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*** START OF THE PROJECT GUTENBERG EBOOK HOW TO FENCE ***

HOW TO FENCE.

CONTAINING

FULL INSTRUCTION

FOR

FENCING

AND THE

USE OF THE BROADSWORD;

ALSO

INSTRUCTION IN ARCHERY,

DESCRIBED WITH

TWENTY-ONE PRACTICAL

ILLUSTRATIONS.

A COMPLETE BOOK.

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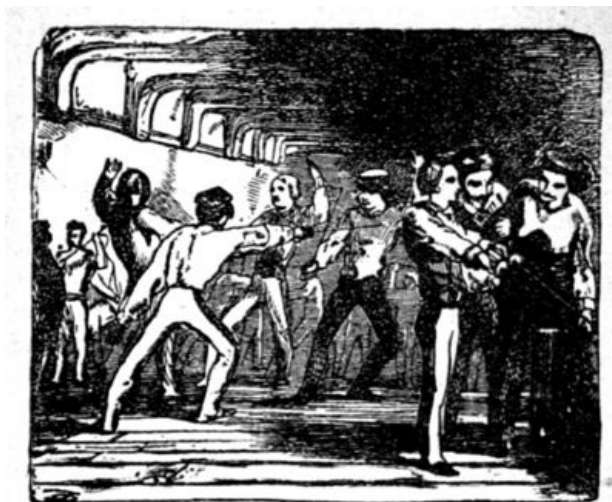
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HOW TO FENCE.

Fencing is the art of using the small-sword, or rapier. The small-sword has a straight blade, about thirty-two inches in length outside the guard, and is fashioned for *thrusting* only. Although it is an art of the greatest antiquity, very great improvements have been made in it during the last half-century, chiefly by French masters, who excel those of all other countries. This has been attributed to various causes; by some to the agility and acknowledged power of rapid physical action possessed by this nation; by others, to their natural vivacity and mental quickness. In my opinion, however, a more direct and powerful cause may be traced in the great encouragement and universal patronage which it has ever received from every grade of a chivalrous and military people. Every regiment has its *maitre d'armes*, and every barrack its fencing-school. Indeed, in so important a light was the proper teaching of this art held, that one of the French kings (Louis XIV.) granted letters-patent to twenty eminent masters, who alone were permitted to teach in Paris. When a vacancy occurred, no interest and no favor could enable a candidate to obtain this privilege: he had to fence in public with six of these chosen masters, and if by any of them he was beaten by two distinct hits, he was considered unqualified to teach in the capital.

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Independent of its value as the scientific use of the sword—the gentleman's weapon of defense, *par excellence*—fencing stands unrivaled as an *exercise*; and it is in this sense that it will now be treated. The most eminent physicians which this country have produced, have all, in the most earnest manner, recommended it to the attention of the young. Thus, Dr. Clive says:

"Muscular exertion is essential in perfecting the form of the body, and those exercises which require the exercise of the greatest number of muscles are the most conducive to this end. Fencing causes more muscles to act at the same time than most other exercises. It promotes the expansion of the chest, and improves respiration, whereby the functions of the most important organs of the body are more perfectly performed."

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Sir Anthony Carlisle uses similar language:

"According to my judgment, the exercise of fencing tends to promote bodily health, and the development of athletic powers. It is likewise apparent that the attitudes and exertions of fencing are conducive to the manly forms and muscular energies of the human figure."

Again, Sir Everard Home, in still stronger terms:

"Of all the different modes in which the body can be exercised, there is none, in my judgment, that is capable of giving strength and velocity, as well as precision, to the action of all the voluntary muscles of the body in an equal degree as the practice of fencing, and none more

conducive to bodily health."

I shall give one more extract from another physician of equal eminence, Dr. Babbington:

"I am of opinion that, in addition to the amusement which this exercise (fencing) affords, it is particularly calculated to excite in young persons a greater degree of energy and circumspection than they might otherwise possess; and it is obvious that, in respect of health, that mode of exertion is *superior to all others*, which, while it gives motion and activity to every part of the body, produces at the same time corresponding interest in the mind."

Sir John Sinclair, Dr. Pemberton, &c., speak in terms equally commendatory.

To avoid all danger in the lessons and practice, foils are substituted for real swords. Strong wire masks are worn on the face, a well-padded glove on the hand; and the upper part of the body, at which alone the thrusts are aimed, is protected by a strong jacket, the right side and collar of which should be of leather.

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The first movement a beginner has to learn, is the manner of placing himself in the position called

THE GUARD.

It is from this position that all movements are made, whether offensive or defensive. Let the beginner be placed with his knees straight, his feet at right angles, heel to heel; the right foot, right side, and face directed to the master. The body must be held upright and firm, the arms hanging down by the side, but easily and without constraint, the left hand holding the foil a few inches beneath its guard. Next, let him bring the right hand across the body, and seize the foil-handle; by a second movement, bring the foil above the head, the hands separating as they ascend, until both arms be nearly extended upwards and outwards. Here pause. This may be called the *first position* of the Guard.

These movements should be frequently practiced, as they accustom the arms to move independently of the body, flatten the joints of the shoulders, and give prominence to the chest.

To arrive at the *second position* of the Guard, the right arm, with the foil, is brought down to the front, until the right elbow is a little above and in advance of the waist; the fore-arm and foil sloping upwards; the point of the foil being the height of the upper part of the face; then, by a second movement, the learner must sink down, separating the knees, and stepping forward with the right foot fourteen or sixteen inches; for, of course, the guard of a tall man will be wider than that of a short one. However, his own comfort in the position will direct him as to the distance; and the general rule is, that the knee of the left leg will jut over the toes of the left foot, and the right leg from ankle to knee be perpendicular. It is in this position that he will receive all attacks from an adversary, and from this position will all his own attacks be made. Also in this position will he

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ADVANCE

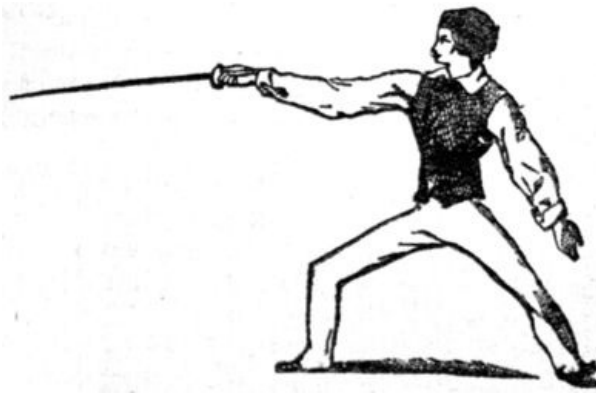
upon an adversary, when beyond hitting distance. The step in the advance is usually about that of the width of the Guard, although of course this would vary with circumstances. The step is made by advancing the right foot the distance I have named; and on its reaching the ground, the left foot is brought up, and takes its place. To

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RETREAT,

the reverse of the above movement is made. The left foot takes the lead, stepping to the rear about as far as the right had stepped to the front; the right occupying its place on its taking up its new position. The next movement,

THE LONGE,



is a very important movement, and is rather difficult to make properly, and fatiguing to practice. Indeed, the first movements in fencing are the most trying to the learner; and he must not be discouraged if he fails to do them correctly at first—practice only will give him this power. The Longe is that extension of body which accompanies every attack, and is thus made:—The right arm is extended straight from the shoulder, the arm and blade being on the same level; by a second movement, the right foot is raised from the ground, and a step made forward, about eighteen inches in length, while the left remains firmly planted in its place. At the instant that this step is made, the left hand is allowed to fall within a few inches of the left thigh, and the left knee is stiffened back until the leg is perfectly straight.

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The thigh of the right leg will now be in a position nearly horizontal; from the knee downwards perpendicular. Having executed the Longe, the next movement to be made is

THE RECOVER;

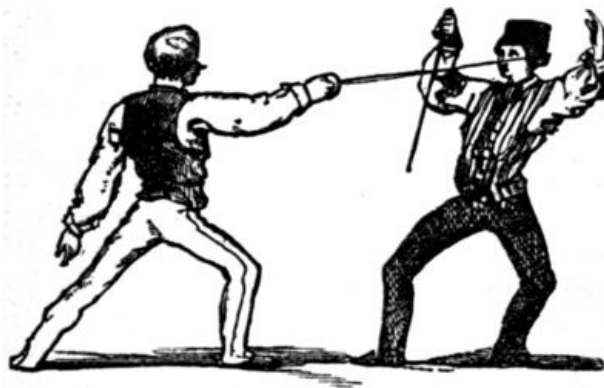
that is, to return from the position of the Longe to that of the Guard, and is thus effected:—The left arm is nimbly thrown up to its place, the right arm drawn in, and the left knee re-bent. These movements must be made at the same time, as it is their *united* action that enables a person to recover from so extended a position as the Longe quick enough to avoid a thrust if his own attack has failed.

These movements must be frequently practiced before any others are attempted—the Guard, the Advance, the Retreat, the Longe, and the Recover; and when the learner has attained some proficiency in them, he may begin the more delicate movements of attack and defense. Of these I will now speak.

THE ENGAGE.

It is customary for adversaries, on coming to the Guard, to *Engage*, or to join blades, on what is called the *inside*, that is, the *right* side; although there are occasions on which it is advisable to engage on the *outside*, or on the left; otherwise called the *Quarte* or *Tierce* sides.

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Two men thus opposed to each other will at once perceive that there are two lines of attack open to them, *i. e.* the line inside and the line outside the blade—these, and no more. But these may be, and in fencing are, subdivided into inside above the hand, and inside under the hand, and the same subdivision for outside. This gives four lines of attack—or, to speak more simply, gives four openings through which an adversary may be assailed. Now, to protect each of these assailable points, are four defensive movements, called

PARADES.

Each opening has its own parade or defense, and each parade will guard its own opening, and, strictly speaking, no other. The opening inside above the hand is defended by two parades.

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As its name imports, the first and most natural parade is that of *Prime*. The action of drawing the sword from its sheath is almost exactly the movement made use of in the parade of Prime.

In this parade the hand is raised as high as the forehead, so that the fencer can see his opponent's face under his wrist. The blade of the foil is almost horizontal, but the point is rather

lowered towards the ground. As this parade will throw the right side of the body open to the adversary's sword, it is good play to disengage from left to right, and deliver a rapid thrust at the adversary, in order to anticipate him before he can bring his own sword round for another thrust. His point will be thrown far out of line, so that he is behind-hand in point of time.

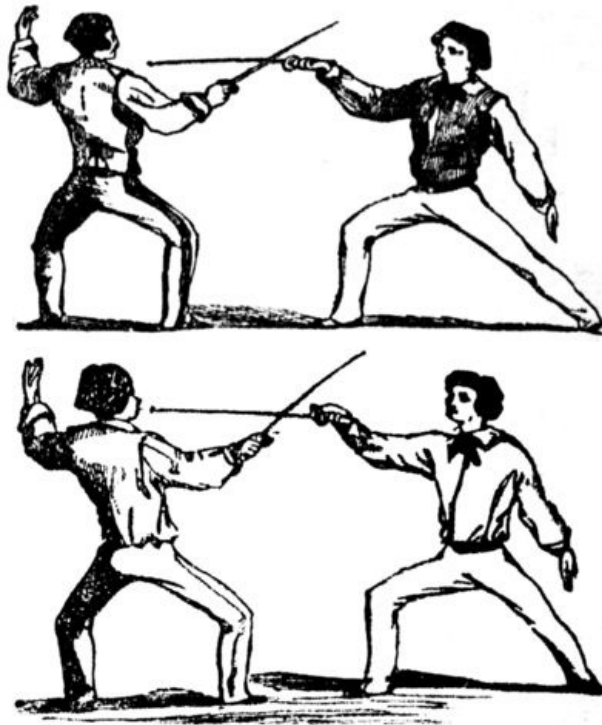
This is a very useful parade for fencers of short stature, as they can sometimes get in their blade under their adversary's arm, after they have parried his thrust.

The other parade is that of

QUARTE.

It is thus formed. On the approach of the point of an adversary's blade (and how these approaches are made I will presently explain), the right hand is moved a few inches—three or four will be enough—across the body on the inside, the hand being neither depressed nor raised, and the foil being kept on the same slope as in the Guard. This guards the body on the inside above the hand, but (and here comes an important law in fencing) the very movement which has guarded the body on one side has exposed it on the other; this is the case with all the simple parades.

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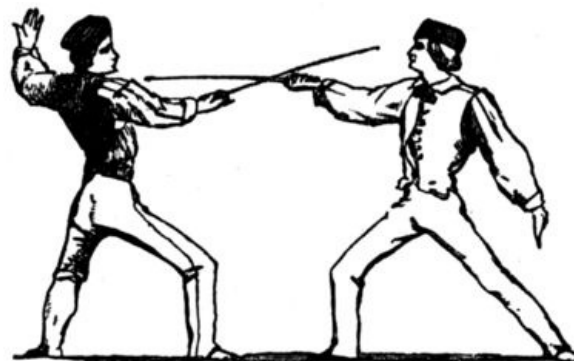


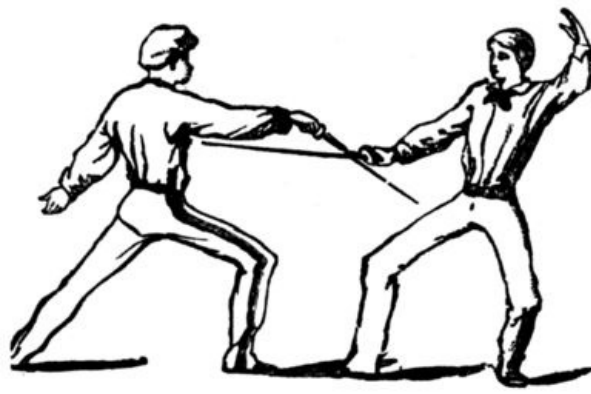
Suppose, now, that the exposed part *outside above* the hand were assailed, then the defense for it is the parade of

TIERCE.

It is formed by turning the hand with the nails downwards, and crossing to the opposite side some six or eight inches, the hand and point at the same elevation as before; this will guard this opening. If, however, the attack has been made *under* instead of over the hand, then the proper parade would have been *seconde*.

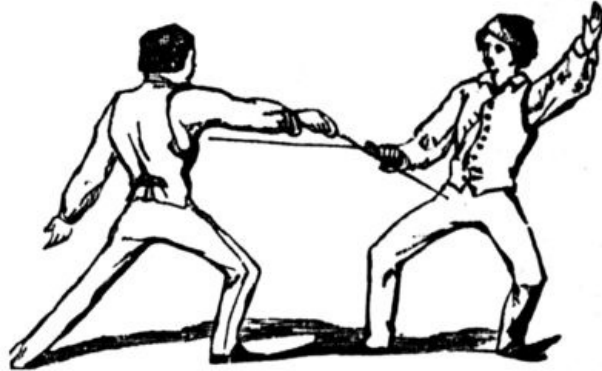
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There is another method of parade called *quarte* over the arm—which is executed by making about the same parade as in Tierce, with this exception—first, the hand is retained in its original position, with the nails upwards, and secondly, the point is not raised over the eye of the adversary.

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It is rather more delicate than Tierce, but wants its power and energy. The ripostes, or reply thrusts, are made as they would have been had the parade been that of Tierce.

SECONDE

is formed by turning the hand in the same position in which it was turned for tierce, but the point of the foil slopes as much downwards as in tierce it did upwards; the direction and distance for the hand to traverse being the same. Again, had the attack been delivered at none of these, but at the *inside under* the hand, then the proper parade would have been

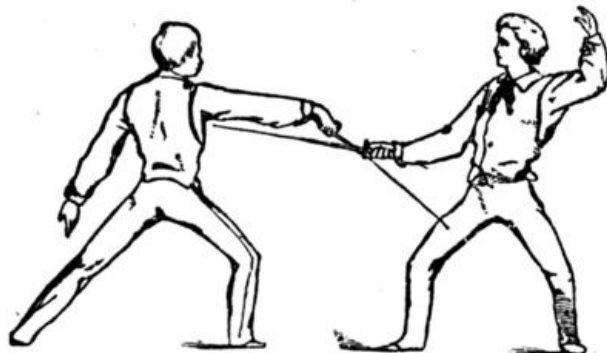
DEMI-CERCLE,

which, as its name expresses, is a half-circle, described by a sweep of the blade traversing the *under* line. Next comes the parade of

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OCTAVE.

In this parade the hand is held as in Quarte; the hilt of the foil is kept lower than that of the opponent: the blade is almost horizontal, the point being only slightly lower than the hilt, and directed towards the body of the adversary.



Octave is extremely useful when the fencer misses his parade of Demi-cercle, as there is but a short distance for the point to traverse, and it generally meets the blade of the adversary before the point can be properly fixed. Moreover, it brings the point so near the adversary's body, that he will not venture to make another thrust until he has removed the foil.

Thus I have enumerated, and partly explained, the forms and uses of these four parades: they are called Simple Parades, to distinguish them from another set of defensive movements, called

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CONTRE-PARADES.

I have said and shown that a man standing foil in hand, in the position of the guard, is exposed in four distinct places to thrusts from an adversary within longeing distance. I have also shown that he has a defense for each of these exposed places; but if a man has but *one* defense for each assailable part, then his adversary, knowing beforehand what the defense must be, would be prepared beforehand to deceive him. But if he has a reserve—if he has a *second* defense for each part—then the adversary cannot tell what the defense will be, until his attack, false or real, is begun.

To meet this contingency, a second series of defenses have been devised, which are of an entirely different nature from the *Simple* Parades.

Again, as each of the simple parades is framed to guard only one opening, it was found desirable that the contre-parades should be of a more comprehensive character. They are therefore devised so that each is capable of protecting the entire front. It is evident that this object could not be attained without the sacrifice of quickness, because a larger space must be traversed, and therefore more time is occupied with a contre than a simple parade.

To know one contre-parade is virtually to know all, as they are all formed on the same plan. They are all full circles in the position of hand and direction of foil of the different simple parades; or more clearly speaking, each simple parade has a contre-parade; there are, therefore, four simple and four contre-parades, which may be thus arranged:

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Quarte	Contre de Quarte.
Tierce	Contre de Tierce.
Seconde	Contre de Seconde.
Demi-cercle	Contre de Cercle.

I have said that a contre-parade is a full circle in the position of hand and direction of blade of its simple; thus, contre de quarte is made by retaining the hand in the position of quarte, while the foil describes a circle descending on the inside, and returning by the outside to the place of its departure. So with all the others, the foil *following the direction of the simple* parade, of which it is the contre. These complete the entire system of defenses.

I now come to the movements of an opposite nature, namely, the

ATTACKS,

and shall begin with the most simple of them. I will again suppose two adversaries standing *en guard*, within longeing distance of each other: now the most simple movement that the attacking party could make would be

THE STRAIGHT THRUST

to the outside or inside, according to his line of engagement. I have, in describing the *longe*, in effect described the straight thrust; it is but a *longe* in a straight line, taking care, however, to feel firmly the adversary's blade, but taking care also not to press or lean on it during the delivering of the thrust.

Next in character comes

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THE DISENGAGEMENT.

This attack is made by dropping the point of the foil beneath the adversary's blade, and raising it on the opposite side, at the same time, rising with the arm fully extended; on the completion of the extension the *longe* is made and the thrust delivered.

THE ONE-TWO

is but a double disengagement, the first being but a feint or false attack, to induce the adversary to form a parade to cover the part threatened, for the covering of one part of the body exposes the opposite; the second disengagement is made to take advantage of this exposure. The arm is extended half-way on the first, and then wholly on the second, to be immediately followed by the *longe*.

THE BEAT AND THRUST.

This is another variety of attack. Supposing the adversary's blade to be firmly joined to yours, when you wished to deliver a *straight thrust*, there would then be danger of your falling upon his point. This danger is avoided by giving a slight beat on his blade the instant preceding your extension of arm, of course to be followed *en suite* by the *longe*.

The companion attack to this one is

THE BEAT AND DISENGAGEMENT.

The *beat* here takes the character of the first disengagement in *one-two*, *i. e.* becomes a *feint*, and is intended to induce the adversary to return to the place he occupied when the beat was made. You then immediately pass to the opposite side of his blade in the manner described in the *disengagement*.

It will be seen that all these movements pass *under* the adversary's blade. However, there are certain situations in the *assault*, as a fencing about is called, when an adversary is more assailable *over the point* than under the blade; for this purpose there is what the French call the *coupe sur point*, or

CUT OVER THE POINT.

It is thus made:—By the action of the hand, and without drawing it back at all, the foil is raised and brought down on the opposite side of the adversary's blade, the arm being extended during its fall to the horizontal position, on attaining which the *longe* is delivered.

CUT OVER AND DISENGAGEMENT

is on the same principal as the *one-two* and the *beat and disengagement*. On the adversary opposing the first movement (the cut) with a parade, the second movement (the disengagement) is made to the opposite side, to be followed, of course, by the *longe*, the extension of the arm being divided between the two movements.

These attacks are called simple attacks, because they may be parried by one or more simple parades, according to the number of movements in the attack. In fact, every attack can be parried, and every parade can be deceived; it is the *additional* movement last made which hits or guards.

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Thus, you threaten by a disengagement to the outside; your adversary bars your way effectually by the parade of *tierce*; you make a second disengagement to the inside, which is now exposed from the very fact of the outside being guarded (for both lines of attack cannot be guarded at the same time), thus converting your attack into *one-two*; but if your adversary parries *quarte* on your *second* movement, your attack would be warded off. This can be carried much further, but the above will, I think, be sufficient to explain the nature of simple parades and attacks.

To deceive a *contre*-parade, a separate movement, called a

DOUBLE,

has been invented; it is very simple in principle, and admirably answers the purpose. For instance if you were to threaten your adversary by a disengagement to the outside, and if, instead of *tierce*, he parried *contra de quarte*, the double is then made by your making a *second* disengagement *to the same side as the first*, for it will be found that his *contra de quarte* has replaced the blade in the positions they occupied previous to your disengagement. You will then have an opening, and may finish the attack by the *longe*.

As all the *contra*-parades are on the same plan and principle, so are all the doubles. Of course, it is understood that you will make all the movements of the double *en suite*, and without allowing your adversary's blade to overtake yours.

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ALL FEINTS.

The foregoing movements having been well practiced in the lesson, the next step is that of *all feints* and *all parades*, and may be practiced either with a master or fellow-pupil. The practice consists of one pupil standing on the defensive *entirely*, while another assumes the offensive, and attacks him with *all* the *feints* of which he is master, the other, of course, defending with all his parades. It is excellent practice, as it accustoms the pupil to think for himself gradually, he having thus but one set of movements to think about. He is therefore enabled to make them boldly, without having to encounter unknown movements from his adversary.

It also enables him to see the extent of his resources, both for attack and defense. When he can both attack and defend with some presence of mind, he may then begin

THE ASSAULT;

that is, he may encounter an adversary, to attack or defend as occasion presents. He is then left to his own resources entirely. The following

GENERAL ADVICE,

given by a very eminent fencer and excellent teacher, cannot fail to be of use:

"Do not put yourself on the position of the guard within the reach of your adversary's thrusts, especially at the time of drawing your sword.

"If you are much inferior, make no long assaults.

"Do nothing that is useless; every movement should tend to your advantage.

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"Let your movements be made as much within the line of your adversary's body as possible.

"Endeavor both to discover your adversary's designs and to conceal your own.

"Two skillful men, acting together, fight more with their heads than their hands.

"The smaller you can make the movements with your foil, the quicker will your point arrive at your adversary's body.

"Do not endeavor to give many thrusts on the longe, thus running the risk of receiving one in the interim.

"If your adversary drops his foil by accident, or in consequence of a smart parade of yours, you should immediately pick it up, and present it to him politely.

"Always join blades (if possible) previously to another attack, after a hit is given."

BROADSWORD EXERCISE.

The principal distinction between the broadsword and the rapier is, that the latter is formed only for thrusting, while the former is adapted for cutting also. Indeed, those who use the broadsword are, in my opinion, too apt to neglect the use of the point, and to give their attention almost exclusively to the cuts.

The first lesson in the sword exercise is necessarily to know how to stand. The learner should be instructed to perform the different movements by word of command, remembering to consider the first parts of the word as a caution, and not to stir until the *last* syllable is uttered. At the last syllable, the movement should be performed smartly. In giving the word, the instructor always makes a slight pause, in order to give his pupils time to remember what they must do. For example, the words Draw Swords is given thus, Draw ... Swords—the word swords being spoken smartly, in order that the movement may correspond.

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POSITIONS.

First Position.—Make the target [For target, see [page 26](#).] about fourteen inches in diameter, and place it on the wall, having its center about four feet from the ground. Draw a perpendicular line from the spot at the bottom of the target to the ground, and continue it on the floor, in order to insure the proper position of the heels. The learner stands perfectly upright opposite the target, with his right side towards it, his heels close together, his right toe pointing to the target, and his left foot at right angles with the left. His arms must be clasped behind his back, his right palm supporting the left elbow, and his left hand grasping the right arm just above the elbow. In this position, he must bend both knees and sink down as far as possible. This will not be very far at first, but he will soon sink down quite easily.

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Second Position.—This is accomplished by placing the right foot smartly in front, about sixteen or fourteen inches before the left. (See fig. 1.) He must accustom himself to balance himself so perfectly on his left foot that he can place the right either before or behind it, without losing his balance.



Fig. 1.

Third Position.—The third position must then be learned. This consists of stepping well forward with the right foot, until the left knee is quite straight, and the right knee exactly perpendicularly

placed over the right foot. Great care must be taken to keep the heels exactly in the same line and the body perfectly upright. (See fig. 2.)

These preliminaries having been settled, the learner stands upright before the target. A sword is then put into his hand, and the target is explained as follows:— [Pg 25]



Fig. 2.

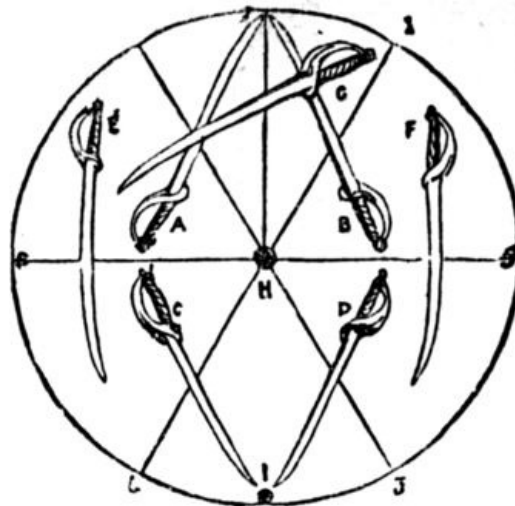
TARGET.

The interior lines represent the cuts. Cut one being directed from No. 1 diagonally through the target, coming out at 4. Cut two is the same, only from left to right. Three is made upwards diagonally, and four is the same, only in the opposite direction. Cut five is horizontally through the target from right to left, and six from left to right. Cut seven is perpendicularly downwards. Care must be taken that the cuts are fairly given with the edge.

The swords drawn on the target represent the guards. The seventh guard ought, however, not to be made directly across, but must have the point directly rather forwards and downwards, as a cut 7 glides off the blade, and can be instantly answered either by a thrust or by cut 1.

The two dark circles represent the places where the thrusts take effect.

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The learner begins by taking the sword in his right hand, having its edge toward the target and its back resting on his shoulder. His right arm is bent at right angles, and the elbow against his side. The left hand must rest upon the hip, the thumb being to the rear. At the word—

CUTS AND GUARDS.

CUTS.

Cut 1.—The young swordsman extends his right arm, and makes the cut clear through the target. When the point has cleared the target, continue the sweep of the sword, and by the turn of the wrist bring it with its back on the left shoulder, its edge towards the left. The arm is then ready for



Cut 3.—Cut through the target diagonally, bringing the sword from No. 3 to No. 2, and bring the sword onwards, so that it rests with the edge downwards, and point below the left hip. At



First Point.

Cut 4.—Cut from 4 to 1, and bring the sword round until its point is over the right shoulder, and its edge well to the right. [Pg 28]

Cut 5.—At the word Five, make a horizontal cut from 5 to 6, and sweep the sword round until it rests on the left shoulder, with its edge to the left, and its point well over the shoulder.

Cut 6.—Cut horizontally through the target from 6 to 5, and bring the sword over the head with the edge upwards, and its point hanging over the back. From this position,—

Cut 7.—Make a downward stroke until the sword reaches the center of the target. Arrest it there, and remain with the arm extended, waiting for the word.

POINTS.

First Point.—Draw back the sword, until the right wrist is against the right temple, the edge of the sword being upwards. Make a slight pause, and then thrust smartly forward toward the center of the target, raising the right wrist as high as No. 1, and pressing the left shoulder well back.

Second Point.—Turn the wrist round to the left, so that the edge comes upwards, draw the hand back until it rests on the breast, and give the point forwards, to the center of the target, raising

the hand as before.

Third Point.—Give the handle of the sword a slight twist in the hand to the right, so that the edge again comes uppermost, and the guard rests against the back of the hand. Draw back the hand until it rests against the right hip, and deliver it forward towards the spot at the bottom of the target, raising the wrist as high as the spot in the center. The object in raising the wrist is to deceive the eye of the opponent, who will be more likely to notice the position of your wrist than of your point. In all the thrusts, the left shoulder should be rather brought forward before the point is given, and pressed well back while it is being delivered.

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Second Point.

GUARDS.

Wait after the third point has been delivered for the word,

DEFEND.—At this word draw up the hand smartly, and form the first guard. Make the other guards in succession as they are named, while the instructor proves their accuracy by giving the corresponding cuts. The guards must be learned from the target, by placing the sword in exactly the same position as those delineated. The guards are these:

[Pg 30]



Third Point.

A First guard. E Fifth.

B Second. F Sixth.
C Third. G Seventh.
D Fourth.

The two spots H and I mark the places towards which the points are made, H for the first and second point, I for the third.

PARRY.

The parry or parade of a thrust is executed with the back of the sword. The firmest way of parrying is to hold the sword perpendicular, with its edge to the right and its hilt about the height of and close to the right shoulder; then, by sweeping the sword round from left to right, any thrust within its sweep is thrown wide of the body.

The parry is executed with the wrist, and not with the arm, which must not move.

HANGING GUARD.

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When the pupil is acquainted with both cuts and guards, he should learn the hanging guard, a most useful position, as it keeps the body well hidden under the sword, and at the same time leaves the sword in a good position to strike or thrust.

It is accomplished in the following way:—Step out to the second position, raise the arm until the hand is just over the right foot, and as high as the head. The edge of the sword is upwards, and the point is directed downwards and towards the left. The left shoulder is pressed rather forward, and the neck and chest drawn inward.



In this position, the swordsman is in a position to receive or make an attack as he may think fit. It is rather fatiguing at first, owing to the unaccustomed position of the arm and head, but the fatigue is soon overcome, and then it will be found that there is no attitude which gives equal advantages.

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There are two other modes of standing on guard, each possessing their peculiar advantages. These are, the inside and outside guard. The inside guard is made as follows:

INSIDE GUARD.

Stand in the second position, having the wrist of the right hand nearly as low as the waist, the hand being exactly over the right foot. The point of the sword is raised as high as the eyes, and the edge is turned inwards.

OUTSIDE GUARD.

The outside guard is formed in the same manner as the inside, with the exception that the edge of the sword is turned well outwards.

To get to the hanging guard, the words are given as follows:—Inside guard—outside guard—guard.

ATTACK AND DEFENSE.

The swordsman having learned thus far, is taught to combine the three movements of striking, thrusting, and guarding, by the following exercise:—

1. Inside Guard.

2. Outside Guard.
3. Guard.
4. Cut One.
5. First Guard.
6. Cut Two.
7. Second Guard.
8. Cut Three.
9. Third Guard.
10. Cut Four.
11. Fourth Guard.
12. Cut Five.
13. Fifth Guard.
14. Cut Six.
15. Sixth Guard.
16. Cut Seven.
17. Seventh Guard.
18. First Point. [Prepare for the point in First Position.] Two. [Thrust in Third Position.]
19. Second Point. [Prepare for it in First Position.] Two. [Thrust in Third Position.]
20. Third Point. [Prepare.] Two. [Thrust.]
21. Parry. [Prepare to parry in First Position.] Two. [Parry.]
22. Guard.

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The young swordsman must remember that in this, as in all the exercises, the cuts and points must be given in the third position, as in the accompanying illustration, which shows the swordsman just as he has delivered the seventh cut, and is waiting for the next word before he resumes the first position.

The guards, on the contrary, are given in the first position, as is seen in the figure on [p. 35](#), which illustrates the seventh guard.

These exercises are always learned with the single-stick, or basket-hilted cudgel, in order to avoid the dangers which would be inevitable if the sword were used. But as the single-stick is only an imitation of the sword, I will give the method of getting the sword out of the sheath into any position required.

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DRAW SWORDS.

The first word of command is *draw swords*. At the word *draw*, seize the sheath just below the hilt, with the left hand, and raise the hilt as high as the hip, at the same time grasping the hilt with the right hand, turning the edge of the sword to the rear, and drawing it partially from the sheath, to insure its easy removal.



Seventh Cut.

At the word *swords*, draw the blade smartly out of the scabbard, throwing the point upwards, at the full extent of the arm, the edge being still to the rear.

RECOVER SWORDS.

The wrist is now smartly lowered until it is level with the chin, the blade upright, and the edge to the left. This is the position of recover swords. The elbow must be kept close to the body as in the cut.

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Seventh Guard.

CARRY SWORDS.

The wrist is now sharply lowered until the arm hangs at its full length, the wrist being in the line with the hip, the edge of the sword to the front, and its back resting in the hollow of the shoulder, the fingers lightly holding the hilt. The left hand hangs at the side until the word *inside guard*, when it is placed on the left hip.

SLOPE SWORDS.

At the word *swords*, raise the right hand smartly, until it forms a right angle at the elbow.

RETURN SWORDS.

At the word, raise the blade until it is perpendicular, move the hilt to the hollow of the left shoulder, drop the point of the sword into the scabbard (which has been grasped by the left hand and slightly raised), at the same time turning the edge to the rear. Pause an instant, and send the sword smartly into the sheath, removing both hands as the hilt strikes against the mouth of the scabbard; drop them to the side, with the palms outwards, and in the first position.



Recover Swords.

PRACTICES.

There are many exercises with the broadsword, called *practices*. I have given one of them, which is to be practiced alone; but when the pupil has attained some confidence in the use of his weapon, he must be placed opposite another pupil, and they must go through them, each taking the attack and defense in turn.

The young swordsman must be provided with a very stout wire mask, which defends the face and part of the neck, and which should be worked in a kind of helmet above, to guard against the disastrous consequences of receiving the seventh guard. No practices, loose or otherwise, should be permitted without the masks, as neither party would be able to cut or thrust with proper confidence.

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SECOND PRACTICE.

This is very useful in teaching the point and parry, as well as giving steadiness on the feet. Two boys are placed opposite each other, at just such a distance, that when perfectly erect they can touch the hilt of their adversary's sword with the point of their own.

The one who gives the first point is called Front Rank (there may be a dozen in each rank, each having tried the distance to his right by extending his sword), and the one who gives first parry is called Rear Rank.

Word of Command.	Front Rank.	Rear Rank.
Guard	Hanging guard	Hanging guard
Third point	Prepare to give third point	Prepare to parry
Point	Give third point, and when parried spring back to the first position, and prepare to parry	Parry third point, and prepare to give third point
Point	Parry third point, and prepare for third point	Give third point, and prepare to parry

Point, &c. &c.

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This should be continued until both are weary.

Both swordsmen should learn to do it more rapidly every time they practice. Next time of going through it, front rank and rear rank change places, as they must do in all the practices.

THIRD PRACTICE.

Word of Command.	Front Rank.	Rear Rank.
Guard	Hanging guard	Hanging guard
Leg	Cut four	Cut seven
Inside guard	Inside guard	Inside guard
Leg	Cut six [at leg]	Cut six [at neck]
Outside guard	Outside guard	Outside guard
Leg	Cut five [at leg]	Cut five [at neck]
Guard	Hanging guard	Hanging guard
Slope Swords	Slope swords	Slope swords

In this and the other practices the cuts must be delivered in the third position, and the guards in the first. In the third and fourth practices the cuts must be given lightly, as many of them are not intended to be guarded, but merely to show the powers of the sword in various positions.

FOURTH PRACTICE.

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Word of Command.	Front Rank.	Rear Rank.
Guard	Hanging guard	Hanging guard
Head	Seventh cut	Seventh guard
Head	Seventh guard	Cut seven
Leg	Fourth cut	Seventh guard
Leg	Seventh guard	Fourth cut
Head	Seventh cut	Seventh guard
Head	Seventh guard	Seventh cut
Guard	Hanging guard	Hanging guard
Slope swords	Slope swords	Slope swords

In this and the preceding exercise, the power of shifting the leg is shown. If two swordsmen attack each other, and No. 1 strikes at the leg of No. 2, it will be better for No. 2 not to oppose the cut by the third or fourth guard, but to draw back the leg smartly, and cut six or seven at the adversary's head or neck.

In loose play, as it is called, *i. e.*, when two parties engage with swords without following any word of command, but strike and guard as they can, both players stand in the second position, because they can either advance or retreat as they choose, and can lunge out to the third position for a thrust or a cut, or spring up to the first position for a guard with equal ease.

It is often a kind of trap, to put the right leg more forward than usual, in order to induce the adversary to make a cut at it. When he does so, the leg is drawn back, the stroke passes harmless, and the deceived striker gets the stick of his opponent on his head or shoulders.

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We now come to a very complicated exercise, called the

FIFTH PRACTICE.

Word of Command.	Front Rank.	Rear Rank.
Draw swords	Draw swords	Draw swords
Inside guard	Inside guard	Inside guard
Outside guard	Outside guard	Outside guard
Guard	Hanging guard	Hanging guard
Head	Seventh cut	Seventh guard
Head	Seventh guard	Seventh cut
Arm	Second cut [at arm]	Second guard
Head	Seventh guard	Seventh cut
Head	Seventh cut	Seventh guard
Arm	Second guard	Second cut [at arm]
Head	Seventh cut	Seventh guard
Head	Seventh guard	Seventh cut
Right side	Sixth cut	Sixth guard
Head	Seventh guard	Seventh cut

Head	Seventh cut	Seventh guard
Right side	Sixth guard	Sixth cut
Guard	Hanging guard	Hanging guard

This practice is capital exercise, and looks very imposing. All these practices ought to be so familiar that the words of command are not needed, the only word required being First, Second, or Third practices, as the case may be.

I can remember once, that two of my pupils had attained such a mastery of their weapons that we used often to go through the practice with real swords. On one occasion, we were acting a charade, and my eldest pupil and myself were enacting the part of two distinguished foreigners (country unknown) who were to get up a fight. So we began by a little quarrel, and finally drew our swords and set hard to work at the fifth practice, which we could do with extreme rapidity, and without the use of words of command. The spectators were horrified, and the ladies greatly alarmed; for there seems to be no particular order in that practice, and an inexperienced eye would certainly fancy that the combatants were in earnest. [Pg 41]

FORT AND FEEBLE.

The half of the sword-blade next the hilt is called the "fort," because it is the strongest place on which the cut of an adversary can be received. Always parry and guard with the fort of your sword, as, if you try to guard a cut with the "feeble," which is the remaining half of the blade, your guard will be forced, and the cut take effect.

DRAWING CUT.

The drawing cut is made best with a curved sword, and is executed by placing the edge of the sword on the object, and drawing it over it until it is severed. A good large mangel-wurzel is capital practice. Place the root loose on a table, stand at arm's-length from it, lay the edge of the sword lightly on it, and slice the root by repeatedly drawing the sword over it. This is very difficult, although it looks easy enough, and is sure to jar the arm from the wrist to the shoulder the first time or two, while the sword glides off as if the root were cased in polished steel. However, a little practice will soon overcome the difficulty. This cut is much in use among the Sikhs. [Pg 42]

GENERAL ADVICE.

Never look at your own sword, but watch the eye and sword-wrist of your opponent.

Remember that the great point in this exercise, as in fencing, is to gain time. Endeavor, therefore, to advance your point nearer your adversary than his is to you.

Begin the assault out of distance, so that neither party can complain of being taken by surprise.

If the two parties exchange a cut or a thrust at the same moment, the one who gave his cut or thrust in the third position is victorious.

When a cut or thrust is made, the one who receives it passes his sword, *i. e.*, stick, into his left hand, and his opponent comes to inside guard.

Always spring back to the second position after delivering a cut or thrust.

Keep the line of direction carefully, or you will leave an open space for the adversary to get his sword into.

Last and most important,—Don't lose your temper!

ARCHERY.

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IMPLEMENTS OF THE CRAFT.

For the Purposes of the Archer the following implements are required, which may be obtained at any of the principal makers in New York or Boston—first, the bow; secondly, the arrow; thirdly, a quiver, pouch, and belt; fourthly, a tassel and grease-pot; fifthly, an arm-guard or brace, and a shooting glove; sixthly, a target or targets; and seventhly, a scoring card.

THE BOW is the most important article in archery, and also the most expensive. It is usually from five to six feet in length, made of a single piece of yew, or of lancewood and hickory glued together back to back. The former suits gentlemen the best, and the latter being more lively is better adapted for the short, sharp pull of the ladies. The wood is gradually tapered, and at each end is a tip of horn, the one from the upper end being longer than the other or lower one. The strength of bows is marked in pounds, varying from 25 to 80 lbs. Ladies' bows are from 25 to 40 lbs. in strength, and those of gentlemen from 50 to 80 lbs. One side of the bow is flat, called its "back;" the other rounded, is called the "belly;" and nearly in the middle, where the hand should take the hold, it is lapped round with velvet, and that part is called the "handle." In each of the tips of horn is a notch for the string called "the nock."

BOWSTRINGS are made of hemp or flax, the former being the better material; for though at first they stretch more, yet they wear longer, and stand a harder pull as well as being more elastic in the shooting. In applying a fresh string to a bow, be careful in opening it not to break the composition that is on it; cut the tie, take hold of the eye, which will be found ready-worked at one end, let the other part hang down, and pass the eye over the upper end of the bow. If for a lady, it may be held from 2 to 2½ inches below the nock; if for a gentleman, half an inch lower, varying it according to the length and strength of the bow; then run your hand along the side of the bow and string to the bottom nock, turn it round that and fix it by the noose, called the "timber noose," taking care not to untwist the string in making it. This noose is merely a simple turn back and twist without a knot, but it is better seen than described. When strung, a lady's bow will have the string about 5 or 5½ inches from the belly; and a gentleman's about half an inch more. The part opposite the handle, is bound round with waxed silk, in order to prevent its being frayed by the arrow. As soon as a string becomes too soft and the fibers too straight, rub it with bees-wax, and give it a few turns in the proper direction, so as to shorten it and twist its strands a little tighter; a spare string should always be provided by the shooter.

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THE ARROWS are differently shaped by the various makers; some being of uniform thickness throughout, while others are protuberant in the middle; some, again, are larger at the point than at the feather end, which I believe to be the best form for shooting; and others are quite the reverse. They are now invariably made of white deal, with points of iron or brass riveted on, but generally having a piece of heavy wood spliced on to the deal between it and the point, by which their flight is improved. At the other end a piece of horn is inserted, in which is a notch for the string; and they are armed with three feathers glued on, one of which is of a different color to the others, and is intended to mark the proper position of the arrow when placed on the string—this one always pointing from the bow. These feathers, properly applied, give a rotary motion to the arrow which causes its flight to be straight. They are generally from the wing of the turkey or goose. The length and weight vary; the latter being marked in sterling silver coin, stamped on the arrow in plain figures. It is usual to paint a crest, or a distinguishing ring or rings, on the arrow just above the feathers, by which they may be known in shooting at the target.

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THE QUIVER is merely a tin case painted green, and is intended for the security of the arrows when not in use. The POUCH and BELT are worn round the waist, and the latter contains those arrows which are actually being shot.

A POT TO HOLD GREASE FOR TOUCHING THE GLOVE AND STRING, AND A TASSEL to wipe the arrows, are hung to the belt. The grease is composed of deer-suet, or of beef-suet, and bees-wax melted together. Instead of a leather belt, ladies use a cord and tassels round the waist, to which the pouch, of a different shape to that adopted by gentlemen, is hooked; and this, again, has the grease-pot suspended to it.

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THE ARM is protected from the blow of the string by the brace, a broad guard of strong leather buckled on by two straps. A SHOOTING-GLOVE, also of thin tubes of leather, is attached to the wrist by three flat pieces ending in a circular strap buckled round it. This glove prevents that soreness of the fingers which soon comes on after using the bow without it.

THE TARGET consists of a circular thick mat of straw covered with canvas, painted in a series of circles. It is usually from three feet six inches to four feet in diameter; the middle is about six or eight inches in diameter, gilt, and called "the gold;" the next is called "the red," after which comes the "inner white," then "the black," and finally, "the outer white." These targets are mounted upon triangular stands, at distances apart of from 50 to 100 yards; 60 being the usual shooting distance.

A SCORING-CARD is provided with columns for each color, which are marked with a pin, as here indicated. The usual score for a gold hit, 9; the red, 7; inner white, 6; black, 3, and outer white, 1.

THE USE OF THE BOW.

TO BEND AND STRING THE BOW properly, the following directions will be serviceable, and the young archer should pay particular attention to them, since a neglect of these cautions will often lead to a fracture of the bow by bending it the wrong way:

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Take the bow by the *handle*, in the *right* hand.

Place the bottom end upon the ground, resting against the hollow of the inside of the right foot, keeping the flat side of the bow (called the *back*) towards your person; the left foot should be advanced a little, and the right placed so that the bow cannot slip sideways.

Place the heel of the left hand upon the upper limb of the bow, below the eye of the string. Now, while the fingers and thumb of the left hand slide this eye towards the notch in the horn, and the heel *pushes* the limb away from the body, the right hand *pulls* the handle towards the person, and thus resists the action of the left, by which the bow is bent, and at the same time the string is slipped into the "nock," as the notch is termed.

Take care to keep the three outer fingers free from the string, for if the bow should slip from the hand, and the string catch them, they will be severely pinched. If shooting in frosty weather, warm the bow before a fire, or by friction with a woollen cloth. If the bow has been lying by for a long time, it should be well rubbed with boiled linseed oil before using.

TO UNSTRING THE BOW, hold it as in stringing; then press down the upper limb exactly as before, and

as if you wished to place the eye of the string in a higher notch; this will loosen the string and liberate the eye, when it must be lifted out of the nock by the forefinger, and suffered to slip down the limb.

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BEFORE USING THE BOW, hold it in a perpendicular direction, with the string towards you, and see if the line of the string cuts the middle of the bow; if not, shift the eye and noose of the string to either side, so as to make the two lines coincide. This precaution prevents a very common cause of defective shooting, which is the result of an uneven string throwing the arrow on one side.

AFTER USING IT, unstring it; and if a large party is shooting, after every end it should be liberated from its state of tension; but in this respect there is a great difference in different bows, some good ones soon getting cast from their true shape, and others, though inferior bows, bearing any ordinary amount of tension without damage.

THE GENERAL MANAGEMENT OF THE BOW should be on the principle that damp injures it, and that any loose floating ends interfere with its shooting.

It should, therefore, be kept well varnished, and in a water-proof case, and it should be carefully dried after shooting in damp weather. If there are any ends hanging from the string cut them off pretty close, and see that the whipping in the middle of the string is close and well-fitting. The case should be hung up against a dry internal wall, not too near fire.

IN SELECTING THE BOW, be careful that it is not too strong for your power, and that you can draw the arrow to its head without any trembling of the hand. If this cannot be done after a little practice, the bow should be changed for a weaker one, for no arrow will go true if it is discharged by a trembling hand.

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IN SELECTING ARROWS, be careful that they are not too long. For a bow of 5 feet 10 inches, the arrows should be about 2 feet 4 inches in length. For a lady's bow of 4 feet 10 inches, the arrow should measure about 2 feet.

IN SHOOTING, keep the longer limb of the bow upwards, as the bow is liable to be broken if used the other way, and the wrapping of the string does not coincide with the upper part of the handle. Bows may be broken either from the above circumstance, or by overdrawing them, or by snapping the string without an arrow in it, or by the string breaking; and if a bow stands all these trials, it is to be prized as a sound and good bit of stuff.

After an arrow has been shot into the target or the ground, be particularly careful to withdraw it, by laying hold close to its head, and by twisting it round as it is withdrawn in the direction of its axis. Without this precaution it may be easily bent or broken.

IN SHOOTING AT THE TARGET, the first thing to be done is TO NOCK THE ARROW—that is, to place it properly on the string. In order to effect this, take the bow in the left hand, with the string towards you, the upper limb being towards the right. Hold it horizontally while you take the arrow by the middle, pass it on the *under* side of the string and the *upper* side of the bow, till the head reaches two or three inches past the left hand; hold it there with the forefinger or thumb while you remove the right hand down to the nock. Turn the arrow till the cock-feather comes uppermost; then pass it down the bow, and fix it on the nocking point of the string. In doing this, all contact with the feathers should be avoided, unless they are rubbed out of place, when they may be smoothed down by passing them through the hand from the point towards the nock.

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THE ATTITUDE for shooting should be graceful as well as serviceable. The body should be at right angles with the target; but the face must be turned over the left shoulder, so as to be opposed to it. The feet are to be flat on the ground, with the heels a little apart, the left foot turned towards the mark; the head and chest inclined a *little* forward, so as to present a full bust, but not bent at all below the waist.

IN DRAWING THE BOW, proceed as follows:

1st Method.—Take hold of the bow with the left hand, having the elbow straight; then, having placed the arrow as directed in the last paragraph, and having the finger-stalls or shooting-glove on, put a finger on each side of the arrow on the string and the thumb on the opposite side, so as to steady it; then raise all at the full length of the arm till the right hand reaches nearly to the level of the shoulder, and the left is opposite the target, when, by drawing the one to the ear, and the other towards the target, the arrow is brought to a direct line with the bull's-eye, and at that moment it is released.

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2nd Method.—Draw the arrow as before, but pause when the arrow is fully extended to the head, and take aim. This, however, requires a very strong arm, and also a strong bow, or there will be a quivering of the muscles, which is communicated to the arrow; beside the danger of breaking the bow. The loosing must be quick, and the string must leave the fingers smartly and steadily, the bow hand at that moment being held as firm as a vise, upon which the goodness of the flight mainly depends.

THE FOLLOWING DIRECTIONS should be attended to strictly, if good shooting is to be attained:—

1.—Fix the attention steadily upon the object, and disregard all external objects, which are liable otherwise to distract the eye at the moment of shooting.

2.—In drawing the bow, in order to secure the arrow in its place, turn the bow a little obliquely, so that the handle and your knuckles will together form a groove for the arrow to run in. When it falls off, it is from the string being held too far up by the fingers, which causes it to twist in the drawing, and the arrow is thereby thrown off from resting against the bow. The proper length is midway between the ends and the first joint of the fingers. Three fingers may be used, but the

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arrow should be between the first and second.

3.—In taking aim, two points must be attended to, viz: the LATERAL *direction* and the *distance*, because there is no bow which will drive an arrow many yards perfectly *point-blank*, and, consequently, a slight elevation must in all cases be made, and for long distances, with weak bows, a very considerable one. It requires great experience to manage the elevation properly, and much must depend upon the exact strength of the bow, and the distance of the shot. With regard to the lateral direction, it is materially affected by the wind, and this must always be allowed for if there is any stirring; and if it is in the line of the targets, one end will require much less elevation than the other.

4.—Fix the eyes on the mark, and not on the arrow. Avoid all such expedients as putting a mark on the glove to aim by. Do not look from the mark to the arrow and back again. The proper plan is to keep both eyes open, and look steadily at the mark, while with the hands the bow is raised or lowered in accordance with what the *mind thinks* is the proper direction.

5.—If an arrow falls off the string, and the archer can reach it with his bow, it is not shot: but if he cannot, it must be counted as such.

TARGET-SHOOTING.

THE TARGETS are fixed exactly opposite each other, at 60 yards or perhaps more apart. The stands, when properly placed, are each called "an end." The proper number of arrows, as fixed by the rules, are then shot from each end by all the party assembled, when all proceed to pick up or extract their arrows, the marker scoring for each before drawing them from the target, after which the party shoot back again to the other end, and so on until the whole number of ends have been shot.

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BUTT-SHOOTING.

BUTTS are built of long sods of turf pressed together. The form of the base is an oblong square, being about 8 or 9 feet on the front side, and 5 feet wide at the ends. The height is generally about 7 feet, and the depth diminishes gradually from the bottom to the top. When more than two are wanted they are ranged in sets; each set consists of four, ranged at the distance of 30 yards apart, and forming a chain of lengths of 30, 60, 90, and 120 yards; but so disposed as not to stand in the way of the archers when shooting at any of the lengths. Against the front of the butt is placed the mark, which is a circular piece of thin white pasteboard, fastened by a peg through the middle. The size of this, for 30 yards, is four inches in diameter; for 60 yards, 8 inches; and so on increasing in diameter in proportion to the distance. Shots in the butt missing the mark are not scored; and he who makes the greatest number of hits is the winner. If two are alike, the nearest to the central peg is the successful one.

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ROVING.

This is so called because the archers rove from place to place, and have no fixed target, but shoot at trees or any other object which presents itself. The winner of the first shot chooses the next, and so on; the distance being from 100 to 200 yards; and all arrows falling within five bow-lengths scoring, if nearer to the mark than the adversary's arrow.

FLIGHT-SHOOTING.

FLIGHT-SHOOTING is merely a trial of distance, and he who can shoot the furthest is the winner of the trial.

CLOUT-SHOOTING.

THE CLOUT is a small white target of pasteboard, about twelve inches in diameter, which is slipped into a cleft stick, and this is stuck into the ground obliquely, so as to bring the lower edge of the clout to the ground. The distance is generally from 8 to 10 score-yards, and the same rules apply as in roving.

CROSS-BOW SHOOTING.

CROSS-BOWS are bows set in a frame which receives the arrow or bolt, and they are set and discharged by a trigger after taking aim. They are, however, now seldom used except for rook-shooting; and even there the pea-rifle has almost entirely superseded them.

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RULES OF ARCHERY MEETINGS.

THE RULES by which archery meetings are governed are partly the same as in all other similar

societies, and partly peculiar to this craft. The former consist of those which regulate the election of members, providing for refreshments, &c., which vary according to circumstances, and need not here be specified. The latter are generally as follows:—

- 1.—That a "lady paramount" be annually elected.
- 2.—That there be — meetings in each year, the gentleman at whose house the meeting takes place to be president; and that every member intending to shoot should be on the ground by — o'clock. The shooting to commence at — and to terminate at —.
- 3.—That all members intending to shoot shall appear in the uniform of the club; and that a silver badge be worn by every member of the society, or a forfeit will be enforced for such omission.
- 4.—That the secretary do send out cards at least a month before each day of meeting, acquainting the members with the day and place of meeting.
- 5.—That there shall be four prizes at each meeting, two for each sex; the first for numbers, the second for hits, and that no person shall be allowed to have both on the same day. The sum of — dollars to be placed at the disposal of the "lady paramount" for prizes at each meeting.
- 6.—That the winner of a prize, or prizes, shall lose a ring for each prize won. But that a ring be given back after any subsequent meeting at which such member shall shoot without winning. [Pg 56]
- 7.—That in case of a tie for hits, numbers shall decide; and in case of a tie for numbers, hits shall decide.
- 8.—That the decision of the "lady paramount" shall be final.
- 9.—Two prizes to be given at each meeting for strangers, of the value of —.
- 10.—That there be a challenge prize of the value of —, and that a commemorative silver ornament be presented to winners of the challenge prize, to which a clasp be added on future occasions.
- 11.—That the distance for shooting be 60 and 100 yards, and that 4-feet targets be used.
- 12.—That each shooter be allowed to shoot — arrows, distinctly marked or colored.

DRESS.

THE USUAL DRESS FOR LADIES peculiar to archery is in most cases a green jacket worn over white; sometimes, however, the color is black.

The gentlemen's costume is not generally fixed in archery clubs, but sometimes a green suit is the club uniform.

EXPENSES.

The expenses of archery are not usually great, though a good many arrows will be lost or spoiled during a season's shooting, especially if the grass is not kept mown very close. Bows and all the other paraphernalia last a long while; and, with the exception of the arrows, the first cost may be considered to be the only one, over and above the subscription to the club, to which most archers like to belong, competition being the essence of the sport. [Pg 57]

HURDLE RACING.

1. The usual distance, 120 yards, over ten hurdles, regulation height, three feet six inches upright, not less than 12 or more than 20 feet apart, first hurdle must be placed 15 yards from the scratch-mark.
2. Hurdles must be cleared with a jump, touching the hands to the hurdle will be declared foul, and the offender disqualified.
3. Hurdle races may be arranged for any distance and any height of hurdle.
4. Each contestant must keep in his direct line of starting, or as near so as circumstances will permit. Any deviation from such line will subject the offender to disqualification.

NOTE.—There are three requisites to make a good hurdler: Speed, spring, and judgment; speed to cover the ground, spring to jump the hurdles, and judgment to measure the steps between the hurdles. It is one of the many healthful exercises in Athletics, but requires much practice and experience; beginners should make their first effort at two feet six inches. Great care must be taken not to touch the top bar, as it virtually throws you out of the race and may cause injury. [Pg 58]

VAULTING WITH POLE, OR POLE-LEAPING.

1. The uprights should be nine feet apart, and the bar placed on pins projecting two inches.
2. The pole must fall so as not to touch the bar.
3. A competitor touching the bar without causing it to fall shall be considered to have cleared it.
4. The height of bar at starting shall be determined by a majority of the contestants.
5. Competitors will be allowed three trials at each height.
6. The bar shall be raised at the discretion of a majority of the contestants, and so continued until only one competitor vaults over it, who shall be declared the victor.
7. When a competitor knocks the bar down, the rotation rule must be enforced, as in the running high jump.
8. Three balks shall be called "no vault," and must be recorded as one of the three trials.

NOTE.—This graceful and manly exercise has of late years been greatly abused, not so much for want of rules, as it was and is to have these rules enforced. We have seen two men, at three different meetings, claim the right to the grounds and time of at least one of the judges for from two to three hours, whereas, had the rules been strictly enforced, one would have gained a victory or both been disqualified. Gentlemen Judges, please remember these contestants appear before an audience (who pay admission) to perform, not to practice, and when they insist upon keeping the bar at a height that delays the games, they should be disqualified under the rules.

[Pg 59]

THROWING THE HAMMER.

1. The hammer-head shall be of solid iron, perfectly round, standard weights, 16 and 12 pounds, exclusive of handle. Length of handle three feet six inches over all. The handle should be made from split *white hickory wood*.
2. The competitor must stand at the scratch with one foot touching the scratch-mark. He is at liberty to throw with one or both hands.
3. Touching the ground, over the scratch-mark, with any portion of the body before the hammer strikes, shall be declared "no throw," and must be recorded as one of the three trials.
4. Permitting the hammer to carry a competitor from his balance or letting the hammer go out of time must stand as one of the three trials.
5. When the head and handle strike the ground at the same time the head or iron is the measuring mark, at the first break of the ground made by it. Should the handle strike first, one length of the handle, in a direct line with the throw, must be added. The measurement must be from the scratch-mark, midway between the thrower's feet, to the first break, in accordance with above rules.

[Pg 60]

NOTE.—In soft or clay bottom there is no difficulty in getting accurate measurement, but in quick or shifting sand close attention is required.

PUTTING THE SHOT.

1. The shot must be of solid iron and perfectly round, standard weight 16 pounds. The shot must be put from the shoulder with one hand, not thrown from the side or under swing.
2. Competitors will take their position between two parallel lines, said lines being seven feet apart. Passing the toe-mark, or touching the ground outside of the mark, with any part of the body before the shot strikes the ground, will be judged and recorded a foul, "no put," and must stand as one of the three trials.
3. Each competitor is entitled to three trials. The measurement shall be from the scratch-line or mark opposite the toe-print to the first or nearest break of the ground made by the shot.

NOTE.—The object being to see how many feet and inches the competitors can put, in accordance with the above rules, not how straight they can put.

[THE END.]

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[Pg 61]

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The original edition did not include a table of contents.

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Page 4, changed "occured" to "occurred."

Page 5, added missing close quote after "the mind."

Page 22, changed "betwen" to "between."

Page 26, removed unnecessary period after "Cut" in "Cut. 2."

Page 42, changed "there fore" to "therefore."

Page 44, reformatted fractions (e.g. 2 1-2 becomes 2½).

Page 46, added missing comma after "red."

Page 55, changed "al lowed" to "allowed."

Page 56, added missing period after 10.

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