talk, and
 discourse learnedly enough of Fencing; But what
 will that avail a Man, when he is either to make
 use of Blunts or Sharps? Certainly in such
 case Theoric without Practice will serve but
 for little: It is therefore Practice joynd with
 it which in such a case must do the business.
 Reading therefore will as I said give you the
 Theoric, which is also absolutely necessary for
 a Sword-Man, but it is Practice which must

make you Act those things I have here given you,
 so that without it your Reading will signifie but
 very little: Therefore I again give you the Ad-
 vice which I once gave you before, and that is,
 That you would get exactly by heart any
 Lesson you intend to Practise, and when
 you have it so, then fall to the practising
 of it, either upon a Fencing Masters Breast,
 which certainly is the best way if you can
 have one, or otherwise upon a Com-
 mads. This is the only way to reap Advantage
 by the Scots-Fencing-Master, you may there-
 fore observe it if you please; And if observing it
 exactly it answer not your expectation, I shall
 then willingly acknowledge my putting you to unne-
 cessary trouble: But upon the other hand I earnestly
 beg that you would not condemn me before you
 have made a tryall, and even then if all should
 not answer your expectation as you imagined,
 yet in such a case I desire a favourable censure; se-
 ing I have imparted to you the smal knowledge I
 have my self of this Art, and that it is not to be
 expected that a Man can give more then he hath to
 himself. I therefore expect of those who are not com-
 petent Judges of what I have here written, that
 they will keep their Judgement to themselves,
 untill they be able first to find a Fault if there be
 any, and then to amend it, for I know many will
 endeavour to find Faults, which they are not able

to prove such, and far less capable to amend them if they were really so, and upon that account I expect of such persons the foregoing Favour; But for those again who really understand this Art, if they shall happen to find any thing amiss in it, I shall indeed be so far from either expecting, or desiring them to be silent, that upon the contrary I earnestly beg they would make their knowledge in it more publick, that by so doing they may both advance the Practice of this so Gentle, and usefull an Art, and also make me sensible, either of the Errors I have committed, or of things Essential I have omitted, and if they think it that worth their paines, then give me Leave to say with the Poet,

Carpere vel noli nostra, &c.

But till then I hope none will undervalue this small Piece of mine, but upon the contrarie, look favourably upon it, especially seeing my designe is free from any mean by-end, and meerly for the good, and improvement, of the Youth of this Kingdom whom I wish all to be good Sword Men, otherwise I had never been at the paines to give them this Piece, which I am confident if rightly used, will be a great help to the improving of them, for there is nothing in it, but what by a little consideration, may be easily taken

up, and understood, for I have all alongst endeavoured as much as lay in my power to be plain, and distinct in my directions; and that I may likewise and so, I have here given an Index of the most Material things treated of in this book, which will certainlie be a great help for finding the Pages, where such things are described.

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C O N T E N T S
 Of the
S C O T S
F E N C I N G M A S T E R
 O R
C O M P L E A T S M A L - S W O R D - M A N

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