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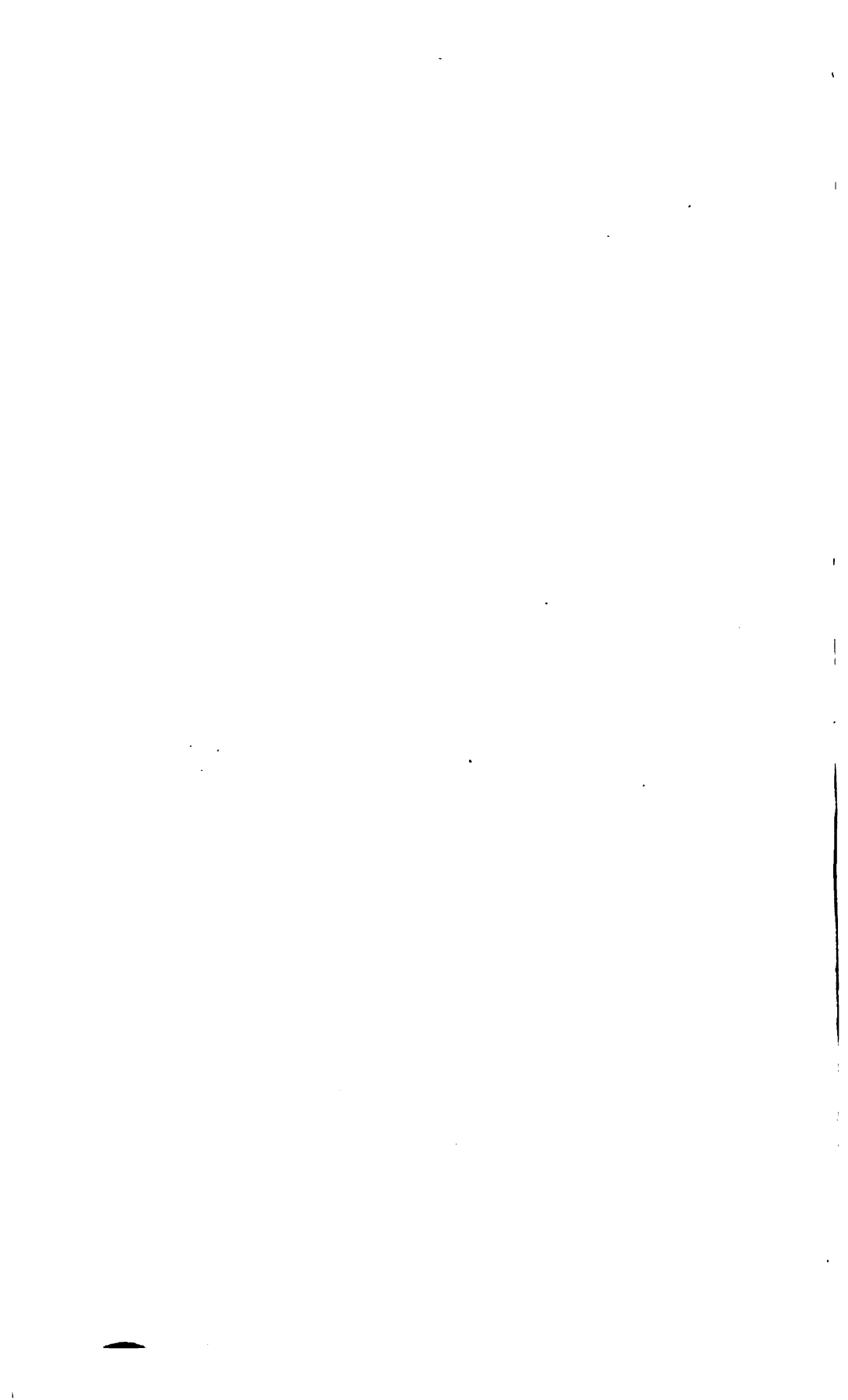
1. Fencing

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THE  
BROADSWORD

AS TAUGHT BY THE CELEBRATED ITALIAN MASTERS,

SIGNORS

MASIELLO AND CIULLINI,

OF FLORENCE.

BY

FRANCIS VERE WRIGHT.

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LONDON :

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1889.  
F. H. A.

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# Dedicated

BY KIND PERMISSION TO

H.R.H. THE DUKE OF CAMBRIDGE,

(COMMANDER-IN-CHIEF)

BY HIS

RESPECTFUL AND OBEDIENT SERVANT,

VERE WRIGHT,

COLONEL COMMANDING THE PRINCE OF WALES'

4TH NORTH STAFFORD REGIMENT.

JULY 1889.

Hammond 4<sup>th</sup> March 1952

## P R E F A C E .

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In introducing this translation from the work of Sigr. Prof. Masiello, it is well to mention that the Italian School of Fencing has for some years thrown the French and others in the shade. Amateurs have beat the most renowned Maitre d'armes at Paris, Turin, and Brussels, M. L. Mérignac among the number, who at the International Exhibition last year, at his special request, fenced with chalked foils, and to his bitter disgust, received thirteen hits to his own three.

If with the foil Italians have more than held their own with the *broadsword*, their school is without a rival.

If therefore officers of Her Majesty's Regular Army, Militia, or Volunteers can be induced to make themselves masters of the weapon they carry at their side, and would not fail them, like an empty pistol, in time of need, this work will not be in vain.

F. VERE WRIGHT,  
Officer Cavaliere of the Crown of Italy.

*Shelton, Notts.,*  
1889.



## INTRODUCTION.

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THE only weapon of the early Gladiators was the *gladius* (from which the name is derived), a short bladed sword. After the Punic wars the long sword was introduced from Spain into the army and the school of Gladiators. What was this school? Its origin among the Romans and ancient Greeks was to honour funerals with the slaughter of prisoners, or slaves that belonged to the deceased, with religious rites. In the year 490, under the Consulship of Appius Claudius, a descendant of the famous Brutus, being dead, presents of slaves and prisoners were sent to do honour at his funeral, but the Marco and Decimo, who perhaps had not the savage nature of their ancestor, thinking it far too cruel to massacre these unhappy individuals, and still not wishing to be wanting in their duty, determined to divide them in couples and let them fight for their lives.

From that day the combats became more frequent, not only for funerals but on any great occasion. It soon became the interest of the Gladiators to study the art of self-defence; and they were not allowed to appear before the public until they were approved of, going through exercises with wooden swords, making cuts in the air to loosen their limbs, sometimes being provided with a straw figure in armour, or told off in couples for practise, until they entered the class of *spectati* and commenced their life of gladiators.

In 649, the Roman legions having been beaten in Spain, &c., on account of the privations they had undergone and the inferior arms they carried, a new and rational system was introduced for delivery and guarding blows, and thus unite art with valour, valour with art, until the one, with the impetus of the other, soon became more efficacious.

Duels were not fought in those times, the much abused "repair of honour" with the sword, but only fierce combats to the death to prove their art of fence.

There were two classes of gladiators. Volunteers to acquire glory, or impelled by desperation arising from ruined affairs, and professionals, being prisoners or condemned persons. History gives but few samples of fanaticism. Magistrates and Senators did not disdain to enter the lists with free or condemned men, so long as they gained the applause of the public and the female stars of the time.

The gladiators that did not fall acquired immense renown, and became the idols of every class. Gladiators who were horribly mutilated were the objects of preference and sympathy on the part of dames of high degree, who, to follow them, refused splendid matches and abandoned their homes.

Celebrated also is the Mausoleum, built by Caracalla to a gladiator named Batoni, who was obliged by him to encounter three competitors, and fell at the hands of the last.

These public entertainments were advertised some days before, with the number of couples, the names of the trainers, and those who had distinguished themselves on former occasions. All the combatants meet at a genial banquet (*cæna libera*) the evening before, when owners, amateurs, and patrons gave them handsome presents of every kind, wishing them success and to see them at the second feast (*silicernium*), held in honour of the dead.

The spectacle commenced with a procession of all the gladiators round the arena, when passing under the imperial box they raised the well known cry, "*Ave, Cæsar imperator, morituri te salutant.*" They then commenced with pointless or wooden arms, while bands were playing and the spectators began to give their favour to this or that combatant. After the real arms had been examined the men were paired off and the lot began; no rules, no courtesy, no pity. The victors

and the vanquished sought only to please the spectators, some naked, some covered with armour; others armed with shield and sword according to the nation to which they belonged. When one of the combatants was conquered and fell it rested with the *Editor Muneris* to decide whether he was to live or die, which was carried out in a place called the *spoliarium*.

Towards the end of the Republic this decision was left to the public, when the conquered man threw down his arms, with one knee on the ground and raised the first finger of the left hand. If favour was shown handkerchiefs were waved, if condemned the arm was stretched out and the thumb turned downwards. If grace was refused, the victor turned on him with these words, "*recipe ferrum*." The greater part in receiving their death blow did not forget the honour of their profession, and presented their neck or their breast without even a word or a change of colour; some, though desperately wounded, again seized their weapons and fell fighting.

A victor was by no means secure, as sometimes he had to meet a second and third, and even a fourth, who might in their turn bring him to the ground. During the interval of repose the dead were removed, those wounded without the hope of recovery were carried to the *spoliarium* to be killed.

Tacitus shows that duels for private quarrels came from the north with the Barbarians, and that the Germans alone adjusted their affairs by this means. Livy also mentions with astonishment that in Spain this custom had taken root.

It is impossible to record all the glorious deeds and unhappy victims of tournaments. Many a fine warrior who had escaped the steel of the Saracens and the perils of distant wars found death from one of their companions in arms in a mere spectacle with blunted weapons, or a button at the end of their lance.

In 1240, in a tournament at Nuis, more than sixty persons perished from wounds, for the armour was often driven into the body by the force used. At Chalons, in 1274, one between English and French turned into a regular slaughter with sharp weapons.

It should be understood that a light well-balanced broadsword, with hilt formed according to the design of Prof. Masiello, in the hands

of an active swordsman, can beat the foil or the small sword now used by officers in the French army. Also that of two swords, however equally good and well parved, the one which was well handled would break the other, or force in the guards if not formed with a true edge.

The system therefore of assaults with single stick, as carried on in England, is contrary to common sense, and would often account for the swords of our cavalry being broken on service.

The system of broadsword proposed is worked out in full by Sigr. Prof. Masiello, to whom I refer all who can read Italian, and his work on fencing is translated by Mr. Peploe, a pupil like myself at the Fencing School of the Masters Sigr. Masiello and Ciullini, of Florence.



## DUELS.

There were two kinds of duels; the one for affairs of honour, with which the tribunals had nothing to do, and there were no witnesses except the shield bearers; the other ordered by the tribunals when the proof was not sufficiently clear. Both in criminal and civil cases the authorities fixed the day and prepared a closed field. If they were gentlemen they fought with a long broad sword only and shield, or on horseback armed at all points and with a lance. If a gentleman provoked a servant he had to fight with the arms of the servant.

There were champions of the weak, the women, old men, and children. If one of the duellists did not turn up he was called three times, the other then cut a few blows in the air, and the judge condemned the absent one.

The difference between the first and second period is visible. In the first a duel was used as a tribunal, in the second to avoid a tribunal, and as Beaummanoir says, *Autre que gentilhomme ne peut guerroyer*, i.e., it was confined to the upper ten. The duel of the third period is condemned by law, but still in vigour, except in England, where it was put a stop to by act of Parliament in 1819.

For duels in Italy at the present time the broad sword is used in the proportion of thirty to one over pistol and small sword together. It allows a strong and resolute man in a few lessons to use it efficaciously against a superior swordsman, and defend his life in an affair of honour, it being one thing to fence well in a *sale d'arme* and another to conquer in the field, besides, wounds from cuts are far less

dangerous than those from points. It is also a certain check upon those, who being clever at fence, or crack shots with a pistol, might be disposed to provoke with an idea of false glory or excitement, for it has often proved that victory has fallen to the least expert, if cool, strong, and careful, and as there are half a dozen or more professed duellists in nearly every town on the continent this becomes a subject of no small interest.

Previous to 1836 the broad sword was considered an exceptional weapon in France, but since the introduction of general military service it has been used in the majority of cases. Self respect is a necessity if a man is to hold his own in society, and carry influence in the councils of his county. But where duels are allowed; or rather winked at, men become far too sensitive, and for this reason a "jury of honour" is established in all the large towns in Italy, the duty of which is to settle matters if possible, or define the position of the principles. In the army an officer is punished if he is the cause of a duel, at the same time he is dismissed if he did not go out when challenged. The duties of the seconds are heavy, there being two for each principal, and it rests with them to attend and accommodate matters, or decide which is the offending party, at times a most difficult question, as both principals may fancy that they have received an equal amount of offence. The place, the time, the means used, the object in view, the quality and kind of offence have all to be considered. It is not the person who is called out that has the choice of arms, time, and place, but the person who has been insulted. Every man has a right to his own opinions so long as they are not personal, and would have the right of choice, if called out on account of those opinions.

Where the laws of a county are weak or tyrannical, duels become a necessity as a choice of evils, for revenge would find other and still worse means if not governed by certain moral and traditional laws.

The new *Codice Cavalleresco* of Sig. Cav. F. Gelli, 1888, who quotes from the works of Genl. A. Angelini, Comte du Verger De Saint Thomas (1887), and other French writers of recognised authority.

Offence is divided under three heads :—

- (A)—*Simple*, or with insult, which gives the insulted person the choice of arms.

- (B)—*Serious*, or with outrage, gives the choice of arms and condition of the encounter.
- (C)—*Atrocious*, gives the outraged person the choice of arms, the conditions of the encounter, and the kind of encounter, whether to the death in cases of small or broad sword. In duels with pistols whether fixed positions, or advancing; taking aim at will, or by command, and the distance between the combatants.

The offence may vary according to

- (A)—The social condition, age, moral and material power of the offender, and the reputation he has in public opinion;
- (B)—The social condition and age of the offended, of the consequences moral or material that he may or has sustained;
- (C)—The place where the offence was given, whether in public or not, in the house of one of the contending parties, in the presence of persons dear to him, or of superiors or inferiors, in the presence of many, few, or no one, as the offence injures more according as it is likely to spread;
- (D)—The means of offence, *i.e.*, by words, acts, gesture, writings or drawings: if with arms, scabbard, stick or switch: fist or kick: before or behind;
- (E)—The kind of offence, whether cavalier or in bad form, and unworthy of a gentleman: if accompanied with words or deeds, with slight or strong threats, disguised or evident, or by means of the papers;
- (F)—The quality of the offence, if serious in substance or appearance: if deserved, provoked, true, or false;
- (G)—If following provocation or insult: if for self advantage or for contempt: if the object be to offend or defend: for resentment or revenge: on your own part or for others.

It appears that editors and correspondents are bound to refuse satisfaction if they give only reports or express their opinions on what has taken place without personal allusions, but this is by no means adhered to.

A "Tribunal of Honour," held at Naples in March, 1885—  
Question: "If one consented to accept would not the liberty of the press and the discussion of matters of public interest be violated?  
Answer unanimous: Yes."

To impede the abuse of duels the legislature is severe against those who go out.

(1st)—If the dispute has not first been referred to a “jury of honour.”

(2nd)—If the conditions have not been arranged for by the four seconds.

(3rd)—If the arms adopted are not equal, or are not either small sword, broad sword, or pistol with the same charge.

(4th)—If there is an expressed understanding that one of the combatants must be killed.

*Article 346.*—If there is any fraud on the part of one of the duellists he is sentenced for premeditated homicide or bodily harm, as the case may be, besides losing all cast as a gentleman.

#### EXAMPLE OF A WRITTEN CONTRACT.

Date..... hour..... place of meeting  
.....

Mr. M., considering himself insulted by Mr. N., because .....  
..... (show cause), nominates Messrs. A. and B. to request reparation. Mr. N. having been made aware of this either personally or by letter, accepts the challenge and deposes Messrs. C. and D. to act for him. The four representatives having met and examined the question, agree that Mr. M. is the offended party ..... (indicate whether simple or serious). Before appealing to arms they have attempted to arrange the matter, and laid it before a Tribunal of Honour. But this being fruitless by reason of the gravity of the offence, the four representatives determine that the duel must take place with ..... (arms chosen), without the exclusion of blows, and that it should continue until one of the combatants is seriously wounded. That each assault should last (say ten minutes); that each rest should not exceed (three minutes), that the combat be suspended every time there is a wound, on the declaration of the wounded man or when noticed by the seconds. That the two antagonists are not to take the sword in their left hand (unless left handed, which must be decided beforehand), an exception being given to Mr. M., being the offended person, in case he be wounded in the right hand or arm. The duellists can make use of a glove (indicate the kind), but not fasten the weapon to the wrist. The combatants can wear a linen shirt without collar.



The direction of the encounter shall be entrusted to Messrs. A. and D. ; the choice of ground to Messrs. C. and B. The examination of arms to Messrs. B. and C. The duel takes place..... (indicate day and hour), at the place chosen by the said Messrs. B. and C.

(Signed)           A.....    C.....  
                          D.....    B.....

Between two o'clock and five o'clock is the best hour, as it gives a chance to those who have never fought before to settle down after a sleepless night. For those little skilled with their weapons: A direct point, with or without feint; retire slightly when attacked; points at advanced part of your adversaries body; are probably the best suggestions, but let the best master you can get judge of your capacity.

Lunch off meat of easy digestion a *good three hours before*; take coffee, but avoid liquors.

Each party should have two carriages in case of accident.

The senior witness, or *second*, invites those of the other principal to examine the dress of his client. This is necessary, and can be done when they change for the assault.

A certain Ollivier, powerful as a fencer, and who had had nine duels, was out with M. Fenilherade, who was far from expert. Fortune favoured the weaker, and Ollivier was struck in the breast above and fell to the ground. When his shirt was opened by the doctors it was found he had a steel coat of mail covering the lower part of the breast and belly.

For a duel with pistols it is best to dress in black with silk shirt, and no undershirt, as the arm is freer.

The duty of the four witnesses is to regulate the combat:

- 1.—The principals do not commence without the order to do so.
- 3.—It is never allowed to lay hold of the sword of your adversary with the other hand, though it has sometimes been done to the discredit of the person who does it.

In a duel near Rome about four years ago the adversary of the celebrated General Nicotera laid hold of the hilt of the General's sword. About the same time there was another case at Paris which was brought before an ordinary Tribunal.

- 5.—The combatants may not strike with the hilt.
- 6.—Neither may he hurt him with his hand or foot.
- 10.—It is allowable to wound at the same time as you disarm, i.e., before the sword has reached the ground, but if possible it should be avoided.
- 13.—When the sword has *arrived on the ground*, or been broken, it is equal to the act of an assassin to strike.
- 15.—If the duel is not to the death, and one is wounded, the other should jump back *out of distance*, remaining on guard, without waiting for the word "Halt."
- 16.—The offended person has the right to strike again if wounded, in which case the offender can return it.
- 18.—The witnesses alone are allowed to stop a duel.
- 22.—At the word "*Halt*," for whatever motive, the combatants must jump back *out of distance*, and remain on guard.

An excuse given on the ground is the same as to refuse to fight.

In looking over the weapons care must be taken that they are equal in length and weight; two pair for each principal; it is the best if all the pairs are alike. Well balanced, without rust or notches (which may create bad wounds); well pointed, and sharp. The ground should be marked so that the combatants can advance or retire, from 15 to 20 yards, not more; and sideways about eight yards from the line of attack. If one attempts to retire beyond the mark it is necessary to place him against a wall or ditch, and if he refused the terms the matter is at an end. The usual method is to place the combatants at *double distance* before they commence; and they must not speak for fear of some treacherous act.

- 5.—The Director of the duel says, *Gentlemen, on guard*, and standing in the middle takes a point in each hand.
- 6.—Letting the points go and stepping back he says "*a loro*," "at them."

If the doctors say a wound is severe, the witnesses are bound to stop the combat, at any rate for the day.

A challenge must be delivered within twenty-four hours after receiving an insult.

The able work of Sigr. Cavaliere F. Gelli, from which these extracts are taken, would form a study of itself if well translated, and I take this opportunity of thanking that gentleman for the information he allowed me to collect.



## THE SWORD.

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### P. 1.

An arm to give blows of cut and thrust, and guard with blade and hilt; weight, about 270 grammi. The blade is of steel and slightly bent; weight, about 220 grammi, and length 83 centi metri. A round edge is given to the sword for practice in place of a point. The edge begins at the point and extends two-thirds of the blade. The blade is known for instruction in three parts, the forte near the hilt, the middle, and the weak next the point.

### P. 2.

The centre of gravity is four centi metri from the hilt, the nearer to the hilt the lighter it is, therefore can be used with more precision, and great velocity.

### P. 3.

In holding the sword insert the four fingers united, so that the first joint of the forefinger is pressed against the hilt. The thumb rests in a direct line towards the blade, and lower part of the handle against the muscles of the hand.

Experience has shown that the sword handled in this manner delivers points and cuts with greater accuracy than if held like a stick. The movements of the sword should be governed by the muscles of the arm. The point specially by that of the shoulder; cuts by those of the elbow seconded by those of the wrist. The hand should never be

bent, except in lateral movements with the elbow, and in extension ; bending tends to carry the sword away from its mark, lateral movements on the other hand enable one to strike one's adversary over a half parry, and the movements of extension assist, as will be hereafter seen, determined action.

## P. 4.

*In first position* turn your right flank towards your adversary, feet at right angles, heels together, point of right foot, in a direct line, knees stiff, the body upright, the stomach drawn in, and breast thrown out ; the shoulders open and level ; the head up, and glance towards your adversary. The left arm hanging naturally by the side, with the palm of the hand against the thigh. The right arm extended in front, the hand being about ten inches from the thigh, the blade in a line with the arm, the point being a few inches from the ground, and the edge turned to the right.

## P. 5.

*The directing line* is that which runs (if marked out) from the heels of the one fencer to those of the other. This line must be strictly kept to.

## P. 6.

*Sword in line* is executed in one movement by raising the sword, with stiff arm, to the level of the shoulder, edge to the right, thus sword, arm, and shoulder are in one line.

## P. 7.

The positions of the hand, from the sword in line, are five, the first is obtained by turning the arm on its own axis until the back of the hand is turned to the left, and the edge upwards. The second by turning till the back of the hand is turned upwards, and the edge to the right. The third by turning the back of the hand half-right, and the edge downward to the right. The fourth by turning the edge to the left, and bending the hand back as far as it will go. The fifth takes a position between the third and fourth.

## P. 8.

The salute is executed in seven movements :

(A)—Raise the sword in line with extended arm, then bend it so as to bring the sword perpendicular with hilt just below the

right eye, the point upwards, elbow close to the body, nails turned inwards.

(B)—Extend the arm and sword in line with hand in second, and salute your adversary.

(C)—Bend arm as before.

(D)—Then extend and carry it to the left, to salute those on that side.

(E)—Bend the arm as before.

(F)—Extend again, and carry it to the right.

(G)—Return to the original position.

N.B.—When there is necessity to salute with special respect certain persons, commence on that side, *after* saluting your adversary. It is necessary that these movements be carried out with ease and grace, the eye and chest acting in unison with the arm.

#### P. 9.

*The guard* is intended to be that position of the body and sword most advantageous for either attack or defence, and likely to have a moral effect on one's adversary. First, take the position of sword in line, at same time bend left arm, and place fingers in belt of trousers. Secondly, bend the knees and advance the right foot in a direct line, until the space between the heels is four-tenths of your stature. The centre of the body and lower part of right leg should be perpendicular to the directing line bent to an angle of 120 degrees, the weight of the body resting equally on both legs; left knee perpendicular with point of foot; the belly drawn back, the chest thrown forward, the shoulders level, the head up, the glance fixed on the eyes of your adversary, the sword held as already explained, with point directed at breast of adversary, and hand in line with the shoulder. This would be *third guard* which generally is used at the commencement. Though in an assault the *second guard* which consists in the hand being the height of the breast and the point directed at the flank, may be found more useful.

## P. 10.

For repose, straighten the knees bringing the right heel up to the left, the pupil can then move one leg or other.

## P. 11.

The line of offence is that formed by line and arm, which if prolonged would touch the flank or breast of adversary. It is most advantageous, as it prevents him getting in, without first executing some movement.

## P. 12.

The blows in fencing are confined to the head and body above the hip bone. It is not considered "cavalleresco" to strike at the lower parts.

## P. 13.

The feet are raised and beaten on the ground with force without losing balance or oscillating the point of the sword; with the object of habituating the pupil to change the weight with activity and correctness.

## P. 14.

*The measure* is the distance between two fencers on guard, this can be long, medium, or short. *Out of distance* when your adversary would have to advance before delivering a blow. *Correct distance* when you can strike by lunging with a third of your blade. *Within measure* when less than the above. It is easy to understand that the arm may be within measure while the body is out. It is more necessary in sword exercise than fencing to avoid being within measure.

## P. 15.

In the advance you bring the right foot as far as necessary, then immediately follow with the left, so as to maintain the position of guard.

N.B.—Sometimes the swordsman has to advance two steps to acquire the distance, in that case you can advance the left foot up to the right before lunging, and by that means gain your distance and deliver a blow that your adversary does not expect to receive.

## P. 16.

The step back is to render the attack more difficult. 1st, Carry back left foot, straightening the leg, then bending the left knee, bring back the right beating the ground with the foot in exact position of guard.

## P. 17.

It is possible also to jump back from guard or the lunge with great rapidity, by contracting the muscles of the legs, and pressing the right foot with force on the ground, thus carrying the right back towards the left, and placing the left at proper distance for position of guard. Care must be taken not to lose balance, and to keep the directing line and the sword in line of attack.

## P. 18.

Invites are to draw your adversary's attack, and become acquainted with his system of offence. An invite may be either with the sword clear of that of your adversary, or in contact and dominating the grades. The former are "simple," the latter "by pressure;" there are five:

(A)—In the first simple invite carry the sword to the left with stiff arm, so that the hand is level with the shoulder, and rather outside it, the point in same line about ten inches to left of the right shoulder of your adversary, the edge upwards to the right. Neither this nor the fourth can be attempted when your adversary's sword is in line.

(B)—The second is executed in one movement taking almost the same position as second guard, but more to the right, so that the point should be about six inches from his flank.

(C)—The third invite, carry the sword with stiff arm, with hand in line of shoulder, and outside it, the point a little higher than the hand, and about six inches to the right of your adversary's shoulder, the edge upwards to the right.

(D)—In the fourth invite carry the sword to the left with arm half bent; the hand the height of breast and to the left of it; the point a little higher than the hand and about six inches to



the left of your adversary's right shoulder, the edge downwards to the left. This cannot be executed when your adversary has his sword in line with point directed at your breast, as your arm would come in contact with the edge of his blade

(E)—In the fifth invite you move the arm and sword into a position between that of first and third, the arm being slightly bent, the hand level with the face, the eye under the blade, the edge upwards and slightly to the right.

#### P. 19.

The "*Legamento*," or binding, consists in uniting the strong part of your weapon to the weak grades of your adversary's, carrying it from the line of attack. This to succeed, whether at correct distance, or out of distance, should be carried out with as short a leverage as possible of the arm. There are five: the only difference is that you keep touch of your adversary's blade; while in the invites you are clear.

#### P. 20.

A *parry* is any movement, whether of sword or body, that avoids or guards a blow. It is always better to guard a blow with your own blade than by withdrawing the body, because the action of the arm is quicker than that of the whole body. It is also well to mention that even if the same object be obtained that which is steadiest and most elegant is the best. Parries may be simple, contro, and yielding. The former serve as a base for all the others.

The simple parries are first, second, third, fourth, fifth, sixth, third low, fourth low. The fourth, sixth, third low and fourth low should not be used except from absolute necessity, as they expose more of the body. Before explaining the passage from one guard to another it will be well to describe the position of each.

*First parry.*—The arm is imperceptibly bent, the sword being in the position of first invite, with edge upwards to the left; the eye over the hilt. This parries the inside, the inside of arm, and point.

*Second.*—Like second invite, it parries flank and point.

*Third.*—Like third invite, but bending slightly the arm; parries blows at right cheek, outside arm, and point.

*Fourth.*—Like fourth invite, parries those directed at left cheek, breast, inside arm, and point.

*Fifth.*—Like fifth invite, parries head and sometimes a point.

*Sixth.*—The sword is in front with hilt to the left, point to the right, the arm bent to an obtuse angle; the hand a little to the front of, and the left of the head; the point slightly higher than the hilt, and well in front of it; the edge upwards. This parries the head.

*Third low.*—The arm should be bent with elbow to the left, and as it were touching the side; the hand forming an angle with the fore arm; the sword to the right with the hilt a few inches above the knee; the point the height of the shoulders and somewhat outside of it; the edge downwards. Parries blows at flank.

*Fourth low.*—The arm is much bent; the forearm in contact with right side; the hand a few inches from the groin; the point of blade the height of shoulder and somewhat to the left of it; the edge downwards. Parries blows at belly, also point, for which the hand is a little more in advance and to the left. Third and fourth low guard are always executed in touch.

N.B.—The position of arm, hand and point must vary according to the blows of your adversary. Also a greater or less binding of the arm according to the distance of the opponents. Blows must be always parried with the *forte*, and with the edge of the blade.

#### P. 21.

*From first guard* you pass in one movement

- (A) *To the second*, lowering the hand without bending it, carry the sword to the right, opposing the *forte* of your blade to that of your adversary.
- (B) *To the third* by an upward movement of the forearm, carry the sword to the right, making the point describe an arch with the convex above, and the hand to the height of the shoulder.

- (C) *To the fourth low* raise the point of the sword, turn the edge to the ground, lowering the arm and sword, taking care not to bend the hand.

*From the second guard*

- (A) *To the first* carry the sword to the left, raising diagonally the arm; let the point take the shortest way.
- (B) *To the fifth* carry the sword above the head, raising the arm without bending the hand, and carrying the point the shortest way.
- (C) *To the third* by moving the forearm carry the sword upwards to the right, making the point describe a half circle with the convex below.

*From third guard pass to the*

- (A) *Fourth* by turning the forearm, and without bending the hand carry the sword to the left, the point taking the shortest way.
- (B) *To the fourth low* the same as above, and lowering the hand.
- (C) *To the sixth* carry the sword above the head, bending slightly the arm and turning the forearm without moving the hand, take the point by shortest way.
- (D) *To the second* by making a pivot of the elbow and keeping the hand stiff; describe with the point an arch with the convex to the left, then carry the sword down.

*From the fourth guard*

- (A) *To the fourth low* by bending still more the arm, but keeping the wrist stiff, and lowering the hand to the height of the groin.
- (B) *To the fifth* carry the sword above the head by the twisting of the forearm, and keeping the wrist stiff.
- (C) *To the third* by a rotary movement of the forearm without bending the wrist, carry the sword to the right, the point taking the shortest way.

- (D) To the *third low* as above, but lowering and making an angle with the hand.
- (E) To the *second* by a turning movement of the forearm, without bending the wrist, describe with the point an arch with the convex to the left; carry the sword down and to the right.

*From the fifth guard*

- (A. To the *fourth* without bending the wrist, turn the arm and carry the sword to the left.
- (B) To the *sixth low* as before, but bending more the arm.
- (C) To the *third* by moving the forearm without the least movement of the wrist, make the point describe an arch with convex above, carry in this way the sword to the right.
- (D) To the *second* keeping the wrist stiff and making a pivot of the elbow, make the point describe an arch with the convex to the left, thus carry the sword downwards to the right.

*From the sixth guard*

- (A) To the *fourth low* lower the sword, passing the arm close to the body.
- (B) To the *third* without bending the wrist but turning the forearm, lower somewhat the sword and carry it to the right, extending the arm almost as much as possible.
- (C) To the *third low* lower the arm and form an angle with the hand.
- (D) To the *second* by making a pivot of the elbow and carrying the sword down to the right, make the point describe an arch with the convex to the left, and extend the arm.

Take care in lowering the sword not to carry the point below the head.

*From the third low guard in one movement*

- (A) To the *sixth* extending the hand, raise the arm, and carry the sword above the head.

- (B) To the *fourth* extending the hand and arm, carry the sword to the left by a movement of the forearm.
- (C) To the *fourth low* extending entirely the hand, carry the sword to the left by a movement of the forearm.

*From the fourth low guard*

- (A) To the *third low* by bringing the elbow into the side as much as possible, with the forearm to the right at an angle with the hand.
- (B) To the *third* by raising and extending almost entirely the arm carry the sword to the right.
- (C) To the *fifth* by raising and extending almost entirely the arm carry the sword above the head, twisting the arm to position required.

N.B.—The master must take care that the pupil in passing from one guard to another keeps the sword well balanced, and avoids the defect of leaving the point behind, that the grasp of the sword be tightened at the moment of contact with the blade of the adversary and in delivering a blow; and remember that in all parries it is necessary to oppose the *forte* of your own blade to the middle or weak part of your adversary's.

P. 22.

Circles of the forearm and sword are executed with the object of giving a blow. Circles are not only useful but indispensable; useful because they develop the full force and velocity of the arm. Indispensable because many of the most important cuts cannot be carried out without them. They also assist in keeping the sword well balanced and in directing the blows with accuracy at their mark. The muscles of the shoulder must assist in the least degree. Those of the shoulder should be assisted by lateral movements and by extension of the hand, so as to give to the circles all that elasticity necessary to arrive at the desired effect. The circles are of head, figure, and flank, and can be executed to right or left according to the guard, from which a start is made.

## P. 23.

From the position of *third guard* you can execute the circle of head from the left in two movements.

- (1st) Raising and bending energetically the arm and lowering the point carry the sword behind the head, making it pass close to the body. The arm must be in a diagonal position with edge to the rear, and point the height of flank, the hand above the forehead, the eye under the forearm.
- (2nd) Making a pivot of the elbow and extending with force and elasticity the arm to the front, and making the point describe the arch of a circle; the hand should result in third position, the height of the forehead.

## P. 24.

From *fourth guard* you execute the circle of head from the right.

- (1st) Raising and bending the arm until the edge is uppermost, and lowering the point carry the sword behind the loins, assisting the action by a slight movement of the bust. The arm should result in a diagonal position, with the blade near the right shoulder, the edge to the rear and the hand the height of the head.
- (2nd) Making a pivot of the elbow, extend the arm as in the other circle.

N.B.—This circle is not used in an assault, but only to develop the strength and elasticity of the pupil.

## P. 25.

From the position of *fourth guard* execute the circle at face from the left in two movements. First, bending almost entirely the arm, and making the point describe a semicircle in a vertical sense without bending the hand, raise and carry the sword in front of the face. The elbow should be in a line with, and the height of, the shoulder, the hand with that of the forehead, the blade horizontal, and as much as possible in line with the forearm, the edge turned to the left. Second, making a pivot of the elbow, and describing with the point a semicircle

in a horizontal sense, extend energetically the arm to the front. The hand must result in the *second position* in a line with and the height of the shoulder, the edge to the right, and as it were imperceptibly upwards.

## P. 26.

From the position of *third guard* execute a circle at face from the right. First, bending entirely the arm without bending the wrist, make the point describe a semicircle in a vertical sense, raise and carry the sword behind the head, the hand to result on a level with the temple, the sword horizontal with edge to the right. Second, the second is carried out as in circle from the left, and results in the *fourth position* with edge to the left.

## P. 27.

From the *fourth guard* execute the circle of flank from the left. First, the first movement is as in circle of face from the left. Second, the second also except that the sword is lowered so that the point result at height of the flank.

## P. 28.

From the third guard execute the circle of flank from the right, carry it out as in circle of face from the right only lowering the sword so as to cut at the flank.

N.B.—The second movement of each circle should be assisted by the inclination of the body to the front, taking care that the blade does not oscillate. A movement of the bust and left shoulder should accompany the circles from the right, to render the blows more decisive and to facilitate the execution. The master must take care when the exercise is carried out in one movement that the point is not left behind, that there is no unnecessary bending of the wrist, that the handle is properly grasped, and let the circles be executed from every guard. These exercises will not only render the limbs more agile and strong, but make the pupil master of his weapon so necessary for clean cuts.

## P. 29.

The lunge is required for every blow except the arm. But in case your adversary is *within* distance this must be carried out by raising the body on the toes, then with energy carry the left leg back to an

extended position half the length of your guard. From the position of guard you press the left foot on the ground, contract the muscles of the lower part of the leg, so that by springing you can propel your body to the front, also your right foot in a direct line, half as much again as the distance between your feet when on guard. The left foot remaining immovable, the weight of the body being almost entirely on the right leg. In this position the hand and shoulder should form a direct line; the body and left leg a diagonal line; the lower part of the right leg must be perpendicular to the ground; the body should form with the thigh an angle of about 90 grades; the thigh with the leg an angle of about 110 grades.

## P. 30.

The requisites of the lunge are *the length*, to be able to strike as far as possible so long as you do not subject yourself to the dangers that must inevitably result from being too near; *the balance*, so as to sustain the shock of a strong parry when returning on guard with a quick precise action; the *simultaneous action* of the entire system.

N.B.—The master should caution his pupil to contract the muscles previous to the spring, so as to obtain the greatest possible result.

## P. 31.

In returning on guard the pupil presses with the right leg and foot, making a lever of it, and bending the left leg brings the body back; at the same time carry the right leg back and beat the foot on the ground, taking up the exact position of guard.

## P. 32.

The points are direct, filo, and disengage. It is called *direct* when it is delivered without touching the blade of your adversary and in a direct line. It is called *filo* when your blade is in contact with that of your adversary and still kept in a direct line. It is called a "cavazione" or *disengage* when your own point is pressed upon by that of your adversary and you carry it under or over, then when clear deliver a point at the part left exposed by that pressure.

N.B.—Every point with the *broadsword* must be delivered with the hand turned in the second position, and clasp tight as the point touches the mark.



## P. 33.

The direct point is the most simple among the actions of attack, as it is not necessary to change the position of either the arm or the sword, but only to lunge in the manner already described. Taking care there is no oscillation from the energetic spring of the left leg. It can be executed from any of the five invites of the adversary and must be always in *one movement*.

## P. 34.

The point of "*filo*" can be carried out from your own "*legamento*" or pressure, or follow your own second or third parry, with the name of second or third *filo*, being executed in one movement. In second *filo* commanding the weak part of your adversary's blade deliver a point at the flank, making your weapon slip down his. The third *filo* commanding the weak part slip down and deliver point at breast.

## P. 35.

The disengage point is executed from any pressure of your adversary, in one movement, and *making a pivot of the shoulder* (this is the great principle of this school, instead of twisting the wrist, whether it be with the foil or the broadsword) so as to make as *small circles* as possible, and obtain the *greatest velocity*. They are known as :

- (A)—*Cavazione under*, when the point has its origin from the first, third, or fifth binding of the adversary, with a quick movement of the arm clear your blade, making it pass from above to below close to the hilt and arm of your adversary, deliver a point at the flank.
- (B)—*Cavazione at breast above* when the point has its origin from a second binding, clear your blade making it pass from below to above, and deliver the point at breast above.
- (C)—*Cavazione at breast within* from the third pressure, clear your blade making it pass from left to right, deliver point at breast within.
- (D)—*Cavazione at outside breast* from that of fourth pressure is the most difficult as the point has further to go. Clear the blade making it pass from right to left and deliver the point at outside breast.

N.B.—The movement of the point must precede that of the body, the hand must be kept entirely in the second position without bending the muscles, the breath should be held, the movement of the arm should be imperceptible, and the circles as close as possible. Do not stiffen or contract the muscles of the shoulder, make it turn freely in the socket.

## P. 36.

The cuts are direct, circles, and coupe. A *direct cut* is that which is delivered by the shortest way at any part undefended by the enemy's blade, *circles* are carried out as already shown, with a *coupe* you clear your sword upwards over that of your adversary without making a circle with the point.

## P. 37.

A direct cut at the head is given in one movement from the following positions :

- (A)—From your own *third invite or parry*, you turn your hand to third position without lowering your elbow, you will bend the arm a little to give greater force to the blow, and extending it again deliver a cut in a vertical direction at the head, then the arm and sword take the position of the second movement of circle at the head.
- (B)—From your own *fourth parry or binding* as before, carrying the hand in a line with the shoulder when in the act of bending the arm.
- (C)—From your own third low guard raise and extend the arm, carrying the hand to the third position, and deliver the cut in a vertical sense.
- (D)—From fourth low the same as in the preceding.

## P. 38.

Direct cuts at the inside cheek are delivered in one movement :

- (A)—From your own third invite or your own fourth parry or binding, moving your hand into the fifth position, bend slightly the arm and carry the sword a little to the right,

then extending it with energy and elasticity give a cut in a horizontal sense at the left cheek. The arm and sword will result in the second time of circle at cheek from the right.

- (B)—From the third low parry, you raise and extend the arm turning the hand to the fourth position, cut at left cheek as in the previous case.
- (C)—From the fourth low parry raising and turning the hand to the fourth position, cut as before.

#### P. 39.

Direct cuts at the outside cheek from the following positions :

- (A)—From the second invite, parry, or pressure, bend the arm to give greater vigour to the blow, then raised, extend it, keeping the hand all the time in the second position, cut as in the second time of circle from the left.
- (B)—From the fourth invite, pressure, or parry, you turn the hand to the second position, and deliver the blow as before.
- (C)—From fourth low parry, raise and turn the hand to second position, and cut as before.

#### P. 40.

Direct cuts at breast and belly are delivered in one movement :

- (A)—From the third guard or binding, or fourth parry, with hand in fifth position, bend and extend the arm, keeping the hand in the fourth position and level with the shoulders for a cut at the breast, and on a level with the breast for one at the belly.
- (B)—From the sixth parry, lower and extend the arm as from the fourth parry.
- (C)—From third low parry, raise the arm and turn the hand to the fourth position, and cut in a horizontal sense at the breast.
- (D)—From fourth low parry cut as above.

## P. 41.

Direct cut at flank in one movement :

- (A)—From your first parry or pressure, turn the hand to second position, lower and bend the arm as in circle at flank from the left.
- (B)—From your third parry or binding, cut as above.
- (C)—From your fifth parry or binding, as before.

## P. 42.

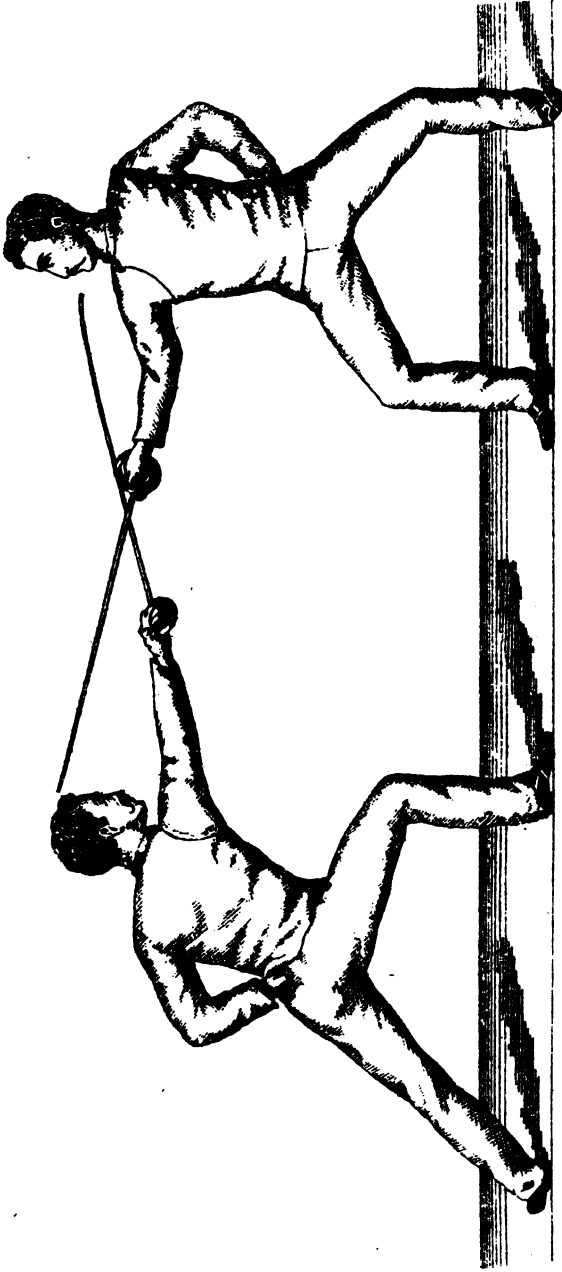
The circle cuts at head in one movement :

- (A)—From your first parry or binding, bend and raise the arm until it is the height of the forehead, withdrawing the sword so as to be clear of that of your adversary, the hand and point take the direction of circle cut from the left.
- (B)—From your second parry or binding, and also from second pressure of your adversary. Clear your sword bending and raising the arm to level of the forehead, and making your blade pass close to the body, deliver a restricted circle from the left at the head.
- (C)—From your fifth parry or binding lower the sword vertically and cut as before.

## P. 43.

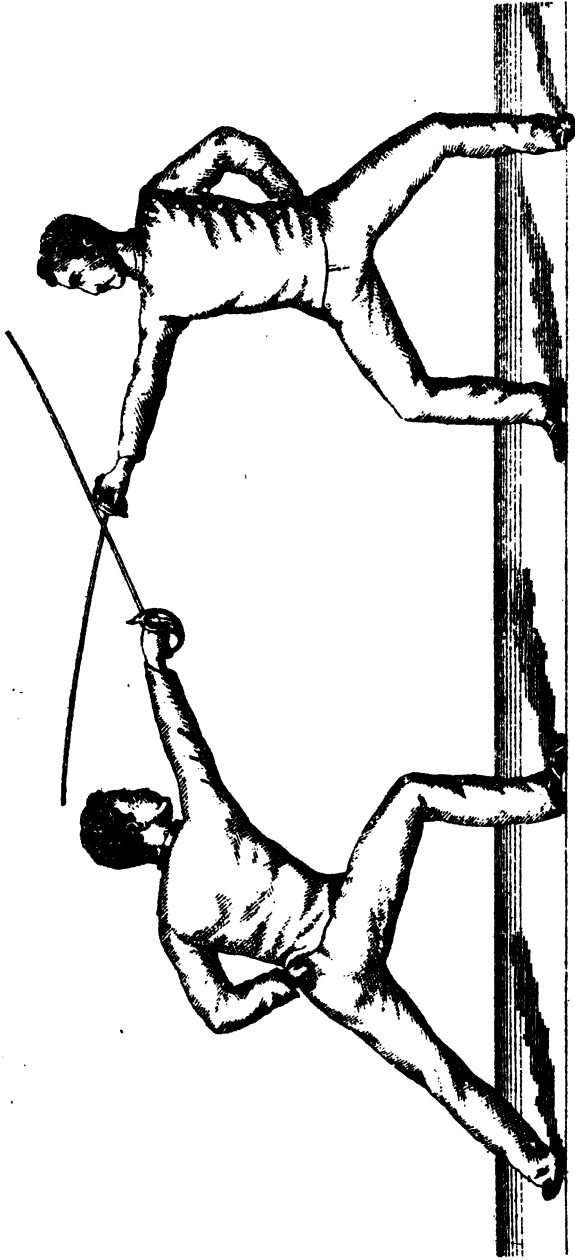
Circle cuts at inside face, breast, or belly in one movement, from the following :

- (A)—From your third parry or binding, or third binding of your opponent, bend the forearm back without lowering the elbow, make the blade run up that of your adversary, and when cutting the hand ends in the fourth position.
- (B)—From your fifth parry or binding, also from the fifth binding of your adversary cut as above.
- (C)—From your first parry or binding as above.

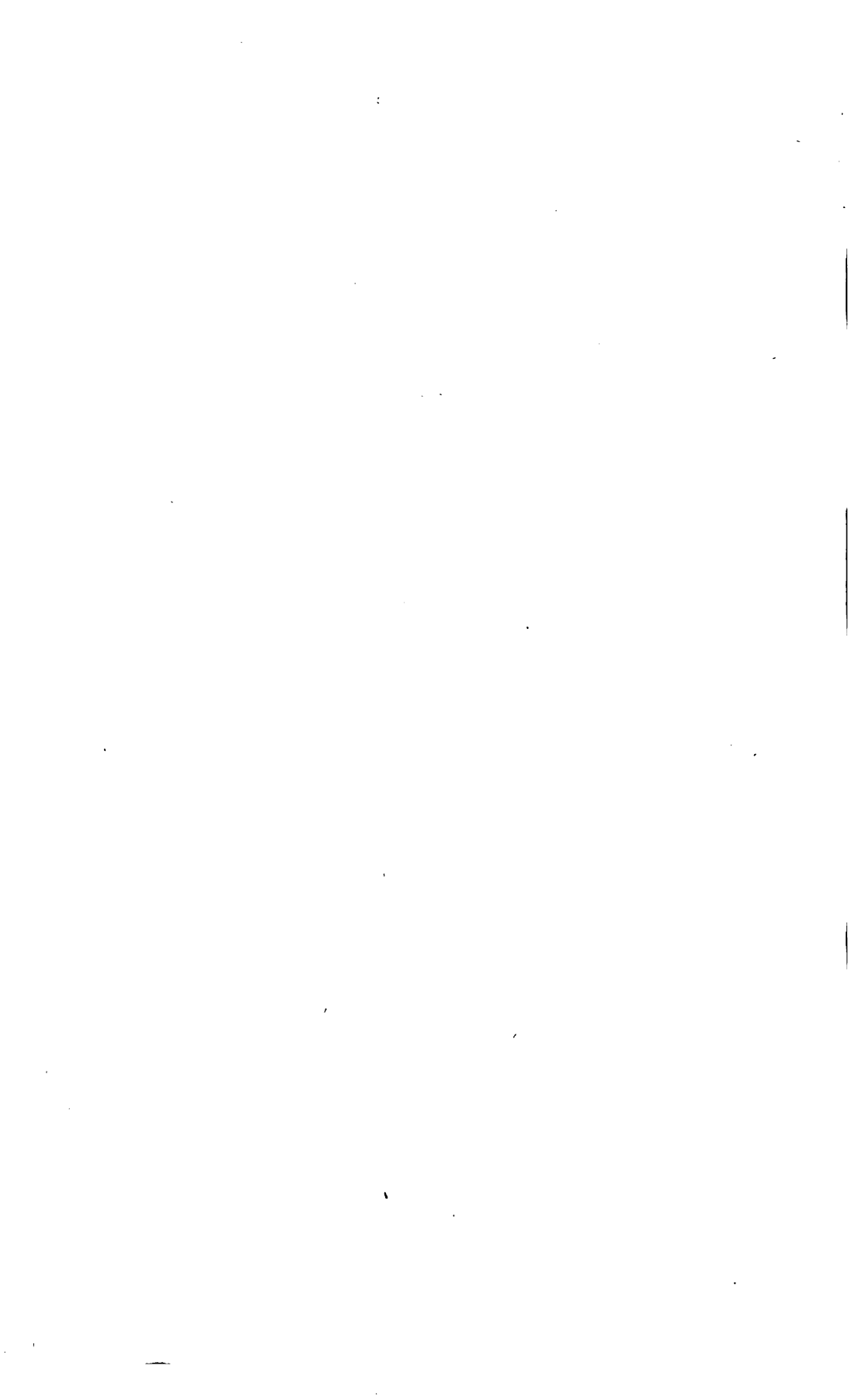


*Third Party.*

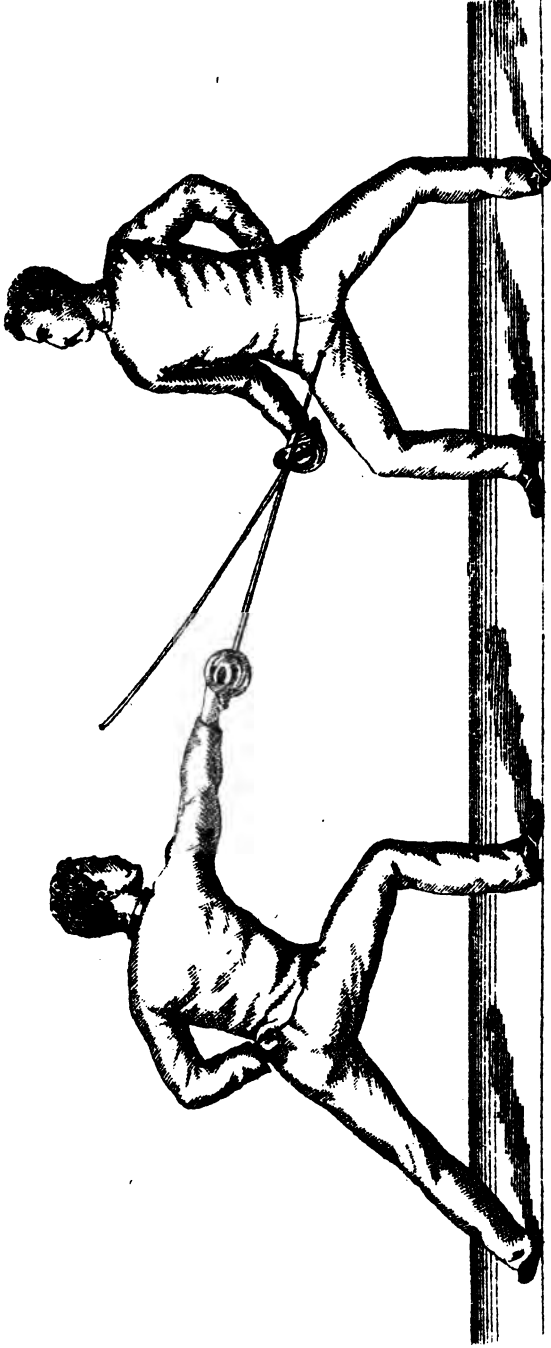




*Fifth Party*

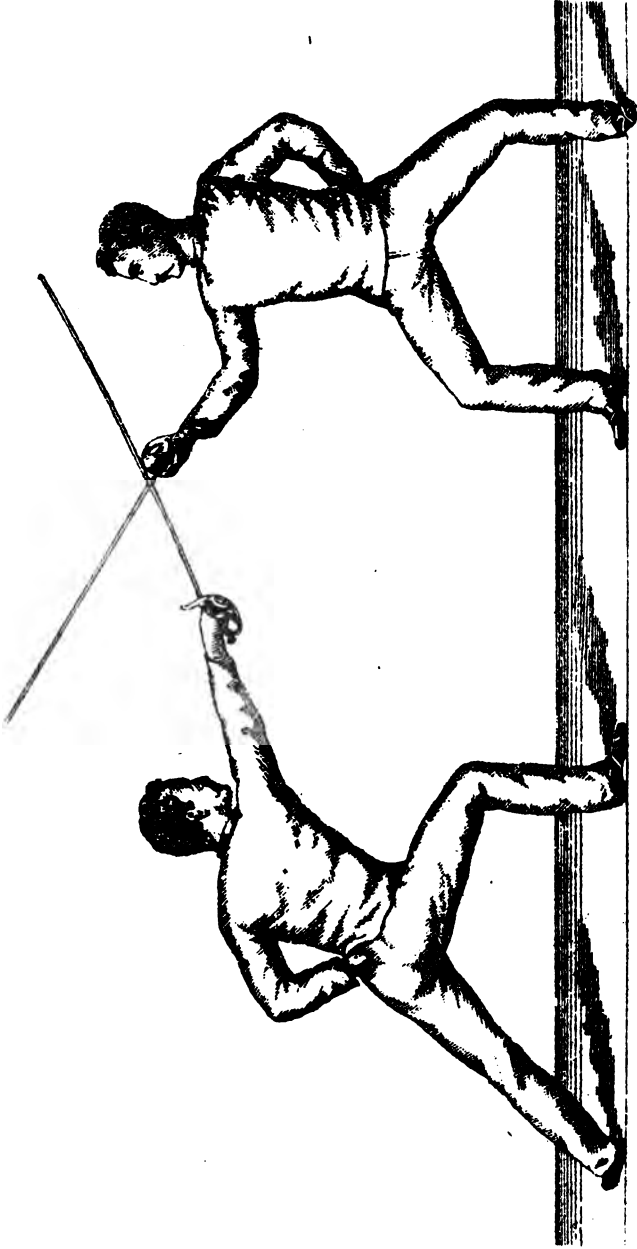




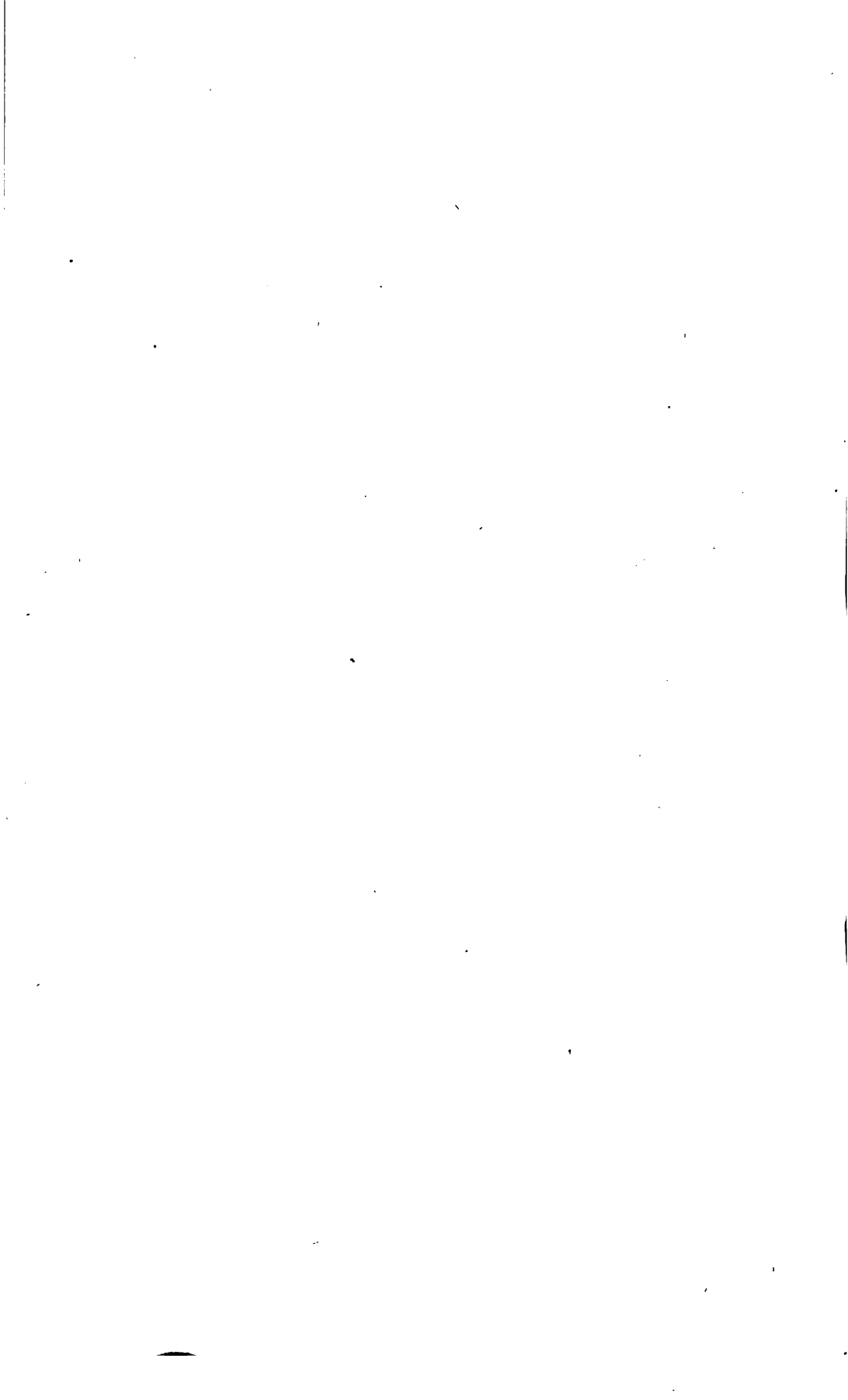


*4<sup>th</sup> low Guard v point or inside Cut*





*Sixth Parry*



## P. 44.

Circle cut at outside face in one movement :

- (A)—From fourth binding of your adversary, bend the arm without lowering the elbow, and making your blade run up that of your opponent, and keeping the hand in the second position cut as in circle at face from the left.
- (B)—From your first parry or binding as above, turning your hand to the second position at the last movement in the circle.

## P. 45.

The circle cut at flank in one movement, from the fourth parry or binding or sixth parry, bend as much as possible your arm, and make your blade pass close to your adversary's point, execute a circle from the left.

## P. 46.

Coupe in one movement :

- (A)—From the fourth binding of your adversary it takes the name of *outside coupe*, bend the arm without lowering the elbow, carry the hand outside your head, pass your blade close to the point of your opponent, and deliver a blow vertically at his head, with hand the height of the forehead, and arm perpendicular to the direct cut.
- (B)—From your adversary's third binding called *inside coupe* proceed in the same way.

N.B.—These coupes can be executed from your third or fourth binding or parry, if your adversary's blade presses hard.

## P. 47.

Cuts at the arm are direct, circle, and coupe, same as at the body. Cuts at the arm from above can be given whenever cuts at the head might be given. Those at *inside arm* when left cheek is clear. Those at *outside arm* when flank or right cheek are open to attack.

N.B.—The master should see that his pupil delivers all his cuts with elasticity, and that he makes as great an angle as possible in a lateral sense. That he should always make a direct cut in preference to a circle, because the arm is less exposed to a time cut.

## P. 48.

A return can be given with either point or cut, in the former case the sword may be either in contact or not with the blade of your adversary, but in the latter always clear. From *first parry* you can respond with:

(A)—Circle cuts at head, inside, or outside cheek, breast, belly, or arm above.

(B)—Direct cut at flank.

(C)—Disengage point within.

From *second parry*:

(A)—Circle cut at head, or arm above.

(B)—Direct cut at outside cheek.

(C)—Point of filo, or disengage at breast above.

From *third parry*:

(A)—With circle cut at inside cheek, breast, belly, or inside arm.

(B)—Direct cut at flank, head, or outside arm.

(C)—Point of filo, or disengage under.

From *fourth parry*:

(A)—Direct cut at head, inside or outside cheek, breast, belly, or arm above.

(B)—Direct point.

(C)—Circle cut at flank, or outside arm.

From *fifth parry*:

(A)—Circle cut at head, inside cheek, breast, belly, or inside arm.

(B)—Direct cut at outside arm or flank.

(C)—Disengage point.

From *sixth parry*:

(A)—Direct cut at breast, belly, or inside arm.

(B)—Circle cut at outside arm or flank.

From *third low parry*:

(A)—Direct cut at head, inside or outside cheek, breast, or arm above.

(B)—Direct point at breast above.

From *fourth low parry*:

(A)—Direct cut at head, inside or outside cheek, breast, belly, or arm above.

(B)—With direct point at breast.

N.B.—“Returns” are of vast importance when executed instantly, it is almost impossible for the adversary to remain untouched, all the more if he has lunged with the necessary decision and velocity to strike. The return can be easily parried, however quick, if the preceding blow was delivered in an indecisive manner, and with the preconceived idea of a return. It should strike before the adversary has returned on guard, then it will be unnecessary to advance the right leg for its execution, finding yourself too near your adversary you extend the left leg to the rear so as to give greater velocity. When the pupil can attack with precision the master can make him execute repeated returns until he arrives at an easy and quick way of delivering the same.

P. 49.

The “*contro*” parry is carried out by the hand and point taking a longer way than a simple parry. The object is to avoid using the fourth, sixth, fourth low, or third low parries which expose the body so much.

The *first contro* is executed when your adversary follows his first, third, fourth, fifth, or sixth parry, with a cut at the inside, you turn your hand to the second position, carrying the hand a little to the right with stiff arm, you lower the point making it circle from outside to inside, and take the position of first parry. This can also be done from your own first, third, or fifth parry or binding.

The *second contro* is when the adversary follows his fourth or sixth parry with a return at flank, turn the hand to second position carrying the sword a little to the left with stiff arm, lower the point, and make it circle from within to outside, take up the position of second parry.

The *third contro* is when the adversary after your first parry responds with circle at outside cheek, or with direct cut after fourth, or fourth low, turn the hand to second position, lower the point and make it circle close to your adversary’s arm, taking the position of third parry.

The *fifth contro* is when your adversary follows his first, fourth, fourth low, or fifth parry with return at head, executing the same movement as for first contro, take up the position of fifth parry, this can also be carried out from your own third parry or binding. In the above parries take care not to bend the hand.

## P. 50.

When your adversary has gained the grades of your blade by a second parry or binding, and responds with a point in filo, this is easiest to parry with a "*ceduta*" of fourth low. In one movement turn by degrees the hand into the third position, bend the arm and lower the elbow until the hand is almost touching the side, thus raise the point of your blade whilst keeping it constantly in contact, and take position of fourth low guard.

## P. 51.

Any movement of the sword or body which makes your adversary believe you intend to deliver a blow is called a feint. It obliges him to defend a well simulated attack, and thus leaves some other part of the body exposed, it must therefore be carried out with energy and expression, for defence is the instinct of man; but when little care is taken in the execution, it is not only useless, but dangerous—useless because it does not produce the desired effect—dangerous because during the feint your adversary may give a *time cut*. So that the feint may obtain the greatest results, it is necessary to prepare your adversary for it by directing one or more simple cuts at that part where you intend to feint, it must be always accompanied by a resolute movement of the body, for experience has shown that the movement of the body rather than the movement of the sword obliges your adversary to parry. The velocity of the feint must correspond to the velocity of the parry, since executing the feint with greater velocity than your adversary comes to his guard, the final blow may come in contact with his sword without hitting him. They are simple and double.

## P. 52.

The feint of direct point can be executed from any of the five invites in one movement.

## P. 53.

Feint direct point above, and disengage at flank.

## MASTER.

Second invite.

Parry first or fifth.

## PUPIL.

From second or third guard incline slightly but energetically the body to the front, beating the right foot on the ground, feint a direct point.

Avoid contact with the blade of your adversary, and give an instantaneous disengage at flank.



## P. 54.

Feint direct point above, and cut direct at flank.

## MASTER.

Second invite.

Parry first or fifth.

## PUPIL.

From second or third guard incline the body as before, your point being near the breast of your adversary.

Avoid contact, and cut direct at flank.

## P. 55.

Feint direct point above, and cut at left cheek, breast, or belly.

Second invite.

Fifth parry.

From second or third guard as before.

Avoid contact and strike with restricted circle left cheek, breast, or belly.

## P. 56.

Feint direct point at flank, and disengage at breast above.

First or fifth invite.

Second parry.

From second guard as before.

Avoiding contact deliver a disengage point above.

## P. 57.

Feint direct point at flank, and give direct cut at right cheek.

First or fifth invite.

Second parry.

From second guard as before.

Avoid contact and cut at right cheek.

## P. 58.

Feint direct point at flank, and cut at head.

First or fifth invite.

Second parry.

From second guard as before, stamping simultaneously with the foot.

Withdraw your point and execute with quickness a restricted circle from the left at the head.

## P. 59.

Feint direct point outside, and disengage within.

Fourth invite.

Third parry.

From third guard simulate a point at outside breast, stamping the right foot and inclining forward the body.

Avoid contact and circle your point near arm of adversary and give disengage point within.

## P. 60.

Feint direct point outside, and coupe within.

MASTER.

PUPIL.

Fourth invite.

From third guard as in previous feint.

Third parry.

Raising and withdrawing your point and keeping your blade clear, deliver coupe at the head.

## P. 61.

Feint point direct outside, and cut at inside cheek, breast, or belly.

Fourth invite.

From third guard as in previous feint.

Third parry.

Avoid contact and cut with restricted circle at left cheek, breast, or belly.

## P. 62.

Feint direct point within, and disengage outside.

Third invite.

From third guard feint at inside breast.

Fourth parry.

Avoiding contact make your point circle close to the arm of your adversary, deliver a point outside.

## P. 63.

Feint direct point within, and disengage at flank.

Third invite.

From third guard as before.

Parry first contro.

Follow with disengage point at flank.

## P. 64.

Feint direct point within, and cut direct at flank.

Third invite.

From third guard feint as before.

Parry first contro.

Circling your point round arm of adversary and avoiding contact, cut direct at flank.

## P. 65.

Feint direct point within, and cut at right cheek or flank.

Third invite.

From third guard as before.

Fourth parry.

Raising and withdrawing the point circle at right cheek or flank.

## P. 66.

Feint direct point within, coupe outside.

MASTER.

Third invite.  
Fourth parry.

PUPIL.

From third guard as before.  
Raise the point near that of your adversary and deliver a coupe.

N.B.—To execute a feint when advancing, it must be made with first step, and the blow given standing still.

## P. 67.

The feint of "filo" can be executed either advancing or without moving the feet from your binding of second or third.

## P. 68.

Feint third filo, and disengage within.

MASTER.

Third guard with hand the height of breast.

Third parry.

PUPIL.

From third binding make an energetic third filo retaining contact of the blade, advancing the body and stamping on the ground.  
Clearing your point deliver a disengage at breast within.

## P. 69.

Feint third filo, and disengage at flank.

Third guard.  
First parry.

From third binding as before.  
Clear point and disengage at flank.

## P. 70.

Feint third filo, and cut direct at flank.

Third guard as above.  
First parry.

From third binding feint a point at breast outside.  
Clear blade and cut direct at flank.

## P. 71.

Feint third filo, and cut at left cheek, breast, or belly.

Third guard.  
Third parry.

From third binding as before.  
Passing the edge of your blade along that of your opponent clear the point, and make restricted circle at left cheek, breast, or belly.

## P. 72.

Feint third filo, and coupe within.

MASTER.	PUPIL.
Third guard.	From third binding as before.
Third parry.	Clear swords as in last, and coupe at the head.

## P. 73.

Feint second filo, and disengage at breast above.

Second guard.	From second guard feint a filo at flank, retaining contact of blades.
Second parry or "ceduta" of fourth low.	Then give disengage point at breast.

## P. 74.

Feint second filo, and cut direct at right cheek.

Second guard.	From second guard as before, maintaining the contact of blades.
Second parry or "ceduta" of fourth low.	Clearing your blade cut direct at right cheek.

## P. 75.

Feint second filo, and cut at head.

Second guard.	From second guard feint as before.
Second parry or fourth low "ceduta."	Clear sword and circle cut at head.

N.B.—All the above feints of filo can be executed while advancing, taking care that the blades remain in contact.

## P. 76.

The disengage feint or "cavazione" is carried out with the arm only, without lunging, but throwing the body forward, from any binding in one movement.

## P. 77.

Feint disengage at flank, and disengage point above.

MASTER.	PUPIL.
First or fifth binding.	Feint a disengage point passing your point close to the arm and stamping with your foot.
Second parry.	Avoiding parry, circle your point round the arm and deliver disengage at breast above.

## P. 78.

Feint disengage at flank, and cut direct at right cheek.

MASTER.

PUPIL.

First or fifth binding.

Feint, disengage at flank as before.

Second parry.

Avoiding the parry, bend and extend the arm making the point describe an arch and give direct cut at right cheek.

## P. 79.

Feint disengage at flank, and cut at head.

First or fifth binding.

Inclining the body to the front simulate a disengage at flank.

Second parry.

Withdraw instantly the point, bending and raising the arm, and execute a circle at head.

## P. 80.

Feint disengage at breast above, and "cavazione" at flank.

Second binding.

Feint as before described.

Fifth parry.

Then deliver disengage point at flank.

## P. 81.

Feint disengage at breast above, and cut at left cheek, breast, or belly.

Second binding.

Feint, disengage.

Parry third or fifth.

Cut restricted circle at left cheek, breast, or belly.

## P. 82.

Feint disengage at breast within, and disengage outside.

Third binding.

Feint within.

Fourth parry.

Deliver disengage point at breast outside.

## P. 83.

Feint disengage within, and coupe outside.

Third binding.

Feint disengage as before.

Fourth parry.

Avoiding the parry coupe outside.

## P. 84.

Feint disengage outside, and disengage within.

Fourth binding.

Feint as before.

Third parry.

Avoid parry and deliver disengage point at inside breast.

## P. 85.

Feint disengage *outside*, and *coupe* inside.

MASTER.	PUPIL.
Fourth binding.	Feint as before.
Third parry.	Bending and extending the arm, coupe at head avoiding the parry.

## P. 86.

Feint disengage *outside*, and cut at left cheek, breast or belly.

Fourth binding.	Feint point.
Third parry.	Avoid parry and make circle cut.

N.B.—If advancing the feint is made with *the step* and the blow from on guard.

## P. 87.

Feints of direct cut are executed from any of the five invites in one movement.

## P. 88.

Feint direct at head or left cheek, and cut at right cheek or flank.

MASTER.	PUPIL.
Third invite.	From third guard make a direct feint at head or left cheek.
Parry sixth, second, or fourth, according as the feint is directed.	Avoid the parry and execute slight circle on other side.

## P. 89.

Feint direct at head and disengage at flank.

Second invite.	From third guard as before.
Fifth parry.	Deliver disengage point at flank.

## P. 90.

Feint direct at flank and cut at head.

Fourth invite.	Bend the arm, &c., as shown on previous occasions.
Second parry.	Avoid parry and deliver circle at head.

## P. 91.

Feint direct at right cheek and disengage at flank or breast.

Fourth invite.	From third guard or fourth invite feint at right cheek.
Third parry.	Deliver disengage point.

## P. 92.

Feint direct at right cheek and cut at left cheek, breast, or belly.

MASTER.

PUPIL.

Fourth invite.

From third guard or fourth invite feint as before.

Third parry.

Avoid parry and deliver restricted circle at left cheek.

N.B.—These can also be carried out advancing.

## P. 93.

Feints of circle cuts are executed in one movement. That at head is preferable from the second guard. Those at face, belly, or flank, from third guard.

## P. 94.

Feint circle at head and disengage at flank.

Second guard or binding.

From second guard feint circle, stamping with the foot.

Fifth parry.

Avoiding the parry deliver a disengage point at flank.

## P. 95.

Feint at head and cut at flank.

Second guard or binding.

From second guard feint circle at head.

Fifth parry.

Avoid parry and execute small circle at flank.

## P. 96.

Feint at left cheek and cut at right cheek or flank.

Third binding.

From third guard execute a quick circle, running your sword down that of your adversary, and passing close to the point feint at left cheek.

Fourth parry.

Circle on other side as previously shown.

## P. 97.

Feint at breast or flank and cut at head.

Third binding.

From third guard make circle feint at breast or flank.

Parry fourth or fourth low.

Circle at head.

## P. 98.

Feint at right cheek and cut at head.

## MASTER.

Fourth binding.

Third parry.

## PUPIL.

From third guard feint circle as before.

Avoiding parry deliver circle at head from the left.

## P. 99.

Feint at outside cheek and cut at inside, breast or belly.

Fourth binding.

Third parry.

From third guard feint at right cheek.

Avoid parry and deliver circle at belly, &amp;c.

## P. 100.

Feint at flank and disengage at breast above.

Fourth binding.

Parry second contro.

From third guard feint circle at flank.

With a quick disengage avoid blade and point at breast.

## P. 101.

Feint at flank and cut at head.

Fourth binding.

Parry third low.

From third guard feint cut at flank.

Cut with quick circle from the left at head.

N.B.—These can be executed advancing.

## P. 102.

A coupe feint can be executed either outside or inside from the third or fourth binding of your adversary or of your own.

## P. 103.

Feint coupe within and circle at right cheek or flank.

Third binding.

Sixth parry.

From third guard or binding clear your blade and feint coupe.

Avoiding parry give quick circle at flank, &amp;c.

## P. 104.

Feint coupe outside and cut at left cheek, breast, or belly.

Fourth binding.

Fifth parry.

From third guard or fourth binding coupe.

Avoid contact and circle at breast, &amp;c.



All feints can be made at the arm—in that case it is not necessary to advance when out of distance; in fact you should take care to be out of measure, this is extremely useful when your adversary thinks more of attack than defence, for you can give a blow while he is in action. When the pupil knows how to feint with accuracy and retain his balance, the stamping can be dropped.

## P. 105.

The double feint is very useful against impressionable adversaries, but dangerous against "timeists" and those who use their heads. The partial execution of double feints is bad and dangerous, as previously shown in the case of simple feints.

## P. 106.

Feint direct point above and disengage at flank, then deliver a circle cut at head.

MASTER.	PUPIL.
Second invite.	From second or third guard simulate point at breast.
First or fifth parry.	Follow immediately with disengage at flank.
Second parry.	Circle at head.

## P. 107.

Feint direct point at flank, disengage above, then cut at left cheek, breast, or belly.

First or fifth invite.	From second guard feint at flank.
Second parry.	Immediately after disengage at breast.
Fifth parry.	Circle at left cheek, &c.

## P. 108.

Feint third filo, circle at breast, and disengage at flank.

Third guard with hand the height of breast.	From your own third pressure without detaching your blade feint point of filo.
Third parry.	Circle at breast.
First contro.	Deliver disengage at flank.

## P. 109.

Feint third filo, then coupe and circle at flank.

Third guard as above.	From your own third pressure feint filo, then
Third parry.	Feint coupe within.
Sixth parry.	Circle at flank.

## P. 110.

Feint disengage at breast above, disengage at flank, and circle at head.

MASTER.	PUPIL.
Second pressure.	Disengage at breast above.
Fifth parry.	Disengage at flank.
Second parry.	Circle from left at head.

## P. 111.

Feint disengage at breast above, at left cheek, and coupe.

Second pressure.	Disengage at breast above.
Fifth parry.	Circle at left cheek.
Fourth parry.	Avoid parry and coupe.

## P. 112.

Feint direct at head, disengage at flank, and circle at head.

Second invite.	Feint, direct cut at head.
Fifth parry.	Disengage at flank.
Second parry.	Circle at head.

## P. 113.

Feint direct at right cheek, left cheek, and disengage at flank.

Fourth invite.	Direct cut at right cheek.
Third parry.	Circle at left cheek.
Parry first contro.	And strike with disengage point at flank.

## P. 114.

Feint at head, disengage at flank, and cut circle at head.

Second guard or pressure.	Circle cut at head.
Fifth parry.	Disengage at flank.
Second parry.	Strike with circle at head.

## P. 115.

Feint at head, feint at flank, and circle at head.

Second guard or pressure.	Circle at head.
Fifth parry.	Circle at flank.
Second parry.	Quick circle at head.

## P. 116.

Feint coupe within, right cheek, and cut at left cheek, breast, or belly.

Third pressure.	Clearing your blade coupe.
Sixth parry.	Avoiding the parry circle at right cheek.
Third parry.	Strike with circle left cheek or flank.

## P. 117.

Feint coupe outside and left cheek, then cut at flank.

MASTER.

PUPIL.

Fourth binding.

Coupe outside.

Fifth parry.

Circle at left cheek.

Fourth parry.

Strike with circle at flank.

N.B.—If carried out advancing, take care that the first feint is with first step, the second while standing on guard, and strike with a lunge, or from on guard if at the arm.

## P. 118.

To return with feint immediately after a parry, or with double feint, but this last cannot be recommended, as the great advantage of a return is lost, viz. to strike your adversary before he returns on guard.

## P. 119.

The *transport* is, having dominated the adversary's blade to pass it from one position to another, describing a conical movement. The object is to carry the blade from the line of breast or flank to open a way for your blows; and to invite your adversary to attempt "a time" cut or point. In the former case the object being attack, two movements are required, the one to carry off the point, the other to deliver a simple blow. The second case is an invite in one movement. There are five transports.

## P. 120.

The *first transport* without moving the feet:

From your third or fifth binding with the hilt and strong part of your blade you imprison the weak part of your adversary's without losing the touch, and describing with the arm and blade a conical way, carry it to your own left and take up position of first parry, then you can execute the following:

(A)—Point within.

(B)—Circle cut at head.

(C)—Circle at left cheek, breast, or belly.

(D)—Cut at right cheek by means of circle at head.

(E)—Direct cut at flank.

(F)—Cuts at the arm.

## P. 121.

*Second transport:*

As before carry the opponent's blade, from your own fourth bind-

ing outside your flank, take up the position of second parry, turning the hand to that position, which can be followed by :

- (A)—Filo point.
- (B)—Direct cut at right cheek.
- (C)—Circle at head from the left.
- (D)—Cut at the arm outside.

P. 122.

*Third transport :*

From your own first or fifth binding carry the opponent's blade to your own right, and take up position of third parry, followed by :

- (A)—Filo point.
- (B)—Disengage point under.
- (C)—Coupe within.
- (D)—Direct cut at flank.
- (E)—Circle cut at left cheek, breast, or belly.
- (F)—Cuts at arm.

P. 123.

*Fourth transport :*

From second binding, carry the enemy's blade to your own left, turning gradually the hand to the fifth position, and taking the position of fourth parry, followed by :

- (A)—Direct cut at inside or outside cheek.
- (B)—Direct cut at head.
- (C)—Coupe outside.
- (D)—Circle cut at flank.
- (E)—Cuts at the arm.

P. 124.

*Fifth transport :*

Is carried out from the first binding, the same as that of third transport, except that in place of bearing it to the right the blade of your adversary is carried upwards, and you take position of fifth parry, followed by :

- (A)—Disengage under.
- (B)—Direct cut at flank.
- (C)—Circle cut at left cheek, breast, belly, and arm.

Transports can also be carried out advancing and with feints, in that case there are three movements, the transport, the feint, and lastly the point or cut.

## P. 125.

"*Copertini*" have the double scope of gaining the grades of your adversary's blade, and of transporting it to the right or left of the line of attack. They can be carried out only in the third and fourth bindings of your adversary, either on guard or advancing.

Third *copertino* is executed in one movement from third binding. Raise the arm diagonally to the left so that your blade slips down that of your adversary, gains the grades, and continuing the movement carries it to the right, and takes position of third parry. The blows that can follow are point of filo, and direct cut at right cheek or head.

Fourth *copertino* is executed from fourth binding as before, but to the left, turning the hand gradually to the fifth position, and take position of fourth parry, which can be followed by direct point, direct cut at outside or inside cheek, head, breast, or belly.

With *copertino* a feint is also employed, in three movements, first the "*copertino*," second the feint, and thirdly the blow.

N.B.—In carrying out the above care must be taken to push off the opponent's blade *sufficiently*, so as to run no risk of a counter.

## P. 126.

By "*deviamento*" is understood that slight pressure which is sufficient to make it deviate from the direct line of attack; also to find out with what force your opponent grasps his weapon, so as to choose the attack most opportune. There are five—first, second, third, fourth, and fifth. All can be carried out either from on guard or advancing; by gaining the grades and a slight pressure on your adversary's blade you obtain the "*legamento*" or binding which your opponent previously had. Thus carry off his point from the direction of your breast or flank, moving your own point as little as possible from the line of attack.

## P. 127.

First "*deviamento*" and cut at head.

MASTER.	PUPIL.
Second guard.	From second guard execute first <i>deviamento</i> .
Allow your sword to be carried off.	Circle cut at head from the left.

## P. 128.

Second "deviamento" and cut at head.

MASTER.	PUPIL.
Second guard.	From third guard, execute second deviamento.
Allow your sword to deviate.	Clear your blade and circle at head.

## P. 129.

Third "deviamento" and direct cut at flank.

Third guard.	From second guard execute third deviamento.
Allow your blade to deviate.	Direct cut at flank keeping the hand all the time in second position.

## P. 130.

Fourth "deviamento" and direct cut at right cheek.

Third guard.	From second or third guard execute the fourth deviamento turning the hand to the fifth position.
Allow your sword to be carried off.	Turning your hand again to second position deliver direct cut at right cheek.

## P. 131.

Fifth "deviamento" and cut at left cheek, breast, or belly.

Third guard.	From second guard execute fifth deviamento.
Allow your sword to be carried off.	Circle cut at left cheek, breast, or belly.

The deviamento can be followed by a feint and then a cut or point, at either body or arm. Thus making three movements.

## P. 132.

*Cambiamenti* consist in a disengage preceding the first, third, and fourth deviamenti. The first *cambiamento* is executed from the second legamento of your adversary; that of third from the fourth, that of the fourth from the third legamenti.

## P. 133.

By "*tocco*" is intended a smart rap on one part, not down your adversary's blade to make it deviate from breast or flank. They are executed from your second or third guard, also from your own invites,

in one movement. No action of "filo" can follow as the contact of the blades is not retained. They must be carried out instantaneously to avoid an action in time. They are first, second, third, fourth, and fifth.

## P. 134.

First tocco, when standing still, is executed when your adversary is on second guard. From guard or second or third invite give with the edge and "*forte*" of your blade a sharp rap on the back and centre of your opponents blade, sending it to the left, which can be best followed by a direct cut at flank.

## P. 135.

Second tocco is carried out when you find the adversary on second guard. From first, third, or fifth invites give rap as before, which can be followed by direct point, cut at arm, head, or right cheek.

## P. 136.

Third tocco is executed when the adversary is on third guard. From second invite or third guard, finding the swords in contact give a sharp rap sending it to the right. This can be followed by a point, direct cut at flank, at arm, at right cheek, head, or circle cut at belly.

## P. 137.

Fourth tocco when the adversary is on third guard. From third guard, the blades being clear, give rap on back as before sending it downwards to the left. Follow up with direct cut at arm, right or left cheek, head, breast, belly, or a point.

## P. 138.

Fifth tocco when adversary is on third guard. From second invite or guard with *the strong* part of your blade give rap as before sending it upwards, and follow with point, direct cut at flank, arm, circle at left cheek, breast, or belly. They can be carried out advancing the same time as the step. If instead of striking immediately after the "tocco" you make a feint and then strike, this is in three movements, first the tocco, second the feint, third the blow.

## P. 139.

The disengage tocco is carried out from the first, third, or fourth binding of your adversary. It is carried out either advancing or not, in one movement.

## P. 140.

First disengage tocco is executed from the second binding of your adversary. With a quick movement you pass your blade from one side

to the other of that of your opponent, same as in a disengage *above*, and give a rap as in P. 134.

P. 141.

Third disengage *tocco* is from fourth binding as in P. 136.

P. 142.

From the third binding carry out the fourth disengage *tocco* as in P. 137.

N.B.—In the execution of the "*tocco*," whether simple or disengage, take care that your point does not go far out of the line of attack. That it should not go higher than the hand in the first *tocco*, nor lower in those of the second, third, and fourth, neither abandon your arm, so as to be ready to guard a time blow on the opposite side, nor bend the wrist in the act of striking, but tighten the grasp.

P. 143.

The simple "*sforzo*" is the act of striking with your own the middle of the blade of your adversary, slipping down it forcibly, with the object of making it deviate from the line of attack, and of rendering his defence less easy. It is most useful when your adversary is on second or third guard, with point in line. They are second, third, and fourth. Executed in one movement whether advancing or standing still.

P. 144.

The second *sforzo* is from your own first or fifth invite, also when on second guard when the blades are in contact. After having bent the forearm, extend it instantly, with hand in second position, striking and slipping down with the *forte* of your own blade on the middle of your adversary's and making it deviate by that means to the right, take the position of second invite.

P. 145.

The third *sforzo* is executed from the third guard when the blades are in contact; you detach your blade from that of your adversary, bending and extending the arm as before, carrying the opponent's sword downwards to the right, then take the position of third invite.

P. 146.

The fourth *sforzo* is from same position as fourth *tocco*, bending your arm and turning the hand to fifth position strike as before, and take a position between fourth and fourth low guard. They can also be followed by blows. When with a feint it requires three movements, one for *sforzo*, one for feint, and lastly the blow.



N.B.—The *sforzo* must be executed only by a movement of the forearm, keeping the rest of the arm firm, and the wrist stiff, so that the point may be as little as possible carried from the line of offence.

P. 147.

The *sforzo* with disengage has for its object either to disarm or to render a return on guard impossible before a blow is delivered. It can be carried out advancing or standing still.

P. 148.

The third disengage *sforzo* is from your adversary's fourth binding by an instantaneous movement, bending and extending the forearm, without twisting the wrist, clear your blade from that of your adversary, making it pass close over the point, and execute the *third sforzo*, as in P. 145.

P. 149.

The fourth disengage *sforzo* is from your opponent's third binding, as before.

P. 150.

To continue the attack when your adversary has avoided your lunge by retiring you must regain your distance by advancing the left foot, retaking the position of guard, and delivering an immediate blow. When the adversary retires without guarding the final blow of any action of attack; on the re-attack you might carry out a direct point or a direct cut. When he retires and parries at the same time you can execute a disengage point or cut. Lastly, when he retires without guarding, but with his sword in line of attack, you must execute a *deviamento* or *tocco*, &c., so as to carry off his point before attempting a blow. Re-attacking may be either simple, complicated, or with feints.

*Simple*, when you take up your guard by advancing the left foot and then deliver a cut or point.

*Complicated*, when you first carry off your opponent's point from the line of attack, bring up the left leg, and execute a *deviamento* or *sforzo* simultaneously, and then the blow. Also with one or two feints.

N.B.—The *Re-attack* must be carried out with care, as your adversary may have some predetermined action, such as a time cut or point.

P. 151.

The *Second intention*, is when a swordsman, having provoked the determined action of his adversary, either by return or time cut, acts on the same with parry and return either in *time* or *contro time*.

## Examples of second intention :

PUPIL.	MASTER.	PUPIL.
Third sforzo.	Disengage in time.	Parry fourth low and cut at right cheek.
Fourth tocco with disengage.	Disengage in time.	Contro time at outside arm.

## P. 152.

A *time cut* is that delivered during the attack of your adversary. This requires the greatest prudence, but when correctly executed is a great resource against a furious assailant. The knowledge of distance, the grades of the blade, quickness of eye as well as arm, cunning, resolution and precision, are indispensable requisites for its execution. An *action in time* is carried out by preference, when *out of distance* while your adversary advances, as at correct distance it may end in a counter. A time cut may be developed at the first, second or third action ; but to avoid a counter it is well to execute it on the first. They are the arrest, disengage, and cut at the arm.

## P. 153.

The *arrest* is a direct point delivered during the development of some action of attack. If from your own first invite or binding your adversary advances with a feint below, you deliver the *arrest* above. If following your second invite or binding he feints high, deliver an arrest at flank or at breast. If from your third invite or binding he feints within, deliver an arrest at breast within. If from your fourth invite or binding he feints outside, give an arrest at flank. Lastly, if from your fifth invite or binding he feints below, deliver a point at breast above.

## P. 154.

A feint of *arrest* is given after you have made an impression on your adversary with one or more real arrests, executed during his action of attack.

## P. 155.

The *disengage in time* should be carried out while the sword of your adversary is in the act of striking or transporting your blade so as to carry it from the line of attack. You disengage within when your opponent seeks to encounter or strike your blade to the right. On the other hand outside when he endeavours to strike it towards the left. When he seeks to carry it upwards disengage at flank. Lastly, when downwards disengage at breast above. You can also feint a *disengage in time* and develop another blow.

N.B.—It is necessary always to keep in mind that your adversary may expose his body so as to draw an arrest by an exaggerated transport, deviameto, &c., and then deliver a *contro time*. A sharp brain must then be brought to bear, without which no one can be a good swordsman.

## P. 156.

The *time blow* at the arm consists in delivering a cut while your opponent prepares for an action of attack. It should always be accompanied by a spring backwards. This is safer than other time blows, since it alone avoids the danger of a counter. After having delivered a blow return your point into line, or some parry, if you have failed in the attempt, as your adversary will be in a position to carry out his form of attack.

## P. 157.

The *counter time* can only be delivered at the arm, while your adversary attempts a *time blow*. To carry it out you must provoke your adversary to execute an *arrest*, or *disengage in time*.

## EXAMPLES.

PUPIL.	MASTER.	PUPIL.
From second guard execute feint at head.	From second guard without taking notice of feint deliver arrest point at flank.	Do not come on guard, but instead deliver while your adversary attempts the arrest, a cut at arm above, at same time jumping backwards
From first binding execute a transport into fifth	Execute disengage in time at flank.	Without heeding the disengage in time cut at arm above, jumping back.

The *counter time* at arm is opportune when your adversary has the bad habit of constantly attempting time blows without attending to the necessary guards.

The most difficult part is the teaching of the many actions, that can be developed in the art by a good swordsman, in a rational and methodical manner.

The following exercises show

A—The position of the two opponents.

B—The action suitable to any occasion.

C—The parry that action may deceive.

D—The final parry.

E—The return which follows the final parry.

F—The various time cuts.

G—The counter time which can be opposed to each of these.

It is well for the master to make his pupils go through these exercises, under his own eye, because they will have greater emulation and spirit than when opposed to him ; neither should there be too great a disparity between the couples in first assaults. Above all not to allow them to begin *loose play* before they have learnt all the preceding actions in this treatise.

In an assault, having to do with an opponent quick in attack, it is well to either keep out of distance or attack him in return, thus cross him in his play. Having on the other hand one who does little else than parry, it is better to attack him with feints and double feints *tocco* and *sforzo*.

When you have to do with a *timeist*, pretend to attack him furiously and advance with a parry ready, and then develope a return, and if possible a *contro time* at the arm. If your adversary responds quickly deliver half blows so as to return quickly on guard and respond.

In front of a furious opponent, develope time blows at the arms, and respond quickly when the blades meet. Being opposed to a muscular man, not over expert, keep clear of his blade, and if he endeavours *tocco*, *deviamento*, &c., use time cuts or point.

In front of a tall adversary addicted to time cuts, pretend to attack, then parry advancing and return sharp ; blows at the lower part of body are preferable.

Every small adversary should be kept at a distance, avoiding contact of the blade, deliver cuts at the head or breast or points above.

It is well to have assaults with weak fencers as well as with the strong ; then study the action of the former, and carry them out on the latter. You should neither fear one nor despise the other.

Remember you can only be a good swordsman after long practice and constant change of adversary.

Left-handed swordsmen have a great advantage, as few have any practice against them, and they have seldom met one another. Practice with a master can alone overcome this difficulty. For young men, it is well to learn to use the sword in the left hand, and thus obtain confidence by means of left-handed assaults.

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SIMPLE ACTION  
AND  
DOUBLE ACTION.

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No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK	PARRY THAT DECEIVES	FINAL PARRY
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
1	1st invite	from second guard	direct point	—	second fourth low or first contro
2	2nd invite	from second or third guard	direct point	—	first third or fifth
3	3rd invite	from second or third guard	direct point	—	fourth fourth low first contro
4	5th invite	from second guard	direct point	—	second fourth low first contro
5	Sword in touch	from second binding	second filo	—	second fourth yielding
6	In touch	from third binding	third filo	—	first third
7	1st binding	in touch	disengage at flank	—	second first contro
8	2nd binding	in touch	disengage above	—	first third fifth
9	3rd binding	in touch	disengage within	—	fourth fourth low first contro
10	4th binding	in touch	disengage outside	—	third
11	5th binding	in touch	disengage at flank	—	second fourth low first contro
12	1st invite	2nd guard	direct cut at flank	—	second
13	1st invite	2nd guard	at breast or belly	—	fourth low
14	1st invite	2nd guard	at arm outside	—	third
15	1st invite	2nd guard	at arm within	—	fourth low
16	2nd invite	3rd guard	at head	—	fifth
17	2nd invite	3rd guard	at left check	—	first

SIMPLE ACTION.

THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY	TIME BLOW	CONTRO TEMPO	
disengage, flo, head, right cheek, and arm point, head, right and left cheek, breast, belly, or arm disengage, head, inside or outside cheek, breast, belly, flank, or arm	arm above	_____	
disengage, head, inside and outside cheek, breast, belly, flank, and arm disengage, flo, left cheek, breast, belly, flank, arm, and coupe inside disengage, head, left cheek, breast, belly, flank, arm, and coupe inside	arm inside or outside	_____	
point, head, inside or outside cheek, breast, belly, arm, flank, coupe outside point, head, inside and outside cheek, breast, belly, and arm disengage, head, inside and outside cheek, breast, belly, flank, and arm	arm above	_____	
disengage, flo, head, outside cheek and arm point, head, inside and outside cheek, breast, belly and arm disengage, head, inside and outside cheek, breast, belly, flank, and arm	arm above	_____	
disengage, flo, head, right cheek, and arm point, head, inside and outside cheek, breast, belly, flank, arm, coupe outside	arm above	_____	
disengage, head, inside and outside cheek, breast, belly, flank, and arm disengage, flo, left cheek, breast, belly, flank, arm, and coupe inside	arm outside	_____	
disengage, flo, head, right cheek, and arm disengage, head, left or right cheek, breast, belly, flank, and arm	arm above	_____	
disengage, head, right or left cheek, breast, belly, flank, or arm disengage, flo, left cheek, breast, belly, flank, arm, and coupe within disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arm inside or outside	_____	
point, head, right or left cheek, breast, belly, flank, arm, coupe outside point, head, right or left cheek, breast, belly, and arm disengage, head, right or left cheek, breast, belly, flank, and arm	arm within	_____	
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	outside arm	_____	
disengage, flo, head, at right cheek or arm point, head, outside or inside cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arm above	_____	
disengage, flo, head, right cheek, and arm	arm above	_____	
point, head, right and left cheek, breast, belly, and arm	arm within	_____	
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	_____	_____	
point, head, inside and outside cheek, breast, belly, and arm	_____	_____	
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	inside or outside arm	_____	
disengage, head, inside or outside cheek, breast, belly, flank, and arm	arm inside or outside	_____	

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK.	PARRY THAT DECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
18	2nd invite	3rd guard	at right cheek	—	third
19	2nd invite	3rd guard	at breast or belly	—	first
20	2nd invite	3rd guard	at arm above	—	third
21	3rd invite	3rd guard	at head	—	sixth fifth contro
22	3rd invite	3rd guard	at left cheek	—	fourth first contro
23	3rd invite	3rd guard	at breast or belly	—	fourth fourth low first contro
24	3rd invite	3rd guard	inside arm	—	fourth first contro
25	5th invite	2nd or 3rd grd.	at flank	—	second
26	5th invite	2nd guard	at breast or belly	—	fourth fourth low first contro
27	1st binding	in touch	at flank	—	second
28	1st binding	in touch	at arm above	—	third
29	1st binding	in touch	circle cut at left cheek	—	fourth first contro
30	1st binding	in touch	circle at breast or belly	—	fourth fourth low first contro
31	1st binding	in touch	circle at arm within	—	fourth first contro
32	2nd binding	in touch	direct cut at right cheek	—	third
33	2nd binding	in touch	at head	—	fifth
34	2nd binding	in touch	at left cheek	—	first
35	2nd binding	in touch	at breast or belly	—	first
36	2nd binding	in touch	at arm above	—	third
37	2nd binding	in touch	at head	—	fifth



THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME BLOW.	CONTO TEMPO.	
disengage, filo, left cheek, breast, belly, flank, arm and coupe within	arm inside	—	
disengage, head, right or left cheek, breast, belly, flank, and arm	arm within	—	
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	—	—	
cut at breast, belly, flank, and arm	arm within	—	
disengage, head, left cheek, breast, belly, flank, arm and coupe within	arm within	—	
point, head, inside or outside cheek, breast, belly, flank, arm, and coupe outside	arm within	—	
disengage, head, right or left cheek, breast, belly, flank or arm	arm within	—	
point, head, right or left cheek, breast, belly, flank, arm, or coupe outside	arm within	—	
point, head, right or left cheek, breast, belly, and arm	arm within	—	
disengage, head, inside or outside cheek, breast, belly, flank, and arm	arm within	—	
point, head, inside or outside face, breast, belly, flank, arm, and coupe outside	—	—	
disengage, head, inside or outside cheek, breast, belly, flank, and arm	—	—	
disengage, filo, head, right cheek, and arm	arm above	—	
point, head, inside and outside face, breast, belly, flank, arm, and coupe outside	arm within	—	
point, head, right or left cheek, breast, belly, and arm	arm within	—	
disengage, head, right or left cheek, breast, belly, flank, and arm	arm above	—	
disengage, filo, head, right cheek, and arm	arm above	—	
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	—	—	
point, head, inside and outside cheek, breast, belly, flank, arm, and coupe outside	arm within	—	
disengage, head, inside and outside cheek, breast, belly, flank, and arm	arm within	—	
point, head, inside and outside face, breast, belly, flank, arm, and coupe outside	arm within	—	
point, head, inside and outside face, breast, belly, and arm	arm within	—	
disengage, head, right and left cheek, breast, belly, flank, and arm	arm within	—	
point, head, right and left cheek, breast, belly flank, arm, and coupe outside	arm above	—	
disengage, head, right and left cheek, breast, belly, flank, and arm	arm above	—	
disengage, filo, left cheek, breast, belly, flank, arm and coupe within	arm within or without	—	
disengage, head, left cheek, breast, belly, arm, and coupe within	arm inside or outside	—	
disengage, head, right and left cheek, breast, belly, flank, and arm	arm within	—	
disengage, head, right and left cheek, breast, belly, flank, and arm	arm within	—	
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	—	—	
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arm outside or inside	—	

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK.	PARRY THAT RECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
38	3rd binding	in touch	direct cut at flank	—	second
39	3rd binding	in touch	coupe within	—	sixth fifth contro
40	3rd binding	in touch	circle at head	—	sixth fifth contro
41	3rd binding	in touch	circle at left cheek	—	fourth first contro
42	3rd binding	in touch	circle at breast or belly	—	fourth fourth low first contro
43	3rd binding	in touch	circle at arm within	—	fourth first contro
44	4th binding	in touch	coupe outside	—	fifth
45	4th binding	in touch	circle at right cheek	—	third
46	4th binding	in touch	circle at flank	—	second third low
47	4th binding	in touch	coupe arm above	—	third fifth
48	5th binding	in touch	direct cut at flank	—	second
49	5th binding	in touch	direct cut at arm outside	—	third
50	5th binding	in touch	circle at left cheek	—	fourth first contro
51	5th binding	in touch	circle at breast or belly	—	fourth fourth low first contro
52	5th binding	in touch	circle at arm within	—	fourth first contro

THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME BLOW.	CONTRO TEMPO.	
disengage, flo, head, right cheek, and arm	arm above	—	
breast, belly, flank, and arm	arm within	—	
disengage, head, left cheek, breast, belly, flank, arm, coupe within			
breast, belly, flank, and arm	arm within	—	
disengage, head, left cheek, breast, belly, flank, arm, and coupe within			
point head, right and left cheek, breast, belly, flank, arm, and coupe outside	arm within	—	
disengage, head, inside and outside face, breast, belly, flank, and arm			
point, head, inside and outside face, breast, belly, flank, arm, and coupe outside	arm within	—	
point, head, inside and outside face, breast, belly, and arm			
disengage, head, inside and outside face, breast, belly, flank, and arm			
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	—	—	
disengage, head, right and left cheek, breast, belly, flank, and arm			
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	outside arm	—	
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	outside arm	—	
disengage, flo, head, right cheek, and arm	arm above	—	
point, head, left cheek, breast, and arm			
disengage, flo, left cheek, breast, belly, flank, arm and coupe within	—	—	
disengage, head, left cheek, breast, belly, flank, arm, and coupe within			
disengage, flo, head, right cheek, and arm	arm above	—	
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	—	—	
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arm within	—	
disengage, head, right and left cheek, breast, belly, flank, and arm			
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arm within	—	
point, head, right and left cheek, breast, belly, and arm			
disengage, head, right and left cheek, breast, belly, flank, and arm			
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	—	—	
disengage, head, right and left cheek, breast, belly, flank, and arm			

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK.	PARRY THAT DECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
1	1st invite	from 2nd guard	feint, direct point, and disengage at breast above	second	first third fifth
2	1st invite	2nd guard	feint, point, and cut direct at right cheek	second	third
3	1st invite	2nd guard	feint, point, and cut direct at head	second	fifth
4	1st invite	2nd guard	feint, point, and cut direct at left cheek	second	first
5	1st invite	2nd guard	feint, point, and cut at breast or belly	second	first
6	1st invite	2nd guard	feint, point, cut direct at arm above	second	third
7	1st invite	2nd guard	feint, point, and circle at head	second	fifth
8	2nd invite	2nd or 3rd guard	feint, direct point, and disengage at flank	first	second
9	2nd invite	2nd or 3rd guard	feint, point, and cut direct at flank	first	second
10	2nd invite	2nd or 3rd guard	feint, point, cut direct at arm above	first	third
11	2nd invite	2nd or 3rd guard	feint, point, circle at left cheek	fifth	fourth first contro
12	2nd invite	2nd or 3rd guard	feint, point, circle at breast or belly	fifth	fourth fourth low first contro
13	2nd invite	2nd or 3rd guard	feint, point, circle at arm within	first	fourth low first contro
14	3rd invite	3rd guard	feint, point, disengage outside	fourth	third
15	3rd invite	3rd guard	feint, point, and coupe outside	fourth	fifth
16	3rd invite	3rd guard	feint, point, circle at right cheek	fourth	third
17	3rd invite	3rd guard	feint, point, circle at flank	fourth	third low second contro
18	3rd invite	3rd guard	feint, point, cut at arm above	fourth	third
19	3rd invite	3rd guard	feint, point, and disengage at flank	first contro	second
20	4th invite	3rd guard	feint, point, and disengage at flank	third	second
21	4th invite	3rd guard	feint, point, and cut direct at flank	third	second
22	4th invite	3rd guard	feint, point, and coupe within	third	sixth fifth contro

DOUBLE ACTION.

THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME ACTION		CONTRO TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
disengage, head, right or left cheek, breast, belly, flank, and arm	arrest above	arm within or without	arm within or without
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm in or outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm in or outside
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest above	arm within	arm in or outside
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest above	arm within	arm in or outside
disengage, flo, left cheek, breast, belly, flank, arm and coupe within	arrest above	—	arm in or outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm in or outside
disengage, flo, head, right cheek, and arm	arrest within	arm above	arm within or above
disengage, flo, head, right cheek, and arm	arrest within	arm above	arm within or above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	—	arm within or above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest within	arm within	arm within or above
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest within	arm within	arm within or above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest within	arm within	arm within or above
point, head, right and left cheek, breast, belly, and arm	arrest within	—	arm within or above
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest within	—	arm within or above
point, head, right and left cheek, breast, belly, and arm	arrest within	—	arm within or above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within or above
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within or above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within or above
point, head, left cheek, breast, and arm	arrest within	arm above	arm within or above
disengage, flo, head, right cheek, and arm	arrest within	—	arm within or above
disengage, flo, head, right cheek, and arm	arrest within	arm above	arm within or above
disengage, flo, head, right cheek, and arm	arrest at flank	arm above	arm above
disengage, flo, head, right cheek, and arm	arrest at flank	arm above	arm above
breast, belly, flank, and arm	arrest at flank	arm within	arm above
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest at flank	arm within	arm above

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK.	PARRY THAT DECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
1	1st invite	from 2nd guard	feint, direct point, and disengage at breast above	second	first third fifth
2	1st invite	2nd guard	feint, point, and cut direct at right cheek	second	third
3	1st invite	2nd guard	feint, point, and cut direct at head	second	fifth
4	1st invite	2nd guard	feint, point, and cut direct at left cheek	second	first
5	1st invite	2nd guard	feint, point, and cut at breast or belly	second	first
6	1st invite	2nd guard	feint, point, cut direct at arm above	second	third
7	1st invite	2nd guard	feint, point, and circle at head	second	fifth
8	2nd invite	2nd or 3rd guard	feint, direct point, and disengage at flank	first	second
9	2nd invite	2nd or 3rd guard	feint, point, and cut direct at flank	first	second
10	2nd invite	2nd or 3rd guard	feint, point, cut direct at arm above	first	third
11	2nd invite	2nd or 3rd guard	feint, point, circle at left cheek	fifth	fourth first contro
12	2nd invite	2nd or 3rd guard	feint, point, circle at breast or belly	fifth	fourth fourth low first contro
13	2nd invite	2nd or 3rd guard	feint, point, circle at arm within	first	fourth low first contro
14	3rd invite	3rd guard	feint, point, disengage outside	fourth	third
15	3rd invite	3rd guard	feint, point, and coupe outside	fourth	fifth
16	3rd invite	3rd guard	feint, point, circle at right cheek	fourth	third
17	3rd invite	3rd guard	feint, point, circle at flank	fourth	third low second contro
18	3rd invite	3rd guard	feint, point, cut at arm above	fourth	third
19	3rd invite	3rd guard	feint, point, and disengage at flank	first contro	second
20	4th invite	3rd guard	feint, point, and disengage at flank	third	second
21	4th invite	3rd guard	feint, point, and cut direct at flank	third	second
22	4th invite	3rd guard	feint, point, and coupe within	third	sixth fifth contro

THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME ACTION		CONTRO TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
disengage, head, right or left cheek, breast, belly, flank, and arm	arrest above	arm within or without	arm within or without
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm in or outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm in or outside
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest above	arm within	arm in or outside
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest above	arm within	arm in or outside
disengage, flo, left cheek, breast, belly, flank, arm and coupe within	arrest above	—	arm in or outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm in or outside
disengage, flo, head, right cheek, and arm	arrest within	arm above	arm within or above
disengage, flo, head, right cheek, and arm	arrest within	arm above	arm within or above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	—	arm within or above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest within	arm within	arm within or above
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest within	arm within	arm within or above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest within	arm within	arm within or above
point, head, right and left cheek, breast, belly, and arm	arrest within	arm within	arm within or above
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest within	—	arm within or above
point, head, right and left cheek, breast, belly, and arm	arrest within	—	arm within or above
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest within	—	arm within or above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within or above
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within or above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within or above
point, head, left cheek, breast, and arm	arrest within	arm above	arm within or above
disengage, flo, head, right cheek, and arm	arrest within	arm above	arm within or above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	—	arm within or above
disengage, flo, head, right cheek, and arm	arrest within	arm above	arm within or above
disengage, flo, head, right cheek, and arm	arrest at flank	arm above	arm above
disengage, flo, head, right cheek, and arm	arrest at flank	arm above	arm above
breast, belly, flank, and arm	arrest at flank	arm within	arm above
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest at flank	arm within	arm above

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK.	PARRY THAT RECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
23	4th invite	3rd guard	feint point, and circle at head	third	sixth fifth contro
24	4th invite	3rd guard	feint point, circle at left cheek	third	fourth first contro
25	4th invite	3rd guard	feint point, and circle at breast or belly	third	fourth fourth low first contro
26	4th invite	3rd guard	feint point, and circle at arm within	third	fourth first contro
27	5th invite	2nd guard	feint point, and disengage above	second fourth low	third fifth
28	5th invite	2nd guard	feint point, and cut direct at right cheek	second or fourth low	third
29	5th invite	2nd guard	feint point, and cut direct at head	second or fourth low	fifth
30	5th invite	2nd guard	feint point, and cut at left cheek	second	first
31	5th invite	2nd guard	feint point, cut direct at breast, or belly	second	first
32	5th invite	2nd guard	feint point, cut at arm above	second or fourth low	third
33	5th invite	2nd guard	feint point, circle at head	second or fourth low	fifth
34	binding	2nd binding	feint flo, disengage above	second	third if
35	binding	2nd binding	feint flo, cut at right cheek	second	third
36	binding	2nd binding	feint flo, circle at head	second	fifth
37	binding	2nd binding	feint flo, circle at arm above	fourth low	third fifth
38	binding	3rd binding	feint flo, and disengage at flank	first	second
39	binding	3rd binding	feint flo, and coupe within	third	sixth first contro
40	binding	3rd binding	feint flo, circle at head	third	sixth fifth contro
41	binding	3rd binding	feint flo, circle at left cheek	third	fourth first contro



THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME ACTION		CONTRO TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, coupe and within	arrest at flank	arm above or within	arm above
point head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	arrest at flank	arm within	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside point, head, right and left cheek, breast belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arrest at flank	arm within	arm outside
point, head, right and left cheek, breast belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	arrest at flank	—	arm above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or without	arm outside
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm inside or outside	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest above	arm in or outside	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest above	arm in or outside,	arm outside
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	—	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage above	arm in or outside	arm inside or outside
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage above	arm in or outside	arm in or outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage above	arm outside	arm in er outside
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage above	—	arm in or outside
disengage, flo, head, right cheek, and arm	disengage below	arm above	arm above
breast, belly, flank, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm above
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage under	arm within	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm above

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK	PARRY THAT DECEIVES	FINAL PARRY
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
42	binding	3rd binding	feint flo, circle at breast or belly	third	fourth low first contro
43	binding	3rd binding	feint flo, circle at arm within	third	fourth first contro
44	1st binding	binding	feint disengage under and disengage above	second	third fifth
45	1st binding	binding	feint disengage under, and cut direct at right cheek	second	third
46	1st binding	binding	feint disengage under, and cut direct at head	second	fifth
47	1st binding	binding	feint disengage under, and cut at left cheek	second	first
48	1st binding	binding	feint disengage under, and cut at breast or belly	second	first
49	1st binding	binding	feint disengage under, and circle at head	second	fifth
50	1st binding	binding	feint disengage under, cut at arm above	second	third fifth
51	2nd binding	binding	feint disengage above and disengage under	first	second
52	2nd binding	binding	feint disengage above, and disengage within	third	fourth fourth low first contro
53	2nd binding	binding	feint disengage above, and cut at flank	first	second
54	2nd binding	binding	feint disengage above and coupe within	third	sixth fifth contro
55	2nd binding	binding	feint disengage above, and circle at left cheek	third	fourth first contro
56	2nd binding	binding	feint disengage above, and circle at breast or belly	third	fourth fourth low first contro
57	2nd binding	binding	feint disengage above, and cut at arm within	third	fourth first contro
58	3rd binding	binding	feint disengage within, and disengage outside	fourth	third
59	3rd binding	binding	feint disengage within, and coupe outside	fourth	fifth
60	3rd binding	binding	feint disengage within, circle at right cheek	fourth	third
61	3rd binding	binding	feint disengage within, and circle at flank	fourth	third low second contro

THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY	TIME ACTION		CONTRO TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
point, head, right and left cheek, breast, belly, or arm disengage, head, right left or cheek, breast, belly, flank, and arm	disengage under	arm within	arm above
point, head, right and left cheek, breast, belly flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	—	arm above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within disengage, head, left cheek, breast, belly, flank, arm and coupe within	arrest above	outside arm	outside arm
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	outside arm	outside arm
disengage, head, left cheek, breast, belly, arm, and coupe within	arrest above	outside arm	outside arm
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest above	arm within	outside arm
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest above	arm within	outside arm
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm outside	arm outside
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	—	outside arm
disengage, flo, head, right cheek, and arm	arrest under	arm above	arm above
point, head, right or left cheek, breast, belly, flank, arm, coupe outside point, head, right or left cheek, breast, belly, and arm disengage, head, right or left cheek, breast, belly, flank, and arm	arrest under	arm within	arm above
disengage, flo, head, right cheek, and arm	arrest under	arm above	arm above
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest under	arm within	arm above
point, head, right or left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right or left cheek, breast, belly, flank, or arm	arrest under	arm within	arm above
point, head, right and left cheek breast, belly, flank, arm, and coupe outside point, head, right or left cheek, breast, belly, and arm disengage, head, right or left cheek, breast, belly, flank, and arm	arrest under	arm within	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right or left cheek, breast, belly, flank, and arm	arrest under	—	arm above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	outside arm	arm within or above
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest within	outside arm	arm within or above
disengage, flo, left cheek, breast, belly, flank, arm and coupe within	arrest within	arm outside	arm within or above
point, head, left cheek, breast, and arm disengage, flo, head, right cheek, and arm	arrest within	arm above	arm within or above

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK.	PARRY THAT DECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
63	3rd binding	binding	feint disengage within, and cut at arm above	fourth	third
63	3rd binding	binding	feint disengage within, disengage at flank	first contro	second
64	3rd binding	binding	feint disengage within, cut direct at flank	first, contro	second
65	4th binding	binding	feint disengage outside, and disengage within	third	fourth fourth low first contro
66	4th binding	binding	feint disengage outside, and cut direct at flank	third	second
67	4th binding	binding	feint disengage outside, and coupe within	third	sixth fifth contro
68	4th binding	binding	feint disengage outside, and circle at left cheek	third	fourth first contre
69	4th binding	binding	feint disengage outside, circle at breast or belly	third	fourth fourth low first contro
70	4th binding	binding	feint disengage outside, cut at arm within	third	fourth first contro
71	5th binding	binding	feint disengage under, and disengage above	second or fourth low	third
72	5th binding	binding	feint disengage under, and cut direct at right cheek	second or fourth low	third
73	5th binding	binding	feint disengage under, and cut direct at head	second or fourth low	fifth
74	5th binding	binding	feint disengage under, and cut at left cheek	second	first
75	5th binding	binding	feint disengage under, and cut at breast and belly	second	first
76	5th binding	binding	feint disengage under, and cut at arm above	second or fourth low	third
77	5th binding	binding	feint disengage under, and circle at head	second or fourth low	fifth
78	1st or 5th invite	2nd guard	feint direct cut at flank, and cut at right cheek	second	third
79	1st or 5th invite	2nd guard	feint at flank, and disengage above	second	third
80	1st or 5th invite	2nd guard	feint at flank, and circle at head	second	fifth
81	2nd invite	3rd guard	feint direct at head, and disengage under	fifth	second fourth low first contro

**ACTION.—CONTINUED.**

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THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME ACTION		CONTR TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	—	arm within or above
disengage, filo, head, right cheek, and arm	arrest within	arm above	arm within or above
disengage, filo, head, right cheek, and arm	arrest within	arm above	arm within or above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest below	arm within or above	arm above
point, head, right or left cheek, breast, belly, and arm			
disengage, head, right and left cheek, breast, belly, flank, and arm			
disengage, filo, head, right cheek, and arm	arrest under	arm above	arm above
breast, belly, flank, and arm			
disengage, head, left cheek, breast, belly, flank, arm and coupe within	arrest under	arm within	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest under	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm			
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest below	arm within	arm above
point, head, right and left cheek, breast, belly, and arm			
disengage, head, right and left cheek, breast, belly, flank, and arm			
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest below	—	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm			
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest above	arm in or outside	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest above	arm in or outside	arm outside
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	—	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, filo, head, right cheek and arm	arrest below	arm above	arm above
point, head, right and left cheek, breast, belly, and arm			
disengage, head, right and left cheek, breast, belly, flank, and arm			

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK.	PARRY THAT DECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
82	2nd invite	3rd guard	feint direct at head, and cut at flank	fifth	second
83	2nd invite	3rd guard	feint at head, circle at left cheek	fifth	fourth first contro
84	2nd invite	3rd guard	feint direct at head, and circle at breast and belly	fifth	fourth low first contro
85	2nd invite	3rd guard	feint at left cheek, breast, or belly, disengage at flank	first	second fourth low
86	2nd invite	3rd guard	feint at left cheek, breast, or belly, cut at flank	first	second
87	2nd invite	3rd guard	feint at left cheek, circle at belly	first	fourth low first contro
88	3rd invite	3rd guard	feint at head, cut at breast or belly	sixth	fourth low
89	3rd invite	3rd guard	feint direct at head, and circle at right cheek	sixth	third
90	3rd invite	3rd guard	feint at head, and circle at flank	sixth	third low second contro
91	3rd invite	3rd guard	feint at head, and circle at arm	sixth	third
92	3rd invite	3rd guard	feint direct at left cheek, and coupe outside	fourth	fifth
93	3rd invite	3rd guard	feint at left cheek, and circle at right cheek	fourth	third
94	3rd invite	3rd guard	feint at left cheek, and circle at flank	fourth	third low second contro
95	3rd invite	3rd guard	feint at left cheek, and cut at outside arm	fourth	third
96	3rd invite	3rd guard	feint at breast or belly, and circle at head	fourth low	fifth
97	3rd invite	3rd guard	feint at breast or belly, and circle at right cheek	fourth low	third
98	4th invite	3rd guard	feint direct at head, and disengage under	fifth	second fourth low first contro
99	4th invite	3rd guard	feint direct at head, and cut at flank	fifth	second
100	4th invite	3rd guard	feint at head, and circle at left cheek	fifth	fourth first contro
101	4th invite	3rd guard	feint at head, and circle at breast or belly	fifth	fourth first contro

THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME ACTION		CONTRO TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
disengage, flo, head, right cheek, and arm	arrest below	arm above	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest below	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm			
point, head, right and left cheek, breast, belly, and arm	arrest below	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm			
disengage, flo, head, right cheek, and arm	arrest within	arm above	arm within or above
point, head, right and left cheek, breast, belly, and arm			
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest within	arm above	arm within or above
point, head, right and left cheek, breast, belly, and arm	arrest within	arm within	arm within or above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within or above
point, head, left cheek, breast, and arm	arrest within	arm above	arm within or above
disengage, flo, head, right cheek, and arm			
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	—	arm within or above
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within or above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within or above
point, head, left cheek, breast, and arm	arrest within	arm above	arm within or above
disengage, flo, head, right cheek, and arm			
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	—	arm within or above
disengage, head, left cheek, breast, belly, flank, arm and coupe within	arrest within	arm outside	arm within or above
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within or above
disengage, flo, head, right cheek, and arm	arrest under	arm above	arm above
point, head, right and left cheek, breast, belly, and arm			
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest under	arm above	arm above
disengage, flo, head, right cheek, and arm	arrest under	arm above	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest under	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm			
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest under	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm			

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK	PARRY THAT RECEIVES	FINAL PARRY
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
102	4th invite	3rd guard	feint at head, and circle at arm within	fifth	fourth first contro
103	4th invite	3rd guard	feint at right cheek, and disengage within	third	fourth fourth low first contro
104	4th invite	3rd guard	feint at right cheek, and cut direct at flank	third	second
105	4th invite	3rd guard	feint direct at right cheek, and coupe within	third	sixth fifth contro
106	4th invite	3rd guard	feint direct cut at right cheek, and circle at left	third	fourth first contro
107	4th invite	3rd guard	feint out at right cheek, and circle at breast, or belly	third	fourth low first contro
108	4th invite	3rd guard	feint out at flank, and disengage above	second contro	third
109	4th invite	3rd guard	feint cut at flank, and cut at right cheek	second contro	third
110	4th invite	3rd guard	feint at flank, and circle at head	second contro	fifth
111	1st or 5th binding	binding	feint circle at flank, and cut direct at right cheek	second	third
112	1st or 5th binding	binding	feint circle at flank, and circle at head	second	fifth
113	1st or 5th binding	binding	feint circle at flank, and disengage above	second	third fifth first
114	1st or 5th binding	binding	feint circle at breast or belly, and circle at head	fourth low	fifth
115	2nd binding	binding	feint direct cut at right cheek, and cut at flank	third	second
116	2nd binding	binding	feint direct cut at right cheek, and coupe within	third	sixth first contro
117	2nd binding	binding	feint direct cut at right cheek, and circle at left	third	fourth first contro
118	2nd binding	binding	feint direct at right cheek, and circle at breast or belly	third	fourth low first contro
119	2nd binding	binding	feint circle at head, and circle at flank	fifth	second
120	2nd binding	binding	feint circle at head, and circle at left cheek	fifth	fourth first contro



THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY	TIME ACTION		CONTRO TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	arrest below	—	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arrest below	arm above	arm above
disengage, filo, head, right cheek, and arm	arrest below	arm above	arm above
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest below	arm within	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	arrest below	arm within	arm above
point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arrest under	arm within	arm above
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, head, left cheek, breast, belly, flank, arm and coupe within	arrest above	arm in or outside	arm outside
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest above	arm in or outside	arm outside
disengage, head, left cheek, breast, belly, flank, arm and coupe within	arrest within	arm outside	arm within
disengage, filo, head, right cheek, and arm	arrest below	arm above	arm above
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest below	arm within	arm above
point, head, right or left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right or left cheek, breast, belly, flank, and arm	arrest under	arm within!	arm above
point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arrest below	arm within	arm above
disengage, filo, head, right cheek, and arm	arrest below	arm above	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	arrest below	arm within	arm above

No.	POSITION		ACTION OF ME WHO FOLLOWS UP ATTACK.	PARRY THAT DECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
121	2nd binding	binding	feint circle at head, and circle at breast and belly	fifth	fourth low first contro
122	2nd binding	binding	feint circle at head, and disengage below	fifth	fourth low first contro
123	3rd binding	binding	feint coupe within, cut direct at breast or belly	sixth	fourth low
124	3rd binding	binding	feint coupe within, and circle at right cheek	sixth	third
125	3rd binding	binding	feint coupe within, circle at flank	sixth	third low second contro
126	3rd binding	binding	feint circle at left cheek, and cut at belly	fourth	fourth low first contro
127	3rd binding	binding	feint circle at left cheek, and coupe outside	fourth	fifth
128	3rd binding	binding	feint circle at left cheek, and circle at right	fourth	third
129	3rd binding	binding	feint circle at left cheek, and circle at flank	fourth	third low second contro
130	3rd binding	binding	feint circle at left cheek, and circle at belly	first contro	fourth low first contro
131	3rd binding	binding	feint circle at left cheek, and disengage under	first contro	second fourth low, first contro
132	3rd binding	binding	feint circle at belly, and circle at head	fourth low	fifth
133	3rd binding	binding	feint circle at belly, and circle at right cheek	fourth low	third
134	4th binding	binding	feint coupe outside, and disengage under	fifth	second fourth low first contro
135	4th binding	binding	feint coupe outside, and cut at flank	fifth	second
136	4th binding	binding	feint coupe outside, and circle at left cheek	fifth	fourth first contro
137	4th binding	binding	feint coupe outside, and circle at breast or belly	fifth	fourth low first contro
138	4th binding	binding	feint circle at right cheek, and disengage within	third	second fourth low first contro
139	4th binding	binding	feint circle at right cheek, and cut at flank	third	second
140	4th binding	binding	feint circle at right cheek, and coupe within	third	sixth fifth contro

THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME ACTION		CONTRO TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
point, head, right and left cheek, breast, belly, or arm disengage, head, right or left cheek, breast, belly, flank, and arm	arrest below	arm within	arm above
point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, and arm	arrest below	arm above	arm above
point, head, right and left cheek, breast, belly, and arm	arrest within	arm within	arm within
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm inside
point, head, left cheek, breast, and arm disengage, filo, head, right cheek, and arm	arrest within	arm above	arm within
point, head, right and left cheek breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arrest within	arm within	arm within
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within ;
point, head, left cheek, breast, and arm disengage, filo, head, right cheek and arm	arrest within	arm above	arm within
point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arrest within	arm inside or above	arm within
disengage, filo, head, right cheek, and arm point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arrest within	arm outside	arm within
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within
disengage, filo, left cheek, breast, belly, flank, arm, and coupe within	arrest within	arm outside	arm within
disengage, filo, head, right cheek, and arm point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arrest below	arm outside or above	arm above
disengage, filo, head, right cheek, and arm	arrest below	arm outside or above	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	arrest below	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm	arrest under	arm within	arm above
point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arrest under	arm within	arm above
disengage, filo, head, right cheek, and arm point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arrest below	arm within	arm outside
disengage, filo, head, right cheek, and arm	arrest below	arm above	arm outside
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe within	arrest under	arm within	arm outside

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK.	PARRY THAT DECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
141	4th binding	binding	feint circle at right cheek, and circle at left	third	fourth first contro
142	4th binding	binding	feint circle at right cheek, and circle at breast and belly	third	fourth low first contro
143	4th binding	binding	feint circle at right cheek, and circle at arm within	third	fourth first contro
144	binding	3rd binding	1st transport, and point within	—	first
145	binding	3rd binding	1st transport, and circle at head	—	fifth
146	binding	3rd binding	1st transport, and circle at left cheek	—	first
147	binding	3rd binding	1st transport, and circle at breast or belly	—	first
148	binding	3rd binding	1st transport, and circle at right cheek	—	sixth third contro
149	binding	4th binding	2nd transport and filo	—	second fourth yielding
150	binding	4th binding	2nd transport, and cut at right cheek	—	third
151	binding	4th binding	2nd transport, and circle at head	—	fifth
152	binding	1st or 5th binding	3rd transport and filo	—	first third
153	binding	1st or 5th binding	3rd transport, and disengage under	—	second fourth low
154	binding	1st or 5th binding	3rd transport, and coupe within	—	sixth fifth contro
155	in touch	1st or 5th binding	3rd transport, and cut at flank	—	second
156	in touch	1st or 5th binding	3rd transport, and circle at left cheek	—	fourth first contro
157	in touch	1st or 5th binding	3rd transport, and circle at breast or belly	—	fourth low first contro
158	in touch	2nd binding	4th transport, and cut direct at right cheek	—	sixth third contro
159	in touch	2nd binding	4th transport, and cut at left cheek	—	fourth first contro

THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME ACTION		CONTEO TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	arrest below	arm within	arm outside
point, head, right and left cheek, breast belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	arrest below	arm within	arm outside
point head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	arrest below	—	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm above	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage under	arm within	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm outside
breast, belly, flank, and arm disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage under	arm within	arm outside
disengage, flo, head, right cheek, and arm point, head, right and left cheek, breast belly, flank, arm, and coupe outside	disengage above	arm above	arm within
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage above	arm outside	arm within
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage above	arm outside	arm within
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage within	arm outside	arm within
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm above	arm within
disengage, flo, head, right cheek, and arm point, head, right and left cheek, breast, belly, and arm	disengage within	arm above	arm within
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm within	arm within
disengage, flo, head, right cheek, and arm	disengage within	arm above	arm within
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	disengage within	arm within	arm within
point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	disengage within	arm within	arm within
breast, belly, flank, and arm disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage outside	arm within	arm outside
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	disengage outside	arm within	arm outside

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK.	PARRY THAT DECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
160	in touch	2nd binding	4th transport and cut at head	—	sixth fifth contro
161	in touch	2nd binding	4th transport and coupe outside	—	fifth
162	in touch	2nd binding	4th transport and circle at flank	—	third low second contro
163	in touch	1st binding	5th transport and disengage under	—	second fourth low first contro
164	in touch	1st binding	5th transport and cut at flank	—	second
165	in touch	1st binding	5th transport and circle at left cheek	—	fourth first contro
166	in touch	1st binding	5th transport and circle at breast and belly	—	fourth low first contro
167	3rd binding	in touch	3rd copertino and filo	—	first third
168	4th binding	in touch	4th copertino and direct cut at right cheek	—	sixth third contro
169	2nd guard	from 2nd guard	1st deviamento and point within	—	first
170	2nd guard	2nd guard	1st deviamento and circle at head	—	fifth
171	2nd guard	2nd guard	1st deviamento and circle at left cheek	—	first
172	2nd guard	2nd guard	1st deviamento and circle at breast or belly	—	first
173	2nd guard	2nd guard	1st deviamento and circle at right cheek	—	sixth third contro
174	2nd guard	3rd guard	2nd deviamento and filo	—	second fourth yielding
175	2nd guard	3rd guard	2nd deviamento and direct cut at right cheek	—	third
176	2nd guard	3rd guard	2nd deviamento and circle at head	—	fifth
177	3rd guard	2nd guard	3rd deviamento and filo	—	first third
178	3rd guard	2nd guard	3rd deviamento and disengage under	—	second fourth low
179	3rd guard	2nd guard	3rd deviamento and coupe within	—	sixth fifth contro

THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME ACTION		CONTRÓ TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage outside	arm within	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage outside	arm outside	arm outside
point, head, left cheek, breast, and arm disengage, flo, head, right cheek, and arm	disengage outside	arm above	arm outside
disengage, flo, head, right cheek, and arm point, head, right and left cheek, breast, belly, and arm	disengage under	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm above	arm above
disengage, flo, head, right cheek, and arm	disengage under	arm above	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	disengage under	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm above
point, head, right and left cheek, breast, belly, and arm	disengage under	arm within	arm above
disengage, head, right or left cheek, breast, belly, flank, and arm	disengage under	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage within	arm outside	arm within
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm outside	arm within
breast, belly, flank, and arm disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage outside	arm within	arm within
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm above
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage under	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm above
breast, belly, flank, and arm disengage, flo, left cheek, breast, belly, flank, arm and coupe within	disengage under	arm within	arm above
disengage, flo, head, right cheek, and arm point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	disengage above	arm above	arm within
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage above	arm outside	arm within
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage above	arm outside	arm within
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage within	arm outside	arm within
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm outside	arm within
disengage, flo, head, right cheek, and arm point, head, right and left cheek, breast, belly, and arm	disengage within	arm above	arm within
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm within	arm within

No.	POSITION		ACTION OF HIM WHO FOLLOWS UP ATTACK.	PARRY THAT DECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
180	3rd guard	2nd guard	3rd deviamento and cut at flank	—	second
181	3rd guard	2nd guard	3rd deviamento and circle at left cheek	—	fourth first contro
182	3rd guard	2nd guard	3rd deviamento and circle at breast or belly	—	fourth low first contro
183	3rd guard	2nd or 3rd guard	4th deviamento and cut at right cheek.	—	sixth third contro
184	3rd guard	2nd or 3rd guard	4th deviamento and cut at left cheek	—	fourth first contro
185	3rd guard	2nd or 3rd guard	4th deviamento and cut at head	—	sixth fifth contro
186	3rd guard	2nd or 3rd guard	4th deviamento and coupe outside	—	fifth
187	3rd guard	2nd or 3rd guard	4th deviamento and circle at flank	—	third low second contro
188	3rd guard	2nd guard	5th deviamento and disengage under	—	second fourth low first contro
189	3rd guard	2nd guard	5th deviamento and cut at flank	—	second
190	3rd guard	2nd guard	5th deviamento and circle at left cheek	—	fourth first contro
191	3rd guard	2nd guard	5th deviamento and circle at breast or belly	—	fourth low first contro
192	2nd binding	in touch	1st change and point within	—	first
193	2nd binding	in touch	1st change and circle at head	—	fifth
194	2nd binding	in touch	1st change and circle at left cheek	—	first
195	2nd binding	in touch	1st change and circle at breast and belly	—	first
196	2nd binding	in touch	1st change and circle at right cheek	—	sixth third contro
197	4th binding	in touch	3rd change and point at breast	—	first third
198	4th binding	in touch	3rd change and coupe within	—	sixth fifth contro
199	4th binding	in touch	3rd change and cut at head	—	fifth



THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME ACTION		CONTRO TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
disengage, flo, head, right cheek, and arm	disengage within	arm above	arm within
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	disengage within	arm within	arm within
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage within	arm within	arm within
point, head, right and left cheek, breast belly, and arm	disengage within	arm within	arm within
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage within	arm within	arm within
breast, belly, flank, and arm	disengage outside	arm within	arm outside
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage outside	arm within	arm outside
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	disengage outside	arm within	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage outside	arm within	arm outside
breast, belly, flank, and arm	disengage outside	arm within	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage outside	arm outside	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage outside	arm outside	arm outside
point, head, left cheek, breast, and arm	disengage outside	arm above	arm outside
disengage, flo, head, right cheek, and arm	disengage under	arm above	arm above
disengage, flo, head, right cheek, and arm	disengage under	arm above	arm above
point, head, right and left cheek, breast, belly, and arm	disengage under	arm above	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm above	arm above
disengage, flo, head, right cheek, and arm	disengage under	arm above	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	disengage under	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm above
point, head, right and left cheek, breast, belly, and arm	disengage under	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm outside
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage under	arm within	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm outside
breast, belly, flank, and arm	disengage under	arm within	arm outside
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm outside	arm within
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage within	arm outside	arm within
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm within	arm within
breast, belly, flank, and arm	disengage within	arm within	arm within
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm outside	arm within
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm outside	arm within

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK	PARRY THAT RECEIVES	FINAL PARRY
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
200	4th binding	in touch	3rd change and cut at right cheek	—	third
201	4th binding	in touch	3rd change and cut at left cheek	—	first
202	4th binding	in touch	3rd change and cut at flank	—	fourth low second contro
203	3rd binding	in touch	4th change and cut at right cheek	—	sixth third contro
204	3rd binding	in touch	4th change and cut at head	—	sixth fifth contro
205	3rd binding	in touch	4th change and cut at left cheek	—	fourth first contro
206	3rd binding	in touch	4th change and coupe outside	—	fifth
207	3rd binding	in touch	4th change and circle at flank	—	third low second contro
208	2nd guard	2nd or 3rd guard	1st tocco and point within	—	first
209	2nd guard	2nd or 3rd guard	1st tocco and cut at flank	—	third low second contro
210	2nd guard	2nd guard in touch	2nd tocco and point below	—	second fourth low
211	2nd guard	2nd guard in touch	2nd tocco and cut at right cheek	—	third
212	2nd guard	2nd guard in touch	2nd tocco and circle at head	—	fifth
213	3rd guard	2nd guard	3rd tocco and point below	—	second fourth low
214	3rd guard	2nd guard	3rd tocco and cut at head	—	fifth
215	3rd guard	2nd guard	3rd tocco and cut at flank	—	second
216	3rd guard	3rd guard	4th tocco and cut at right cheek	—	sixth third contro
217	3rd guard	3rd guard	4th tocco and cut at left cheek	—	fourth first contro
218	3rd guard	3rd guard	4th tocco and cut at head	—	sixth fifth contro
219	3rd guard	2nd guard	5th tocco and point below	—	second fourth low first contro
220	3rd guard	2nd guard	5th tocco and cut at flank	—	second
221	3rd guard	2nd guard	5th tocco and circle at left cheek	—	fourth first contro

THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY.	TIME ACTION		CONTRO TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm outside	arm within
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage within	arm outside	arm within
point, head, left cheek, breast, and arm disengage, flo, head, right cheek, and arm	disengage within	arm above	arm within
breast, belly, flank, and arm disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage outside	arm within	arm outside
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage outside	arm within	arm outside
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	disengage outside	arm within	arm outside
disengage, head, left cheek, breast, belly, flank, arm and coupe within	disengage outside	arm outside	arm outside
point, head, left cheek, breast, and arm disengage, flo, head, right cheek, and arm	disengage outside	arm above	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm outside
point, head, left cheek, breast, and arm disengage, flo, head, right cheek, and arm	disengage under	arm above	arm outside
disengage, flo, head, right cheek, and arm point, head, right and left cheek, breast, belly, and arm	disengage above	arm outside	arm within
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage above	arm outside	arm within
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage above	arm outside	arm within
disengage, flo, head, right cheek, and arm point, head, right and left cheek, breast, belly, and arm	disengage within	arm outside	arm within
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm outside	arm within
disengage, flo, head, right cheek, and arm	disengage within	arm above or outside	arm within
breast, belly, flank, and arm disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage outside	arm within	arm outside
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	disengage outside	arm within	arm outside
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage outside	arm within	arm outside
disengage, flo, head, right cheek, and arm point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm above	arm above
disengage, flo, head, right cheek, and arm	disengage under	arm above	arm above
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm above

No.	POSITION		ACTION OF HE WHO FOLLOWS UP ATTACK.	PARRY THAT RECEIVES.	FINAL PARRY.
	OF HE WHO INVITES.	OF HE WHO ATTACKS.			
223	3rd guard	2nd guard	5th tocco and circle at breast or belly	—	fourth low first contro
228	2nd binding	in touch	1st change tocco and point within	—	first
234	2nd binding	in touch	1st change tocco and cut at flank	—	third low second contro
235	4th binding	in touch	3rd change tocco and point above	—	third fifth
236	4th binding	in touch	3rd change tocco and cut at head	—	fifth
237	4th binding	in touch	3rd change tocco and cut at flank	—	second
238	3rd binding	in touch	4th change tocco and cut at right cheek	—	sixth third contro
239	3rd binding	in touch	4th change tocco and cut at left cheek	—	fourth first contro
230	3rd binding	in touch	4th change tocco and cut at head	—	sixth fifth contro
231	2nd guard	2nd guard in touch	2nd sforzo and point under	—	second fourth low
232	2nd guard	2nd guard in touch	2nd sforzo and cut at right cheek	—	third
233	2nd guard	2nd guard in touch	2nd sforzo and circle at head	—	fifth
234	3rd guard	2nd guard	3rd sforzo and point under	—	second fourth low
235	3rd guard	2nd guard	3rd sforzo and cut at head	—	fifth
236	3rd guard	2nd guard	3rd sforzo and cut at flank	—	second
237	3rd guard	3rd guard	4th sforzo and cut at right cheek	—	sixth third contro
238	3rd guard	3rd guard	4th sforzo and cut at left cheek	—	fourth first contro
239	3rd guard	3rd guard	4th sforzo and cut at head	—	sixth fifth contro
240	4th binding	in touch	3rd change sforzo and point above	—	third fifth
241	4th binding	in touch	3rd change sforzo and cut at flank	—	second
242	3rd binding	in touch	4th change sforzo and cut at right cheek	—	sixth third contro
243	3rd binding	in touch	4th change sforzo and cut at left cheek	—	fourth first contro
244	3rd binding	in touch	4th change sforzo and cut at head	—	sixth fifth contro

THE RETURNS THAT CAN BE CARRIED OUT FROM THE FINAL PARRY	TIME ACTION		CONTRO TEMPO ON FIRST TIME.
	FIRST TIME.	SECOND TIME.	
point, head, right and left cheek, breast, belly, and arm disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm above
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage under	arm within	arm outside
point, head, left cheek, breast, and arm disengage, flo, head, right cheek, and arm	disengage under	arm above	arm outside
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm outside	arm inside
disengage, head, left cheek, breast, belly, flank, arm and coupe inside	disengage inside	arm outside	arm inside
disengage, head, left cheek, breast, belly, flank, arm and coupe inside	disengage inside	arm above or outside	arm within
disengage, flo, head, right cheek, and arm	disengage outside	arm inside	arm outside
breast, belly, flank, and arm disengage, flo, left cheek, breast, belly, flank, arm, and coupe inside	disengage outside	arm inside	arm outside
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	disengage outside	arm inside	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage outside	arm inside	arm outside
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe inside	disengage outside	arm inside	arm outside
disengage, flo, head, right cheek, and arm point, head, right and left cheek, breast, belly, and arm	disengage above	arm outside	arm inside
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage above	arm outside	arm within
disengage, head, left cheek, breast, belly, flank, arm, and coupe inside	disengage above	arm outside	arm within
disengage, flo, head, right cheek, and arm point, head, right and left cheek breast, belly, and arm	disengage within	arm outside	arm within
disengage, head, left cheek, breast, belly, flank, arm, and coupe within	disengage within	arm outside	arm inside
disengage, flo, head, right cheek and arm	disengage within	arm above or outside	arm within
breast, belly, flank, and arm disengage, flo, left cheek, breast, belly, flank, arm, and coupe inside	disengage outside	arm inside	arm outside
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	disengage outside	arm inside	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage outside	arm within	arm outside
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe inside	disengage outside	arm within	arm outside
disengage, flo, left cheek, breast, belly, flank, arm, and coupe within	disengage inside	arm outside	arm inside
disengage, head, left cheek, breast, belly, flank, arm, and coupe inside	disengage within	arm outside	arm inside
disengage, flo, head, right cheek, and arm	disengage within	arm within	arm outside
breast, belly, flank, and arm disengage, flo, left cheek, breast, belly, flank, arm, and coupe inside	disengage outside	arm within	arm outside
point, head, right and left cheek, breast, belly, flank, arm, and coupe outside	disengage outside	arm within	arm outside
disengage, head, right and left cheek, breast, belly, flank, and arm	disengage outside	arm within	arm outside
breast, belly, flank, and arm disengage, head, left cheek, breast, belly, flank, arm, and coupe inside	disengage outside	arm within	arm outside

