About this document

In his 1905 treatise Handleiding voor het sabelschermen ("Manual for fencing with the sabre"), L. J. M. P. van Humbeek presents two recommendation letters by officers of the Royal Dutch Navy, both attached to the Navy’s Gymnastics and fencing school. The second letter, written by Head of Instruction first lieutenant of the Marines, J. C. de Kock van Leeuwen, mentions new fencing regulations for sabre fencing, implying that these were to be based on the instruction given by Van Humbeek.

Accessing this fencing regulation could lead to new insights into Van Humbeek’s style of Italian fencing, and how this was applied in a military context. In 1910, the Voorschrift Schermoefeningen bij de Koninklijke Marine ("Regulation Fencing Exercises in the Dutch Navy") was published, in (at least) two parts. The second part of this work gives “Regulations for fencing with the fencing sabre Italian model”. Furthermore, at the beginning of this second part, Van Humbeek is credited (“In composing this Regulation, the instructions given regarding it by Professeur d’Escrime L. J. M. P. van Humbeek, diplomé de “l’Ecole Normale d’esercite de Belgique” have been followed”) as well as the work of Luigi Sestini (“… and that prescribed in the book “Das Fechten” by Luigi Sestini, Privat-Fechtlehrer der Offizieren der Königl. Militär Turn-Anstalt in Berlin has been followed in part”). It thus seems very likely that this 1910 Regulation is either the new regulations mentioned by De Kock van Leeuwen, or a later version of these regulations. Therefore, they provide a direct insight into the application of Van Humbeek’s Radaellian sabre fencing style in the Royal Dutch Navy.
About this translation
The following presents a full translation of the second part of the 1910 Voorschrift Schermoeefeningen bij de Koninklijke Marine. Though I have tried to closely follow the translation choices made in my translation of Van Humbeek’s Handleiding voor het sabelschermen, to make it easier for a reader to use these two texts together, the language used in this regulation was sometimes more specific than that terminology allowed. For example, the Voorschrift distinguishes between after-cut and after-thrust (which it then equivalates to riposte – they are translated here as riposte by cut and riposte by thrust), while Van Humbeek only mentioned after-cuts (translated as riposte), and counts the thrust as an example. The following list gives the translations I have used for technical terms in the original text:

- aansluiten: to engage
- aansluiting: engagement
- aanvalsbeweging: attack
- afstand: distance
- afstand, normale: normal distance
- afstand, vergroote: extended distance
- afstand, verkorte: shortened distance
- afweren: to parry
- afwering: parry
- appèl: appèl
- attaque: attaque
- attaque sur préparation: attaque sur préparation
- bindsteek: binding thrust
- contre attaque: contre attaque
- contre riposte: contre riposte
- corps à corps: corps à corps
- coup d’arrêt: coup d’arrêt
- coup de temps: coup de temps
- coup double: coup double
- coupé: coupé
- druk / drukken: press
drukken (tegen het wapen) to press (against the weapon)
dubbelen houw double cut¹
gelijkttijdig treffen double hit
gevechtslijn centre line
gevechtsvlak centre plane
gevest hilt
groet salute
halve kringslag half-circular beat
halve kringsteek half-circular thrust
houding position, stance
houw cut
houwen to cut
houw overeen cut-over
in den kring in a circle
korte houw short cut²
kring circle³
kringsteek circular thrust
kringwering circular parry
lange houw long cut⁴
liement liement
lijnsluiten to close the line
meester master
nahouw riposte by cut
nasteek riposte by thrust
ontwijken to avoid
opstaan to recover
omhalen to bring around, to circle
omhaling circle⁵
partijschermen fencing match
pas step
prevôt provost
rechtstreeksche steek direct thrust

¹ i.e., a remise.
² i.e., a direct cut.
³ i.e., a disengagement.
⁴ i.e. a circular cut, or cut by molinello.
⁵ i.e., a molinello.
remise  
riposte  
sabel  
schermer  
schijnbeweging  
schijnhouw  
schijnsteek  
slaan (tegen het wapen)  
slag  
steek  
steken  
stelling  
stoetplaat  
striekslag  
strijkssteek  
surprise/verrassing  
tegendruk  
tegendrukken  
tijdsteek  
treffen  
treffer  
utval  
utvallen  
utvalshouding  
vóórhoud  
vóórsteek

The original text contains some footnotes, which have been included normally in this translation. Where an additional footnote has been inserted by the translator, this is indicated with “TN:”.

Acknowledgement
Christopher A. Holzman kindly checked this translation, and suggested corrections that helped improve this work.
REGULATION

FENCING EXERCISES

IN THE

ROYAL NAVY

SECOND PART
REGULATIONS
FOR
FENCING
WITH THE
FENCING SABRE, ITALIAN MODEL.
In composing this Regulation the instructions given regarding it by Professeur d’Escrime L. J. M. P. van Humbeek, diplômé de “l’Ecole Normale d’escrime de Belgique” have been followed, and that prescribed in the book “Das Fechten” by Luigi Sestini, Privat-Fechtlehrer der Offizieren der Königl. Militär Turn-Anstalt in Berlin has been followed in part.
REGULATION

FENCING EXERCISES

IN THE

ROYAL NAVY

SECOND PART

Helder. – C. de Boer Jr. – 1910.
CONTENT.

General provisions ........................................... 14

First Division.
*The preparatory exercises with weapon.*

**First lesson.** Simple movements with weapon ............ 17
**Second lesson.** Compound movements with weapon ........ 19

Second Division.
*Exercises in preparation of the simple cuts and thrusts.*

**First lesson.** The four different circles ................. 21
**Second lesson.** Circles in combination with torso movements . 22
**Third lesson.** Preparatory exercises with lunge ............ 25

Third Division.
*The simple cuts, thrusts, parries and ripostes by thrust.*

General provisions ........................................... 26
**First lesson.** The simple cuts and thrusts ................. 28
**Second lesson.** The simple parries .......................... 30
**Third lesson.** Application of the simple cuts, thrusts, parries and ripostes by thrust ......................... 33
Fourth Division.

*The compound cuts, thrusts and parries.*

Provisions and nomenclature ........................................... 35

**First lesson.** The feinted cuts and feinted thrusts .......... 35
  General provisions.

**Second lesson.** The further compound cuts and thrusts ...... 38

**Third lesson.** The compound parries .............................. 41

Fifth Division.

Ripostes *by cut and by thrust* ....................................... 46

Sixth Division.

*The fencing match.*

General provisions ...................................................... 50

Leads for the fencing match .......................................... 54

____
FENCING WITH THE SABRE.
(FENCING SABRE, ITALIAN MODEL.)

GENERAL PROVISIONS.

Practicing fencing with the fencing sabre Italian model has as its purpose:
1\textsuperscript{st}. developing the mental capacity, as you must account for every movement that you perform, and for all the movements that your opponent can oppose them with; as sabre fencing with the mentioned sabre, due to the lightness of the weapon, allows for a very great quickness of movement, it thus demands continuous intense brain activity.
2\textsuperscript{nd}. developing decisiveness, as because of the quick changes in the position in which the fencers are situated relative to each other, it is necessary to immediately make a decision to make use of a favourable circumstance to be able to hit the opponent, or to ensure that you are not hit yourself.
3\textsuperscript{rd}. learning to quickly see (sharpening the sight) as you must be able to track the quick movements of your opponent with your eyes.
4\textsuperscript{th}. learning to instantly coordinate, that means the sudden execution of a movement, that is required at a certain instance.
5\textsuperscript{th}. cultivating presence of mind, calmness, determination and self-confidence.
6\textsuperscript{th}. promoting the development of the body (making the joints loose and nimble and strengthening the muscles) and that of the internal organs (heart, longs, etc.).

Through all these attributes, in wartime, you will also use your weapon better, regardless of what this will be, than when you possessed these properties to a lesser degree. Fencers educated according to the same method and used to each other’s thrusts and parries, will be deserted by their ability and mastery as soon as they see themselves placed opposite an untrained
madman, who strikes at them in the crudest manner, mocking all
the rules. Then, no artful thrusts and parries will help anymore,
but only the above-mentioned attributes (sub 1-6), acquired
through fencing, will be able to save the fencer from this situation
that is so unusual to him, but which will occur during hand-to-
hand fighting in wartime.

To be promoted to provost or assistant instructor on the sabre
(fencing sabre Italian model), you must be able to instruct the I
II and III Division, be able to perform the IV and V Division in
practice, and possess sufficient proficiency in the fencing
match. To be become master or head instructor on the sabre you
must be able to instruct the various Divisions, be a good match
fencer, and possess a lot of tact, to train others to this end.

The non-commissioned officers and subordinates who possess
the degree of master or provost on the sabre (Italian model) and
wish to keep that degree and its associated privileges, must be
tests anew every three years, in the month of February or August,
that they are qualified to keep holding their degree.

If they pass, the validity of their certificate is extended for the
period of three years.

The committee for the review of the aptitude for the degrees
of master and provost is chosen from the fixed personnel of the
Gymnastics and Fencing School of the Navy.

In particular, it must not be lost sight of that the fencing match
with the fencing sabre Italian model is a game which is bound to
rules, which are listed in the Fencing Match Chapter, while
fighting with the cutlass model is not bound to rules.

Considering that quite some time is required to obtain some
proficiency in fencing with the sabre, because of the many fine,
complicated movements, it is better to not commence this when it
can be foreseen that the required time cannot be spent on this
uninterrupted, as well as when a sufficient number of instructors
is not available, as instruction must mainly be given individually.

For these reasons, this fencing with the sabre is not taught to
the sailors as a compulsory subject.
The protective equipment are: a fencing mask, a right hand fencing glove with cuff, an elbow protector and if desired a plastron for chest and belly.
FIRST DIVISION.

The preparatory exercises with weapon.

First lesson.

Simple movements with weapon.

1. *Assuming the posture and standing at ease.*
   1. Attention.
   2. Stand at ease.

*Execution:*
   1. Assume the position, the sabre down and straight forward, the edge to the right and the point of the sabre just above the ground.
   2. Bring the right (left) foot forward and let the point of the sabre rest on the ground.

*Remark:* Gripping the sabre is done in the following manner:
The foremost phalanx of the thumb on the back of the hilt and against the guard, the index finger is placed with its two foremost phalanges against the guard, the remaining fingers firmly grasp the grip. (Fig. 1.)

2. *Assuming the posture and resetting to the front.*

   *Comm.*

   *Posture* = ONE.
   *Front* = ONE.

   1. Turn half to the left on your left heel, and at the same time set your right foot down approximately two feet forward, such that your feet stand at a perpendicular angle and the heel of your back foot stands in the line that is drawn lengthwise through the middle of your front foot, your knees bent and pushed outwards, the weight of your body resting equally on both legs, your upper body straight up, your left shoulder backwards as much as
possible, your head straight forward. Place your left hand on your
hip, and lift the sabre to shoulder height with an extended right
arm, the edge to the right and a little upwards, the blade
horizontal; your shoulders, elbow joint, wrist and point of the
sabre are located on one line. (Fig. 2.) This posture is that with the
feinted thrust, later the posture with one, two, three, etc. can also
be assumed.

2. Turn to the front on your left heel and reassume the
position.


\[ \text{Com}^d. \]

\[ \text{Appèl} = \text{ONE}. \]

Execution: Raise your front foot and audibly set it down on
the ground with the full sole.
The pupil has the opportunity to correct his posture if needed.

4. Steps for- and backwards.

\[ \text{Com}^d. \]

\[ \text{Step forwards (backwards)} = \text{ONE}. \]

Execution: Shift your front (back) foot approximately one foot
forwards (backwards) closely along the ground and let your other
foot quickly follow the movement.

5. Jumps for- and backwards.

\[ \text{Com}^d. \]

\[ \text{Jump forwards (backwards)} = \text{ONE}. \]

Execution: While maintaining the posture as much as
possible, jump a couple of feet forwards (backwards) by pushing
off from your knees and with the balls of your feet. With the jump
forwards (backwards) the distance between your two feet will
become bigger (smaller) at the beginning of the jump.\(^1\)

\[^1\] With large jumps backwards you forcefully bend you upper body
backwards, place your front foot beyond your back foot, and then set your
back foot down at the distance of the posture.
6. **Lunging.**  

*Com*\(^d\).*  

*Lunge* = ONE.  

**Execution:**  
1. Extend your back leg and at the same time shift your front foot forward as far as possible closely along the ground, bend your upper body forwards in the direction of your front foot, so that the backside of your upper body almost forms a straight line with your extended leg. The weight of your body rests on your front leg. (Fig. 3)  
2. Push off with your front foot and reassume the posture.  

*Remark:* If the instructor wants the pupils to remain in the lunging position, then he gives an instruction thereto. The *Com*\(^d\) for reassuming the posture again from the lunging position is:  

*Recover* = ONE.  

7. **Step forwards and jump backwards in the lunge.**  

*Com*\(^d\).*  

*Lunge (remaining in the lunge position)* = ONE.  

(1) **Step forwards** = ONE.  

(2) **Jump backwards** = ONE.  

*Execution:* (1) While drawing in your back foot, bend your back leg and shift your foot forwards approximately one foot (during this movement your torso must not be raised), and lunge again.  

*Execution:* (2) See note *Execution:* Jump forwards (backwards).  

**Second lesson.**  

**Compound movements with weapon.**  

The purpose of these movements is to practice the students in quickly moving in the posture, and to always maintain the proper
stance with that. They are first executed on counts, and afterwards on the com\textsuperscript{d} “MARCH”.

1. Step forwards, lunge and \textit{appèl}.
2. Step forwards, lunge (remaining in the lunge position), recover and jump backwards.
3. Step backwards, lunge and \textit{appèl}.
4. Step forwards, lunge (remaining in the lunge position), step forwards in the lunge and recover.
5. Step forwards, jump backwards and lunge.
6. Step forwards, lunge (remaining in the lunge position), jump backwards.

\textit{Remark}: The instructor is not bound to the order of these exercises. They are only examples of compound movements, and thus he is free to insert even more variety. Later, these exercises can also be utilized as introduction to a lesson.
SECOND DIVISION.

Exercises in preparation for the simple cuts and thrusts.

First lesson.

The four different circles.

Before letting the cuts be performed by the students drawn up opposite each other, the instructor will, for quite some time, let them practice bringing the sabre around in the four main directions (above, below, right and left), to increase the muscle strength of the arms of the students, and to let them obtain the required looseness in their shoulder and elbow joints.

All circles of the sabre, as well as the cuts, which will be described later, are performed with a fixed wrist. The sabre always stays in the extension of the lower arm, so that the movements take place in the elbow and shoulder joints.

1. Bringing around the sabre in the direction above.

Execution (initially in two movements):

1. From the posture, bend your arm such that the point of the sabre makes a half circular arc through below (fig. 4), with which you bring the sabre backwards closely along the left side of your body (fig. 4 position 3). Your elbow stays in its place. The sabre must then point horizontally and straight backwards in the extension of your lower arm with the edge upwards. Your fist under your chin, so that you can see over your arm.

2. Let the point of the sabre make a half circular arc through above, during which you extend your arm forwards forcefully, with the edge of the blade in the direction of the cut above (fig. 4 position 4).
2. **Bringing around the sabre in the direction below.**

According to the same principles as in the direction above, but in the 1\textsuperscript{st} movement the point of the sabre now makes a half circular arc through above, after which the edge points downwards, and in the 2\textsuperscript{nd} movement it makes a half circular arc though below, after which the edge points in the direction of the cut below.

3. **Bringing around the sabre in the direction right.**

*Execution (initially in two movements):*

1. From the posture, bend your arm such that the point of the sabre makes more than a quarter circular arc through above, with which the sabre points backwards and upwards closely along the right side of your head, with the edge to the right. Your fist is then located next to your right cheek; your elbow remains in its place. (Fig. 6)

2. Let the point of the sabre make a circular arc to the right, during which you extend your arm forwards forcefully, the edge of the blade in the direction of the cut left. (Fig. 6)

4. **Bringing around the sabre in the direction left.**

According to the same principles as in the direction right, but after the 1\textsuperscript{st} movement your fist is located next to your left cheek, with the edge of the blade to the left. In the 2\textsuperscript{nd} movement the point of the blade makes a circular arc to the left with the edge of the blade in the direction of the cut right. (Fig. 5)

**Second lesson.**

Circles in connection with torso movements.

These exercises serve mainly to learn to control your body and to make the various joints nimble. In match fencing they can
be applied to avoid various cuts. They are executed in 5 movements.

As starting position the posture is assumed, with this difference that your right arm is bent at the elbow, while the point of the sabre is raised. (See fig. 15, posture with three).

A. Circle in the direction right with torso movement and deliver the cut to the left cheek.
   1. Extend your back leg, through which your front leg is bent more, bend your upper body forwards so that the back side comes in the extension of your back leg. Extend your right arm, the point of the sabre straight forwards, arm and sabre horizontal, the knuckles of your right hand upwards (feinted thrust).
   2. Bend your back leg and extend your front leg, bend your torso backwards as much as possible, bring the sabre around as described in the 1st movement of the bringing around in the direction right (1st lesson).
   3. Extend your back leg, bend your front leg, bend your upper body forwards as in 1, bring the sabre around in the direction right, and deliver the cut to the left cheek of a supposed opponent.
   4. Bring the sabre in the position of 1.
   5. Reassume the starting position.

B. Circle in the direction above, to the right of the head, with torso movement, and deliver the cut to the head.
   1. As A 1.
   2. As A 2, but the edge of the blade upwards.
   3. As A 3, but by making a circular arc in the opposite direction to B 2, deliver the cut to the head.
   4. As A 4.
   5. As A 5.

C. Circle in the direction above, to the left of the head, with torso movement, and deliver the cut to the head.
   1. As B 1.
   2. As B 2, but your right hand to the left of your head.
   3. As B 3.
4. As B 4.
5. As B 5.

D. Circle in the direction left with torso movement, and deliver the cut to the right cheek.
1. As C 1.
2. As C 2, but the blade with the edge to the left.
3. As C 3, but deliver the cut to the right cheek, as in the 2nd movement of the bringing around the sabre in the direction left (1st lesson).
4. As C 4.
5. As C 5.

E. Circle in the direction left with torso movement, and deliver the cut to the right flank.
1. As D 1.
2. As D 2.
3. As D 3, but deliver the cut to the right flank.
4. As D 4.
5. As D 5.

F. Circle in the direction below with torso movement and deliver the cut to the arm.
1. As E 1.
2. As E 2, but the blade with the edge downwards.
3. As E 3, but bring the sabre around as in the 2nd movement of the bringing around the sabre in the direction below (1st lesson), and deliver the cut to the arm.
4. As E 4.
5. As E 5.

G. Circle in the direction above along the left side of your body with torso movement and deliver the cut to the head.
1. As F 1.
2. As F 2, but bring the sabre around as described in the 1st movement of the bringing around in the direction above (1st lesson).
3. As F 3, but bring the sabre around as described in the 2nd movement of the bringing around in the direction above (1st lesson) and deliver the cut to the head.
4. As $F$ 4.
5. As $F$ 5.

$H$. Circle in the direction above along the right side of your body with torso movement and deliver the cut to the head.
1. As $G$ 1, but the knuckles of your right hand downwards.
2. As $G$ 2, but bring the sabre around along the right side of your body, your right hand and sabre as in $B$ 2.
3. As $G$ 3.
5. As $G$ 5.

Third lesson.

Preparatory exercises with lunge.

The posture (posture with the feinted thrust) is assumed as starting position.

Exercises $A$ through to $G$ from the Second lesson are performed with lunge and without torso movement, initially in 3 movements (the 1st and 4th movements are omitted).

**Example.**

$A$. Lunge and deliver the cut to the left cheek.
1. From the posture, bend your arm such that the point of the sabre makes more than a quarter circular arc through above, with which the sabre points backwards and upwards closely along the right side of your head, with the edge to the right.
2. Lunge and deliver the cut to the left cheek of a supposed opponent.
3. Recover, and reassume the posture.

When the students have advanced so far that they can perform these exercises in one movement, then they are taught in connection with steps and jumps for- and backwards.
THIRD DIVISION.

The simple cuts, thrusts, parries and ripostes by thrust.

General provisions.

Before commencing with the cuts, thrusts and parries, the instructor will give the students an explanation of that which is understood by: normal distance opposite each other, centre line, centre plane, engagement, uncovered openings, and closing the line, as well as of how the cuts, thrusts and parries are distinguished.

Normal distance opposite each other.

The pupils are drawn up at normal distance opposite each other when they can hit one another on the head or the torso by means of a lunge. With the shortened distance, this is less, and with the extended distance, this is greater.

Centre line and centre plane.

The line that connects the heels of the back feet is called the centre line.2 The vertical plane imagined on that is called the centre plane.

Engagement.

By engagement is understood that the two weapons are in light contact. (Fig. 8-12)

Uncovered openings.

An uncovered opening is a part of the body that is not covered by the sabre against a cut by the opponent.

Closing the line.

Closing the line is assuming such a posture with the sabre that a hit on that side where the line is closed is made impossible.

Target area.

2 The back feet of both fencers must stand perpendicular to the centre line.
By target area is understood the whole body above the hip line. (Fig. 7)

*Naming of the cuts and parries.*

Depending on the place where they hit the opponent, the cuts are distinguished in:

1\textsuperscript{st}. *above*; this cut can be delivered onto the head of the opponent. (Fig. 7)

2\textsuperscript{nd}. *right*; this cut can be delivered to the right cheek or right flank of the opponent. (Fig. 7)

3\textsuperscript{rd}. *left*; this cut can be delivered to the left cheek, the chest or the belly of the opponent. (Fig. 7)

The right lower arm of the opponent can be hit by the above-mentioned cuts as well as by the cut *below*.

Against the cuts above, right, left and below stand the parries of the same names.

Both the cuts and the parries, as will become apparent later, are further divided into: long and short cuts and long and short parries.

Every long cut consists of a preceding bringing around of the sabre and the actual cut with the lunge, which must always be delivered with the edge of the blade in the direction of the cut. The short cuts are delivered without circle, but if required with a preceding short bending of the elbow.

All cuts must be delivered from the elbow joint, with a fixed wrist, while the hand grasps the grip in the already indicated manner.

Before practicing the cuts and thrusts, the instructor draws up the students opposite each other and lets the rank that is to be hit expose itself. (Fig. 26-32)
First lesson.

The simple cuts and thrusts.

1. The long cut above.

Execution: Make an arc with the point of the sabre as is indicated in the 1st Lesson, point 1 (2nd Div.). At the same time, lunge and deliver a cut to the head of the opponent in a perpendicular direction from above to below. After the cut, reassume the posture with the sabre and recover. (Fig, 18 and 19)

2. The long cut below.

Execution: Make an arc with the point of the sabre as is indicated in the 1st Lesson, point 2 (2nd Div.). At the same time, lunge and deliver a cut to the lower arm of the opponent in a perpendicular direction from below to above. After the cut, reassume the posture with the sabre and recover.

In practice, this cut occurs very rarely.

3. The long cut right.

Execution: Make an arc with the point of the sabre as is indicated in the 1st Lesson, point 4 (2nd Div.). At the same time, lunge and deliver a cut to the right cheek or flank of the opponent in a horizontal direction. After the cut, reassume the posture with the sabre and recover. (Fig. 20, 21, 24).

4. The long cut left.

Execution: Make an arc with the point of the sabre as is indicated in the 1st Lesson, point 3 (2nd Div.). At the same time, lunge and deliver a cut to the left cheek, the chest or the belly of the opponent in a horizontal direction. After the cut, reassume the posture with the sabre and recover. (Fig. 22, 23, 25).

To perform the short cuts from the posture, first bring the edge of the blade in the direction of the cut by turning your arm, and at
the same time bend your arm at the elbow, such that the points of the blade makes approximately a quarter circle.

Next, by extending your arm forcefully, deliver the cut with the lunge.

Initially in two movements:

*One:* turn your arm until the edge of the blade comes in the direction of the cut, at the same time bend your arm at the elbow;

*two:* lunge and deliver the cut. Recover again and reassume the posture.

By a thrust we understand hitting the opponent with the point of the sabre.

We distinguish *direct thrusts*, *half-circular thrusts* and *circular thrusts*.

The *direct thrust* is the simplest of all attacks from the posture (with the feinted thrust), because in the execution of this it is not necessary to change the posture of the sabre and your arm. It comes down to performing the lunge as has previously been taught, while it is important to keep your arm well extended so that the point of the blade is not diverted by the forward movement of the lunge. In this, your shoulder joint must not be fixed by muscle action.

Later, you must also practice delivering the direct thrust from the different postures with the sabre (one, two, three, etc.), to exposed openings of the opponent. The direct thrust can be delivered to the chest or the flank. (Fig. 31 and 32)

The *half-circular thrust* is delivered from an engagement by making a half circle as closely as possible around the weapon of the opponent, followed by a thrust, in which the instructor must pay particular attention that the circle is made with a loose shoulder.

There are four half-circular thrusts:

1st. The half-circular thrust to below (flank) from the engagement by the opponent in three or five.
2nd. The half-circular thrust to above (chest) from the engagement by the opponent in two.

3rd. The half-circular thrust to the inside (chest) from the engagement by the opponent in three.

4th. The half-circular thrust to the outside (chest) from the engagement by the opponent in four.

Circular thrusts\(^3\) are two half-circular thrusts (of which the first is a feinted thrust) in the same line, and of which the second evades a circular parry. They can be delivered from the engagement by the opponent in two, three and four.

**Example:** From the engagement in four.

The student makes a half-circular thrust below, without lunging, immediately followed by a second half-circular thrust below with a lunge. Against the first half-circular thrust the instructor takes circular four.

---

**Second lesson.**

**The simple parries.**

A parry is called that position of the blade that negates a cut or thrust from the opponent.

Except through a parry with the weapon, you can also avoid a cut or thrust from the opponent:

1st. by bending your torso backwards;

2nd. by steps or jumps backward.

Parrying a cut or thrust with the weapon is to be recommended, because the movement of your arm with sabre is a much faster one than that of avoiding with your body, and because the parries with the sabre provide more security not to be hit. Therefore, avoiding a cut or thrust with your body is only done in cases where you are surprised by an attack from the opponent.

---

3. The circular thrusts on page 30 are taught in the First lesson of the IVth division, being compound thrusts.
The common characteristic of a parry with the sabre is that in most cases this is performed with an extended arm. This extension occurs during the parrying. The parry consists of this, that you go to meet the approaching cut or thrust with the stronger part of the edge of your blade, and try to receive this under a half right angle, so that the weapon of the opponent glides along the parrying weapon and hits against the guard.

The closer to [your] fist that you receive the cut, the less effort is required to parry it.

Against a single cut, two simple parries exist, of which one is always a long, and the other a short parry.

1. *The long parry above.* (Fifth parry)

The long parry above consists of lifting your right arm, such that your fist comes to head height. In this, the edge points upwards, with the point of the sabre a little higher than your fist, and in front of the left outline of your body. This parry covers against the cuts above. (Fig. 18)

2. *The short parry above.* (Sixth parry)

In the short parry above, you turn your right arm so that the nails of your hand are turned to your body. Bend your arm at the elbow, your fist a little to the left of your head, the edge of the sabre points upwards, with the point of the sabre a little higher than your fist and more forward. This parry covers against the cuts above, and is used when you are located at shortened distance. (Fig. 19)

3. *The long parry right.* (Second parry).

In the long parry right, you turn your right arm a little, so that the thumb of your hand points down and the edge diagonally up to the right, with the point of the sabre a little lower than your fist and a little outside the right outline of your body. This parry covers against the cut right (to your flank) and below against your right arm, as well as against the thrusts aimed at your flank. (Fig. 20)
4. The short parry right. (Third parry).

In the short parry right, you turn your right arm so that your thumb points down\(^4\) and the edge diagonally up to the right, with the point of the sabre a little higher than your fist, and a little outside the right outline of your body. This parry covers against the cuts to your right cheek and the outside of your right arm, and against the thrusts to your chest. (Fig. 21)

5. The long parry left. (First parry).

In the long parry left, you bring your right arm a little to the left and turn it inwards, so that the point points forward and the edge diagonally up to the left; the point of the sabre a little lower than your fist and a little outside the left outline of your body. This parry covers against the cuts to your belly or your chest and the inside of your right arm, and against the thrusts to your belly or your chest (inside). (Fig. 22)

6. The short parry left. (Fourth parry).

In the short parry left you bring your right arm a little to the left and turn it so that your thumb points up and the edge diagonally down to the left, the point of the sabre a little higher than your fist and a little outside the outline of your body. This parry covers against the cuts to your left cheek, your chest, your belly and the inside of your right arm, and against the thrusts to your chest or belly (inside). (Fig. 23)

Remark: At the shortened distance it is to be recommended to perform the short parries right and left with a bent right arm, while your right elbow is in contact with your right flank and your fist is lower, with which your hand is bent backwards a little at your wrist. (Low third and fourth parries, fig. 24 and 25)

\(^4\) TN: Note that the original incorrectly reads “up” here.
Third lesson.

Application of the simple cuts, thrusts, parries and ripostes by thrust.

In a fencing match, the simple cuts and thrusts are not only delivered from the posture, but also from a parry; now it is the task of the instructor to practice the students in this, with which he notifies them of those cases that are most common in practice.

Order to be practiced.

1st. Delivering the long cuts from the various parries.

Examples:

a. The long cut left (chest or belly) from:
   1st. the short parry right (three).
   2nd. the long parry above (five).

b. The long cut above from:
   1st. the long parry right (two).
   2nd. the long parry left (one).

c. The long cut right (right cheek) from:
   the long parry left (one).

d. The long cut right (cheek or flank) from:
   1st. the short parry left (four).
   2nd. the short parry above (six).

2nd. Delivering the short cuts from the various parries.

Examples:

a. The short cut above from:
   1st. the short parry left (four).
   2nd. the short parry low right (low three).
   3rd. the short parry low left (low four).

b. The short cut right (right cheek) from:
   1st. the short parry left (four).
   2nd. the short parry low left (low four).
   3rd. the long parry right (two).

c. The short cut right (flank) from:
1st. the long parry above (five).
2nd. the short parry right (three).

3rd. Delivering the thrusts from the various parries.

Remark: The instructor will notify the students that the short cuts are always preferred to the long cuts,
1st. because they require less time;
2nd. because in the long cuts, the opponent can more easily deliver a stop cut to your arm, which is why these are exclusively used as ripostes.

4th. Changes from one parry into another parry.

Examples:
From the long parry above (five).
1st. the short parry left (four).
2nd. the short parry right (three).
3rd. the long parry left (one).
4th. the long parry right (two).
etc.

5th. Changes from one parry into multiple parries in sequence.

Example:
1st. From one to two, three.
2nd. From one to two, three, five.
3rd. From one to two, three, four and five.

6th. The examples of simple ripostes by cut or thrust fifth division.
FOURTH DIVISION.

The compound cuts, thrusts and parries.

Provisions and nomenclature.

Compound is that cut or thrust that consists of more than one movement, either because it is preceded by one or more deceptions (feints), or because of a pressing or beating off the line of the weapon of the opponent.

Compound is that parry, in which you beforehand go in a circle along the weapon of the opponent, and only then execute the normal parry.

First lesson.

The feinted cuts and feinted thrusts.

General provisions.

Every movement hinted with the weapon or your body (e.g., a jump forwards with appèl) that makes your opponent believe that a cut or thrust will follow it without this really happening, is called a feint or deception.

Its purpose is to provoke the opponent into parrying prematurely, so that he exposes a part of his body. Therefore, the feint must be performed accurately, clearly and powerfully to delude the opponent into thinking that a real cut or thrust will be delivered.

But if the feint is not performed in this manner, then not only the desired goal will not be achieved, but, as a result of the poorly executed feint, you will give the opponent the opportunity to give a stop cut or stop thrust. Often, a feinted cut or feinted thrust will have the desired effect if you first deliver one or more real cuts or thrusts to the same place,
to then suddenly change this cut or thrust into a feinted cut or feinted thrust, as well as when you perform a powerful movement of your body at the same time with the feinted cut or feinted thrust, (e.g., a jump forwards with *appèl*).

Therefore, it is of great importance to take care that the speed with which you perform the feint is commensurate to the speed of the parry of the opponent, since otherwise it can occur that with the actual cut, you encounter the weapon of the opponent.

You can let the actual cut be preceded by one or two feinted cuts or thrusts, while at the same time with the first feinted cut or feinted thrust you can make a step (jump) forwards with or without *appèl*.

*Order to be practiced.*

1st. A simple cut or thrust, preceded by one feint (feinted cut or feinted thrust).

**Examples:**

From the posture of the instructor with the sabre in three. (Fig. 15)

1st. Feinted cut flank – cut right cheek.
2nd. Feinted cut flank – cut above.
3rd. Feinted thrust flank – cut right cheek.
4th. Feinted thrust flank – thrust to the chest.

etc.

From the posture of the instructor with the sabre in two. (Fig. 14)

1st. Feinted cut right cheek – cut flank.
2nd. Feinted cut above – thrust flank.
3rd. Feinted thrust to the chest – thrust flank.

etc.

From the posture of the instructor with the sabre in four. (Fig. 16)

1st. Feinted cut above – cut flank.
2nd. Feinted cut above – thrust to the chest.
3rd. Feinted thrust right – thrust through below left (to the chest).
A simple cut or thrust, preceded by two feints (feinted cuts or feinted thrusts).

**Examples:**

From the posture of the instructor with the sabre in three. (Fig. 15)

1. Feinted cut flank and right cheek – cut flank.
2. Feinted cut flank and above – cut flank.
3. Feinted thrust flank and feinted cut above – cut flank.
5. Feinted cut above and feinted thrust flank – cut above.

etc.

From the posture of the instructor with the sabre in two. (Fig. 14)

1. Feinted cut right cheek and flank – cut right cheek.
2. Feinted cut above and flank – cut above.
3. Feinted thrust chest and feinted thrust flank – cut above.
4. Feinted thrust chest and feinted thrust flank – thrust chest.

Etc.

**Remark:** When the distance between the two fencers is greater than the normal [distance], then the first feint must be accompanied by a step or jump forwards. The second feint is then performed at normal distance, while the cut or thrust takes place at the same time as the lunge.

The application of two feints can be very dangerous against an opponent who makes frequent use of stop thrusts or stop cuts.
Second lesson.

The further compound cuts and thrusts.

Hereto belong:

A. Beating against the weapon of the opponent.
   I. The normal beat.

   By beating we understand giving a powerful beat with the edge of your own weapon against the edge or the back of the weapon of the opponent, with the purpose of beating this out of the centre plane, to then deliver a cut or thrust.

   Experience has taught that the beat must be delivered with the strong part of your own blade against the middle (or the weak part) of the blade of the opponent, to have the greatest possible effect, while the beat must always be delivered quickly to not receive a stop cut.

   Beating can also be applied when the fencers stand at extended distance. In that case, the beat must be done at the same time with the step forwards. After the beat you can deliver a simple or compound thrust or cut. The normal beat can be delivered with one, two, three, four or five, as, in the beat, you bring the sabre into one of these positions.

   **Example:**

   1\textsuperscript{st}. From the posture with the sabre in two (fig. 14) deliver the beat with five.

   The opponent stands with the sabre in three. You give a powerful beat with the strong part and edge of your own blade to the middle of the blade of the opponent, so that this weapon is beaten away upwards. After this, you can deliver:

   a. a short cut to the flank or arm.
   b. a thrust (flank).

   2\textsuperscript{nd}. From the posture with the sabre in three (fig. 15) deliver the beat with four.
The opponent stands with the sabre in three. You give a powerful beat with the strong part of and edge your own blade to the middle of the back of the blade of the opponent, so that this weapon is beaten away to the left. After this, you can deliver:

a short cut to the arm, the right cheek or above.

II. *The half-circular beat.*

You can also deliver a beat after beforehand having made a circle with your own weapon around that of the opponent. This takes place when the two weapons are engaged.

The circular beat is delivered with three, four and one, from the engagement of the opponent, respectively in four (fig. 11), three (fig. 10) and two (fig. 9), because mainly these engagements occur in the fencing match.

**Example:**

Delivering the circular beat with three.

The opponent has engaged in four (fig. 11). Quickly make a circle through under the weapon of the opponent and immediately let the beat with three follow, so that the weapon of the opponent is beaten away to the right. After this, you can deliver:

a. a short cut to the flank, the arm;

b. a thrust (chest or flank).

III. *The gliding beat.*

What distinguishes a gliding beat from a normal beat is that after having hit the weapon of the opponent, you glide along this with force with your own blade, instead of delivering the beat only to a certain point on the blade of the opponent. You make use of this gliding beat when the weapon of the opponent is aimed at your chest, and you can also use it when you yourself have engaged the weapon of the opponent. In practice, only the gliding beats with two, three or four occur.

You can advantageously make use of the gliding beat against an opponent who is weak and has the habit to always keep his weapon aimed at your chest when attacked, with the purpose of causing a double hit (*coup double*).
Example:
Delivering the gliding beat with two.

The opponent must have assumed posture two. You can deliver the gliding beat with two from the posture with five or three, as well as from two, when the weapons are engaged. After you have bent your arm a little, this is quickly, shortly and powerfully extended again, with which with the strong part of your own blade you beat on the middle of the blade of the opponent, then glide along it, and through this bring the weapon to the right, off the centre plane.

After this you can deliver:
   a. a short cut to the arm, the right cheek or above.
   b. a thrust (flank or chest).

Remark: When the opponent has engaged in four or three, you can make use of the gliding beat to disarm him. All beats can be used with the offence as well as with a parry.

B. Press against the weapon of the opponent.

With press, we understand the initially light and continuously increasing engagement of the weak part of your own blade against the weak part of that of the opponent, with the purpose of provoking a counter-press. The press is used as a means of investigating with what force the opponent counter-presses, so that from that you can decide upon a favourable attack.

You can deliver the press to one, two, three and four.

Example:
From the posture with the sabre in three (fig. 15) execute the press to two.

The instructor stands with the sabre in two, the student presses against the sabre of the opponent. Upon his counter-press, you deliver:
   a. a short cut to the right cheek or above.
   b. a long cut above.
   c. a thrust (chest).

Remark: Cut-overs are executed during a press of the opponent, by first counter-pressing and then delivering a short cut
on the other side of the engagement going over the weapon of the opponent. They usually take place from the high engagement to the arm or the head of the opponent.

C. The gliding thrust.

The gliding thrust can be executed from the engagement two or the parry two or three, and is accordingly called gliding thrust two or three, or time-thrust.

*The gliding thrust two.* As you take control of the weak part of the blade of the opponent (in his lunge), you give a thrust to the flank, in which your own edge glides along under the blade of the opponent. (Fig. 33)

*The gliding thrust three.* As you take control of the weak part of the blade of the opponent (in his lunge), you give a thrust to the chest, in which your own edge glides along over the blade of the opponent. (Fig. 34)

D. The binding thrust (*liement*).

The binding thrust is used after the opponent has aimed the point of his sabre at your chest. With the strong of your own weapon, you must, in case of a counter-press, press away the weak part of the blade of the opponent with a half circle, with which you transport it, immediately followed by a powerful lunge with the thrust to the chest or flank.

This thrust can only be delivered from the engagement in four.

Third lesson.

The compound parries.

As has already been said, by compound parry we understand a parry in which you first go in a circle along the weapon of the opponent, and only then perform the normal parry.

These parries are applied against compound cuts and thrusts, and are divided into circular parries with *one, two, three, four* and
five, according to whether, the strong part of your own weapon, after you have made a circle with this, moves the weak part of the weapon of the opponent off the centre plane with the parry one, two, three, four or five.

It is easiest to teach the circular parries from the engagements.

**Examples:**
1. *Circular parry in five from the engagement in five.* (Fig. 8)
   The student assumes the posture with the sabre in five. The instructor has his sabre in the direction of the cut above and (initially slowly) delivers the thrust to the chest or tries to hit the student on his head [going] through under his weapon, by making a short cut above (*coupé*).

   The student bends his arm at the elbow, and makes a circle with the point of his sabre, initially backwards and downwards, then forwards and upwards (his elbow remaining in place), in which his weapon encounters that of the enemy, and moves this off the centre plane in five.

   **Application.**

   From the posture with the sabre in three, the instructor delivers the feinted cut above with the cut above. The student stands in posture with the sabre in two, parries above and above with a circle (five, circular five).

2. *Circular parry in two from the engagement in two.* (Fig. 9)
   The student assumes the posture with the sabre in two. The instructor has his sabre in the direction of the cut right (to the flank), and (initially slowly) delivers the thrust to the chest over the weapon of the opponent.

   The student bends his arm at the elbow and makes a circle with the point of his sabre, initially upwards and to the left, then downwards and to the right (his elbow remaining in place), in which his weapon encounters that of the enemy, and moves this off the centre plane in two.
Application.

From the posture with the sabre in three, the instructor delivers the feinted cut right (to the flank) with the thrust over it to the chest. The student stands in posture with the sabre in three, parries long right and long right with a circle (two, circular two).

3. Circular parry in three from the engagement in three. (Fig. 10)

The student assumes the posture with the sabre in three. The instructor has his sabre in the direction of the cut right (to the head), and (initially slowly) delivers the thrust to the chest below the weapon of the opponent.

The student bends his arm at the elbow and makes a circle with the point of his sabre, initially downwards and to the left, then upwards and to the right (his elbow remaining in place), in which his weapon encounters that of the enemy, and moves this off the centre plane in three.

Application.

From the posture with the sabre in three, the instructor delivers the feinted cut right (to the head) with the thrust under it to the chest. The student stands in posture with the sabre in two, parries short right and short right with a circle (three, circular three).

4. Circular parry in four from the engagement in four. (Fig. 11)

The student assumes the posture with the sabre in four. The instructor has his sabre in the direction of the cut left (to the chest or belly), and (initially slowly) delivers the thrust to the chest below the weapon of the opponent.

The student bends his arm at the elbow and makes a circle with the point of his sabre, initially downwards and to the right, then upwards and to the left (his elbow moving a little to the right and back into its previous position with this), in which his weapon encounters that of the enemy, and moves this off the centre plane in four.
**Application.**
From the posture with the sabre in three, the instructor delivers the feinted cut left (to chest or belly) with the thrust [going] through below to the chest. The student stands in posture with the sabre in three, parries short left and short left with a circle (four, circular four).

5. **Circular parry in one from the engagement in one. (Fig. 12)**
The student assumes the posture with the sabre in one. The instructor has his sabre in the direction of the cut left (to the belly), and (initially slowly) delivers the thrust to the lower body over the weapon of the opponent, or tries to hit the student on his belly [going] through under his weapon by making a short cut left.

The student bends his arm at the elbow and makes a circle with the point of his sabre, initially backwards and to the right, then forwards and to the left (his elbow remaining in place), in which his weapon encounters that of the enemy, and moves this off the centre plane in one.

**Application.**
From the posture with the sabre in three, the instructor delivers the feinted cut left (to the belly) with the cut [going] through below to the belly. The student stands in posture with the sabre in three, parries long left and long left with a circle (one, circular one).

**Remark:** The circular parries in one and five are less common in practice. Those in two, three and four must be practiced frequently, in order to obtain the necessary looseness in shoulder and elbow joints.

**Examples to be practiced.**
1. Two, circular two.
2. Three, circular three.
3. Four, circular four.
4. Two, circular two, three.
5. Three, circular three, two.
6. Four, circular four, three.
7. Two, circular two; three, circular three.
8. Three, circular three; four, circular four.
9. Three, circular three; two, circular two.
10. Two, circular two; three, circular three, four.
11. Three, circular three; four, circular four, two.
12. Two, circular two; three, circular three; four, circular four.
FIFTH DIVISION.

Ripostes by cut and by thrust.

A cut or thrust that follows immediately after a parry is called a riposte by cut or a riposte by thrust.

The attack that precedes the riposte by cut or thrust can be simple or compound, while this can likewise be the case for the riposte by cut or thrust itself as well.

Examples:
I. After the parry in five (fig. 18) you can deliver the following ripostes by cut or thrust:
   a. the long cut left (chest, belly).
   b. the short cut right (flank or arm).
   c. the thrust through below to the flank or the left chest.

II. After the parry in two (fig. 20) you can deliver the following ripostes by cut or thrust:
   a. the long cut above (head or arm).
   b. the short cut right (right cheek).
   c. the gliding thrust two.

III. After the parry in three (fig. 21) you can deliver the following ripostes by cut or thrust:
   a. the short cut right (flank or arm).
   b. the short cut above.
   c. the gliding thrust three.
   d. the thrust to the flank.

IV. After the parry in four (fig. 23) you can deliver the following ripostes by cut or thrust:
   a. the short cut above (head).
   b. the short cut right (right cheek).
c. the binding thrust in four.

V. After the parry in one (fig. 22) you can deliver the following *ripostes* by cut or thrust:
   a. the long cut above (head or arm).
   b. the long cut right (right cheek).
   c. the thrust to the flank or the left chest.

VI. After the parry in six (fig. 19) you can deliver the following *ripostes* by cut:
   a. the long cut right (flank).
   b. the short cut left (chest or belly).

   Although you can let the *riposte* by cut be preceded by one or more feints, the simple *riposte* by cut or *riposte* by thrust is usually to be preferred. Especially when you let the *riposte* by cut or thrust be preceded by more than one feint, you lose the great advantage of being able to hit the opponent before he has returned to the posture.

   When the *riposte* by cut or thrust is executed very quickly, it is almost impossible that the opponent is not hit. Furthermore, the more the attacker intended to let his attack hit, the more certainly he will be hit by the *riposte*.

   Usually, you only have a chance to parry the *riposte* by cut or thrust successfully when you do not carry through the attack with full force, but already in the attack think about being ready for the parry of the *riposte*.

   Yet it is of the greatest importance, that the attack does not lose power and continuation because you are thinking of the parry of the *riposte* by cut or thrust. The instructor will always pay attention to this, by repeatedly not parrying the student’s attack. Also, in the beginning, the instructor will *riposte* by cut or thrust slowly and, as the student becomes quicker in parrying, he will deliver his *riposte* faster.

   The instructor will first let the student deliver predetermined *ripostes* by cut or thrust, and later arbitrary ones. When the
instructor makes the first attack, this will be a compound attack to keep practicing the student in parrying well, also against feints, and to teach him to immediately riposte by cut after parrying a powerful cut.

After a parried riposte by cut or thrust, he who parried can in turn immediately let a riposte by cut or thrust follow (contre riposte).

When the student attacks without cover, the instructor will make him aware of this by giving a stop cut or stop thrust (coup d’arrêt). To prevent a simultaneous hit (coup double), this stop cut or stop thrust must be delivered in the moment that the opponent lifts his foot to start his step forwards, or between his feints, and it must immediately be followed by a jump backwards or a parry.

The stop cuts (thrusts) are mainly delivered to the arm.

The instructor himself can also sometimes attack without cover to practice the student in giving stop cuts or stop thrusts.

A riposte by thrust can be delivered such that at the same time it brings about a parry against an attack by cut or thrust from the opponent, so that being hit yourself is precluded through this (coup de temps, time-thrust).

When after an attack the riposte by cut is neglected by the student, and the student stays in the parry for too long, the instructor will make him aware of this by delivering a double cut (remise).

In this Division, the fight processions are also taught.

Examples for the practice of fight processions.

I. Head-flank (remain in the lunge): parry three twice, riposte by cut flank: parry four riposte by cut flank (right cheek): parry three (two), riposte by cut flank (right cheek) and recover.

II. Jump forwards with feinted thrust: parry low five, riposte by cut belly and jump backwards, parry three.

III. Head-flank-head (remain in the lunge): parry four, riposte by cut right cheek: parry two, riposte by cut flank and recover.
IV. Step forwards with flank right cheek (remain in the lunge) parry low four, *riposte* by cut right cheek with drawing in of the left leg, jump backwards.

V. Step forwards with thrust to the chest, cut to the head, thrust to the chest (remain in the lunge) step forwards in the lunge with head, thrust to the chest: parry the binding thrust in four, *riposte* by cut right cheek and recover.

 etc.
By fencing match is meant the application of that which has been learned by two fencers, without prior stipulations or agreements, and thus completely free according to the insights of the moment, with the purpose of hitting each other without being hit themselves.

Although the participants in the fencing match are not bound to the didactic forms, as a rule they will yet best achieve their goal by performing the offensive and defensive movements according to the rules.

The students may then be allowed to participate in the free fencing matches against each other, once they have provided proof against the instructor that they can adapt their actions according to those of the opponent with judgment and confidence, and are often able themselves to determine the course of the match. However, in this regard, the instructor must not set the bar too high, and therefore not keep the students devoid from the highly useful match fencing opposite each other any longer than is absolutely necessary.

One instructor may not let more than one match at the same time be fenced. He must often let the students change opponents, because you can learn from every opponent. A capable, practiced opponent encourages careful actions; against an weaker one you calmly learn to perform the various movements.

The fencers draw up opposite each other at an extended distance and salute each other before the beginning of the match, to prove that they will act honourably and according to the rules, and will not let themselves be carried away by their urges.
The salute, which is always done without mask, is performed in two movements.

1\textsuperscript{st} movement: By bending your arm, bring the sabre in front of the middle of your body, so that your elbow is in contact with it and the guard is aimed at the underside of your chin and is removed about 15 cm from that. Hold the sabre straight up and down, the edge to the left, your full right hand on the grip, your thumb extended upwards along the back of the hilt.

2\textsuperscript{nd} movement: Return the sabre to the position of “Attention”.

If the fencing match is done in front of others, then the salute is also made to them, without first returning the sabre to the position of “Attention”.

After the end of the match, the two fencers salute each other once more in the same manner, and shake hands.

The match may only commence after the instructor has spoken the command “March”, whereupon each has the right to start the attack after one or another posture has been assumed.

If the instructor wants to halt the match, then he commands “halt”, whereupon the fencers immediately take off their masks and assume the position.

The instructor constantly observes the match, makes decisions in doubtful situations, and immediately stops the match if he detects that the fencers’ tempers are becoming heated. After the match he attends both fencers to the mistakes they made and indicates how they can be prevented in the future.

The fencers must observe the following points:

1. The match is initiated with simple careful movements, to correctly assess the opponent, as everything else depends on quickly observing what the opponent wants, on staying calm, on acting resolutely, and on executing the movements with swiftness and accuracy.

2. If you are forced to stop, e.g., due to the breaking of a weapon, the shifting of protective equipment, or otherwise, then you assume the position.

3. Try not to \textit{riposte} if you have been hit.

4. Avoid cutting and thrusting at the same time.
5. Do not constantly avoid the attack by going backwards.
6. Do not approach each other more closely than normal distance.
7. When the opponent is disarmed, do not attack.
8. Always report hits. He who has been hit reports this by calling out “hit” and by reassuming the posture. After that, he makes an appel, which must be answered by the opponent, by which both fencers signal that they are ready again.
9. The cuts must be delivered with the edge of the blade. Cuts struck with the flat of the blade are not considered valid.
10. Not the eye of the opponent, but the weapon must be observed closely, if you want to be able to see his intentions in time, and be ready with correct counter movements.

Concerning the “cutting and thrusting at the same time” mentioned at point 4, the following can be said:

A double hit (coupe double) must be considered a great mistake, because the result of it is not only hitting the opponent, but being hit yourself as well. The goal of the fencing match is, as indicated above, to hit the opponent without being hit yourself.

Double hits take place when one or both fencers do not observe the rules of the fencing match accurately. If a double hit occurs frequently, the fault is with the one who abuses a stop cut or stop thrust without being bothered by the attack of the opponent.

The rules for the double hit are as follows:

1. When one of the fencers exposes himself, with the purpose of provoking an attack to that opening, and the other indeed attacks to that, and this attack is not parried (because instead of parrying the first fencer delivers a stop cut or stop thrust), then in case of a double hit by the attacking cut or thrust and the stop cut or stop thrust, the hit will be counted against the one who delivered the stop cut or stop thrust.
2. When the fencer has tried to parry the attack mentioned at sub 1 by avoiding it with his body, and a double hit takes place, then the hit will be counted against the one who delivered the stop cut or stop thrust, as in this case only the parry with the weapon is meant by parrying.

3. When one of the fencers wants to beat the weapon of the other out of direction through a press, beat, or gliding beat before executing an attack, but this press, beat, or gliding beat is evaded with the weapon by the opponent and then the attack hits at the same time with a stop cut or stop thrust from the opponent that follows directly from the evasion, then the hit counts against the one who wanted to perform the press, beat or gliding beat.

4. When the press, beat, or gliding beat mentioned in sub 3 does succeed, and then a double hit takes place, then the hit counts against the one who has performed the stop cut or stop thrust.

5. When one of the fencers delivers a double cut (remise), then, in case of a double hit by the riposte and the remise, the hit is counted against the one who performed the remise.

6. But when the riposte, which in sub 5 took place immediately after the parrying of the first attack, is much delayed, so that the remise become permissible, then in case of a double hit, the hit is counted against the one who waited too long with riposting.

7. When in a parry, a fencer does not meet the weapon of the opponent (which can happen when he parries disproportionately quickly relative to the speed of the attack), and yet he follows with a riposte, then in case of a double hit, the hit will be counted against the one who wanted to deliver the riposte.

8. When one of the fencers makes many feints without being able to proceed to the attack, then in case of a double hit, both fencers are charged one hit.  

9. When one of the fencers attacks without cover, so that in his attack he runs into the opponent’s weapon because his opponent had already extended his arm forward, then in case of a double hit, both fencers are charged one hit.

---

5 Whether or not accompanied by moving the front foot forwards a little.
double hit, the hit is counted against the one who ran into the opponent’s weapon, because he should have first moved that weapon off the centre plane.

10. When both fencers attack at the same time, in case of a double hit, both are charged one hit. A requirement of an attack (attaque) is that the cut or thrust (whether or not preceded by feints) must always be accompanied by the making of a full stout lunge. Thus, moving the right foot forwards a little, or extending the left leg backwards (through which a lunging position is indeed assumed) may not be considered an attack.

When in the cases of double hits discussed above, which are the most prevalent, the attack is not accompanied by a full lunge, then the hits must be counted as follows:

Sub 1. One hit for both fencers.
Sub 2. One hit for both fencers.
Sub 3. Remains unchanged.
Sub 4. One hit for both fencers.
Sub 5. Remains unchanged.
Sub 6. One hit for both fencers.
Sub 7. One hit for both fencers.
Sub 8. Remains unchanged.
Sub 9. Remains unchanged.
Sub 10. One hit against him who makes an incomplete attack.

_Leads for the fencing match._

If you are dealing with an opponent who is very fast and strong in the attack, then you must try to stay at a long distance and you must pre-empt his attack with a stop cut or stop thrust, and often attack yourself. If, on the other hand, you stand opposite an opponent who parries very well, then you must rarely attack yourself, and when you attack, you must always make one or more feints, preceded by a beat or a gliding beat.

If you have an opponent who lets his ripostes by cut or thrust be preceded by a feint, then you can make use of the remise, which will then hit before the riposte.
If the opponent always makes use of stop cuts or stop thrusts, then make a very well executed feint, but in fact be prepared to parry against the stop cut or stop thrust. In this case, you must first try to learn whether the opponent will make his stop cut or stop thrust simple or compound. If the stop cut or stop thrust is simple, then parry and *riposte* by cut; if it is compound, then you yourself can deliver a stop cut to the arm.

If you have an opponent who does not *riposte*, then you can use the *remise*.

On the other hand, if the opponent *ripostes* by cut or thrust very quickly, then it is to be recommended to already be prepared for the parry of the *riposte* by cut when making the lunge, in order to be able to quickly cover yourself without returning into the posture, and then to deliver a second *riposte* by cut thrust (*contre riposte*).

If the opponent possesses a lot of physical strength, but is not a good fencer, then you must take care not to let your weapon touch that of the opponent, but when the opponent wants to perform a beat, gliding beat, or press, you can avoid this with a circular movement and deliver a stop cut or stop thrust.

If during the fencing match you notice that the opponent is preparing for an attack, and if you are convinced you can parry this, then await the attack to deliver a *riposte* by cut or thrust after the parry. But if you are not certain of the intention of the opponent, then try to confuse him by suddenly attacking yourself (*surprise*, or *attack against the preparation of the opponent, attaque sur préparation, contre attaque*).

The jostling must be prevented, and when the two fencers come into contact with their bodies (*corps à corps*), the match must be halted, and started again at the normal distance.

Except that a double hit can take place, it frequently occurs that the two fencers hit one another an indivisible moment after each other. Then the same rules that have been given above for double hits still apply. Only when one hit clearly arrives before the other, is the first counted as the hit. Although more will be learned from fencing matches with better fencers, and you must
therefore always seek the opportunity for this, the fencing match against a weaker opponent still has its use as well, as in this you can calmly study different attacks, to later apply these against stronger opponent.

In the fencing match, you must account for all movements that you perform, and be prepared for all movements that the opponent can oppose them with, to be ready for them if necessary, which is why you must be able to suddenly change from offence to defence, or vice versa. In this manner, fencing will not only promote greatly the development of the body, but also that of the brain, as well as the ability to make quick decisions, which is certainly of great importance to military men.

Only constant and diligent practice of sabre fencing with the fencing sabre Italian model, makes the rules into a habit, sharpens the sight, develops the brain, teaches quick acting, gives self-confidence, incites a sense of honour and arouses to the extreme the desire to match oneself against the opponent.
Fig. 1.

Gripping the sabre.
Fig. 2.

Posture with the feinted thrust.

Fig. 3.

Lunge.
Bringing around the sabre in the direction above.
Fig. 5.

Bringing around the sabre in the direction left.
Fig. 6.

Bringing around the sabre in the direction right.
cuts in the direction $c =$ above,
cuts in the direction $b =$ left;
cuts in the direction $a =$ right.
above $AB =$ high line;
below $AB =$ low line;
to the right of $CD =$ inside (B);
to the left of $CD =$ outside (A);
$EDF =$ hip line.
Engagement in five.

Engagement in two.

* In this and the following figures, for clarity, the protective equipment has been omitted.
Fig. 10.

Engagement in three.

Fig. 11.

Engagement in four.
Engagement in one.

Posture with the feinted thrust.

Posture in five.
Fig. 14.

Posture with the feinted thrust.  Posture in two.

Fig. 15.

Posture with the feinted thrust.  Posture in three.
Fig. 16.

Posture with the feinted thrust.  Posture in four.

Fig. 17.

Posture in one.  Posture with the feinted thrust.
Fig. 18.

Long cut above.  Long parry above (five).

Fig. 19.

Long cut above.  Short parry above (six).
Fig. 20.

Long cut right (flank).  Long parry right (two).

Fig. 21.

Long cut right (right cheek).  Short parry right (three).
Fig. 22.

Long cut left (chest).  Long parry left (one).

Fig. 23.

Long cut left (left cheek).  Short parry left (four).
Fig. 24.

Long cut right (flank).

Low third parry.

Fig. 25.

Long cut left (belly).

Low fourth parry.

Fig. 26.

Short cut above.

Posture in two.
Fig. 27.

Posture in four.  Short cut right (right cheek).

Fig. 28.

Posture with the feinted thrust.  Short cut right (flank).
Fig. 29.

Posture in three.  Short cut left (left cheek).

Fig. 30.

Short cut left (chest).  Posture in three.
Fig. 31.

Thrust to the chest.  Posture in two.

Fig. 32.

Thrust to the flank.  Posture in three.
Fig. 33.

Posture in two.          Gliding thrust two.

Fig. 34.

Gliding thrust three.          Cut to the right cheek.