

English Master of Defence
OR,
The Gentleman's Al-a-mode Accomplish,
CONTAINING

The true Art of Single-Rapier or Small-Sword
withal the curious parres, and many more than
vulgar Terms of Art plainly expressed; with the Nature
of every particular pass, and the true performance
thereof; withal the exquisite Ways of Disarming as
Enclosing.

AND

All the guards at Broad - Sword and Quarter
Staff, perfectly demonstrated; showing how the Blow,
Strokes, Chops, Thro's, Flirts, Slips and Darts, are
Performed; with the true Method of Travesing.

ALSO

The exact Rules of Wrestling, explaining all the
nice Holds, both out and in. Catches, Hugs, Trips
and Locks, after what manner they are Taken, and
how to be broken. The like was never Published be-
fore by man in *England*, but

By ZACH. WYLDE

TORK:

Printed by John White, for the Author, 1711.

To ye most worthy
Mr. W^m. Marshall
Of
Shedlethorp

Sir

The great - veneration and esteem I honor you with
yays ye Obligation of presenting to your hands this speci-
men of my Art, I'm fully assured ye like was never so
plainly Exerted before by any man, which if my Life
is run and I'm gone Posterity will receive a Memorial of
my Skill & Testimony of my Industry, I don't Address
this tract to any but my inestimable Friends, particular Ac-
quaintance, and to such as I've had ye honor of communica-
ting my Art, now should I have left a Gentleman of ye Worth
and Merit out of ye Select Number I should never have pardo-
ned my self during Life. Adding no more but I sincerely
wish ye great God, Master & Sovereign Moderator of all
Things to grant your Health together with your worthy Off-
spring may be of Eternal duration, Shall ever be ye freind-
ly Prayers of ---

- Your most humble servant -
- to command -

Zach. Wylde

TO THE
READERS

Prefaces, I confess, are become so common to every little Treatise, that I wonder there is not one to the Horn - Book; and indeed, oftentimes like Womens Faces, are found the most promising and inviting Part of the whole Piece: But when a thing is usual, tho' never so Ridiculous in the Eye of Reason, yet a Man (like him that spoils his stomach with a mess of Porridge before Dinner) may plead Customs to excuse his Error. I therefore hope it will be no offence to conform with others, and show my self a Fool in Fashion.

Some Authors are such Fantastical Beaus in Writing, that they dress up each maggoty Fly flirt, that creeps from their mouldy Fancy, with a fine Dedication, and a long Preface to a little Matter; like an Alderman's Grace to a Schollar's Commons; thinking their Pigmy Production looks as Naked without these Ornaments, as a Puritane without his Band, or a Whore without her Patches.

For my part, I only use this Preamble, as a Sow-Gender does his Horn, that as by hearing of the latter, you may give a shrew'd guess at his Business; so by reading of the former, you may rightly understand my design: Which is only to declare and publish what Experience I have gain'd in the Art of Small-Sword, Broad-Sword, Quarter-Staff, and Wrestling.

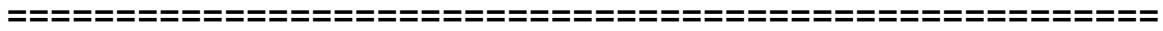
Whereas I'm at the Cost and Charge my self of Printing this work, upon Consideration, I have quite alter'd my measure and design in Publishing it to the view of all, only have such a Number printed, as I shall think will be suitable to my Purpose; by which means, I shall cut of the great Gain and Advantage the juggling Stationers would reap by it, and transfer it to my self. Now in this Case, all Men of Art and Learning, are highly obliged to our Magnanimous and Wise Parliament, in taking Cognizance of the grand Shams, Cheats, Tricks, and Abuses has

been put upon Authors by knavish printers: Therefore their great discerning Eyes in Judicature, has thought fit to make an Act to correct such Injuries done to the Proprietors, and confine 'em within the Bounds of Justice, with a great Penalty for every Offence committed.

I have omitted Cuts of the Postures, because several Books of this kind hath done it before, tho' in my opinion, to little or no purpose; for where I give an Explanation of the Postures, I think it is sufficient to satisfy the curiosity of any one, and to save an unnecessary Expence. If this Parvo, which I Publish, meet with a free Acceptance from such worthy Gentlemen, as I presume to give the Dedication to, (whom I'm assured are most competent judges of all difficulties that lies in this Nature) I shall not in the least concern'd what others will say about it, nor value the Censure of any carping, scurvy, scurrilous Critick.

Every art and Science has it peculiar Terms, which are obscure to all who are not vers'd in 'em: Here you will find inserted several Terms of Art, that was never Publish't before, which are very necessary and material to the design, and proper to be known, which without 'em, it becomes but a confused Notion of something done or acted, without any distinct judicious Knowledge of the Method: But I have taken such care, as to clear all those Difficulties that may arise from such Terms of Art, as are not commonly known; for here they are all explain'd, not in obscure Words, but in Such a plain familiar Method, as may render them easie to all Capacities.

Rapier or Small - Sword, which is the first Subject I design to treat on: We find it according to some Historians, has its original from the proud Spaniards, stately Italians, modish French, or truly I know not who, however we borrow it from some Forreign Place or other. And now 'tis become so common, that I suppose it is practised throughout Christendom, all Nations making such a wonderful improvement of the Art, that I believe 'tis grown near to perfection (if a Man may so express it) especially in the Metropolis of this Kingdom. Back or Broad - Sword, is a true English Weapon, and first made use of in this nation, so is Quarter-Staff, and likewise Wrestling; all which being highly necessary and convenient to be Understood, I need not speak in their Commendations, for their Merits will give 'em Praise enough.



THE
English MASTER of Defence:
OR,
The Gentleman's Al-a-mode Accomplishment, &c.

Nothing can give a greater Lusture and Ennoblement to the most Excellent and Bravest Persons, than an absolute and perfect Qualification in the true Knowledge and skill in Weapons: In order to which, for Gentlemens further Accomplishment, I Publish this Book, which declares the whole secret of Art, contain'd in Small - Sword, Broad - Sword, Quarter - Staff, and Wrestling, &c.

'Tis altogether improper, neither is it consistent with my Design in these Affairs, to make a long Harangue of Discourse, to embroider and set off this small Treatise, but immediately come home to my intended Purpose. Therefore, I shall consume no more time, but give the Reader, the Dimension, Definition, or Division of a Small-Sword, Rapier or Foil: In order thereunto, I will begin with the Hilt, which I divide into Three Parts, thus nominated. 1st. The Pummel or end of the Hilt. 2^{ly}. The Handle or Middle. 3^{ly}. The Shell or Front. The Blade, I likewise divide into Three Parts thus, From the Shell to the middle, I call the Fort or Strength of the Weapon: The middle is the equal Part betwixt the Shell and the Point: From the middle to the end, I call the Feeble or Weak.

THUS having given the Definition of a Small-Sword, before I nominate the Terms, by way of Caution, I shall declare to the Reader, Nine principal Observations, which ought continually to be kept in Memory, being the chief Rudiments and Grounds of the Art mentioned, as followeth, (*viz.*) Posture, Place, Compass, Step, Time, Distance, Patience, Intention, and Practice.

Imprimis, I shall begin with the Posture, thus demonstrated, Stand upon a true half Body, or edge wise, which I call, lie narrow your leading or right Foot, two Foot or more distance from the left, being in a direct Line from the same, then your right and left Foot will resemble a Roman 'T'; your Hand fast gript about the hand of your Foil or Rapier, then put your Thumb long ways or forward upon it, your Arm quite extended from the Center of your Body, the Point of the Weapon being directed in a true Line against your Opponent's right Pap, sinking somewhat low with your Body, your right Knee bowing or bent over the Toes of your right Foot, (tho' some Masters teaches a strait Knee,) your left Knee more bent, inclining towards the Toes of your left Foot; lying in this Order is the Posture, which I call, Stand your Line, the Medium Guard then is fixt.

2^{ly}. Place is thus explain'd, when you stand your Line or Order as aforesaid, besure you observe never to alter your Arm from its Place; that is, from the Center of your Body, (tho' your Opponent uses all means to make you,) if you do, you certainly open and expose your self to his Advantage.

3^{ly}. Compass may be taken in two sences, that is, Compass in Defence, which is call'd the Parr, and Compass in Offence: Compass in Defence or the

Parr, I define thus, When a Man Thrusts or Passes at you, the Point of your Weapon shou'd move about four Inches crossways from the Line, the Motion perform'd by the Wrist, your Arm kept in its certain Place, this Compass will assuredly Parr or Defend you: Compass in Offence or Offending, is thus, Never make or perform any Pass or Thrust, but within the Killing part; if you fall your Point in a Thrust, you lose a great Measure of your Length, besides you extreamly hazzard your self.

4*ly*. Step is no more than when you shoot your self extendedly, or to your full stretch or length, which I call your Long.

5*ly*. Time is taken in two Senses or two Ways, that if a Man Assaults at you, you must not Thrust at the same juncture, if you do, you Counter-Tang, break Time and Hazzard your self: Otherwise, when you perceive a Man lies open, you may by the Quickness of your Thrust hit him before he Parres you, which is falling within Time: Or when a Man sinks his Arm in making a Feint, especially if he makes his Feint wide, you may easily fall within Time.

6*ly*. Distance is thus explain'd, You must stand such a Measure or Distance from the Party you are engaged with, as when you perform your Long, you can reach his Body to do Execution: Or thus, Admit your Weapons be upon equal length, if the Point of your's reach the Shell of your Opponents, you are then within Distance.

7*ly*. Patience is defined thus, Let not Passion, Fury, nor Choler, which are absolute Enemies to skill, in no Case prevail, if you do, 'twill destroy your Judgement.

8*ly*. Intention is to embrace an Opportunity when it presents, by making Remarks where your Oppo-

ment lies most open; or by Feigning a Thrust to make him expose, then perform your Intention.

Finally, Practice is the Marrow and Quintessence of the Art, for without that, a Papist may soon forget his *Pater - noster*; but by frequent Practice, a Man gains much experience daily, and is continually improving his skill. This being the last Observation, and one of the chief, no Opportunity of Practising ought to be neglected.

THUS having given a Caution, to keep in Memory these Observations: In the next Place, I shall define what I mean by a Parr, which *Note*, That which is call'd a Guard or Defence at Broad - Sword, is the same and equivalent to a Parr at Small - Sword; Broad and Small - Sword hath a certain dependance one upon another, in reference to the Guard, Parr or Defence, but not in the manner of Offence. For at Broad - Sword, all the Blows, Chops, Strokes, Pitches, Thro's, Flirts and Slips, are perform'd over the Point of the Sword, unless you fall to the Leg: but at Small - Sword, all Thrusts, Passes, Pushes, Assaults, Essays and Passages, are commonly made under the Shell, (unless it be Cart or Ters over Arm,) close to the Fort of your Opponents Weapon, with a Long, or you cannot reach to do Execution.

1st. The Parr or Parrade at Small - Sword, is perform'd thus, Stand your Line as directed, and if your Opponent makes an Assault or Thrust at you, wave or move your Weapons point Cross-wise, the Compass of four Inch, from the Line downwards and upwards, according as the nature of the Pass is made and so requires; this motion is perform'd by the Wrist, about the Center of your Weapon, your Arm kept in its certain Place; this I call the common Cross way of Parring, and is the strongest Parr

that can be made. Observe that you make a Parr against every pretended Thrust, for no Man knows anothers Intention, or whether he designs to make his Pass true or false.

2^{ly}. If your Opponent makes a Ters thrust at you, you may Parr it with the same Edge you do Cart, and is so taught by most Masters: however I don't in the least approve on't, because you give a great light to your Body; if your Opponent shou'd happen to Feint upon you; in my Opinion, the other way is much the better, and far the quicker.

3^{ly}. Another way of Parring, I call, The Orbicular Circular, or round Way or Manner, which is thus, Keep your Arm firm in its Place, as before directed, and if your Opponent discharges, or presents a Thrust at you, follow his Weapon round, by that means you may engage him continually. As for Example, If his Weapon engage or lie the inside your's, and if he makes a Pass at you, either true or false, then turn your Point Circularly outward. If he engage or lie the outside your Weapon, and Passes at you, then turn your Point Circularly inward; these two ways, Parres all Passes true or false made, if rightly timed.

4^{ly}. You may Parr two Ways more Circularly, by a different way of lying; that is, dipping your Point near the Ground, half a Yard wide the inside your Opponent's right Foot; then if he Passes at you, recover towards the inside, which will meet engage his Weapon, and compleat a Parr. If you lay your Point wide on the outside his Foot when he Passes at you, then recover towards the outside, which will make an absolute Parr, if you lie in either of these Ways or Order, a Man can't Feint upon you; for no Man can Feint, unless you lie in a Line somewhat advanc't with your Weapon.

5*ly*. Another way of Parring, I call, The Semi-Circular, or half Moon Parr, which is thus, Lie in your Order, according to your first Direction, in a true Line; then lower or dip the Point of your Weapon about two Inch, lying the inside your Opponent's; then if he Thrusts at you, make a half Circle, which will meet his Thrust, and Parr him. If you lie with your Weapon's Point the outside his, in like manner as aforesaid, and he Thrusts at you, return your Weapon into its first Place, and you'll reingage him with the Blade of your Weapon, and perfect a Parr. This Parr is the most absolute and compleatest Parr that ever was invented; and without Ostentation, I can truly say, I was the first person that Taught it; and I dare further affirm, that there's many Proffessors of this Noble Art, that knows no more of the half Moon Parr, than they do of the Man in the Moon.

6*ly*. Another different Way of Parring, is thus, Stand upon a full Body, and extend your Sword Arm strait from you; then turn your Wrist Ters-wise, and dip or hang the Point of your Weapon, but observe to see your Opponent's Head under the Hilt of it. Then if he Thrusts to your open, engage upon him with the Blade of your Weapon, which makes a full Parr; but if he shou'd make a second Assault in Ters, return your Weapon into its Place from whence it came, and 'twill reingage him and Parr his Thrusts; this I call, The Falloon Posture with its Parr.

7*ly*. Another way of Parring, I call Palming, thus demonstrated, Stand your direct Line as aforesaid, and lie with your Weapon full Ters, hold your left Hand in manner of a half Moon annenst your Chin, or Clap the back of it upon your right Pap; then if your Opponent Pushes at you, instead

of Parring with your Sword, Palm with your left Hand, and quicker than I can speak, perform your Pass in Cart.

8^{ly}. Lie fully guarded in Cart, and when your Opponent pushes at you in Ters, Palm, and make a return of your Thrust in Cart.

9^{ly}. Lie in Falloon Posture, and when your Opponent assaults at you, Palm with your left Hand, and immediately return your Thrust Cart - ways.

10^{ly}. You may drop or defend your Point near the ground; then you give a clear open to your Body, and when your Opponent makes his Pass at you, Palm, and answer in a direct Line.

11^{ly}. Otherwise, you may stand upon a true half Body, with your left Foot foremost; then extend your left Arm out strait from you, and lay the Point of your Sword upon the Back of your left Hand, but discover your Opponent's Head under your left Arm; then if he Passes at you, Palm, and immediately step forward with your right Foot, and put in your Pass with the greatest Celerity imaginable, in a direct Line. Thus much as to Parring and Palming.

THE next thing I shall proceed to, is to the Terms of Art and Variety of Assaults, Pushes, Thrusts, Essays, Passes and Passages, all which are lodged under the Notion of True and False Play. True Play is a clean made Pass, Push, Assault or Thrust, directly perform'd, without change or alteration of the Point of your Weapon at any part or place of your Opponent you discover lies most open, or in answering your Opponent from his Assault. False Play or Falsifying, I call Quibles, Dazels, Feints, Fallacies, Shams, Decoi's and Enganuo's, all which I shall explain in their Order.

Therefore I shall begin with the two fundamental, supream, and head Terms of Art, Cart and Ters, from whence all other Springs has their Origin and Derivation. Tho' *Note*, That I can but thrusts Cart and Ters, or Cart in Ters place properly; yet notwithstanding, in change and course of Play, Springs variety of other Terms, that I give Names to according as the Assaults, Passes and Thrusts are Perform'd. Take notice, That the only Observation, Experience teaches me in reference, to know or apprehend how a Man pushes at you, whether it be in Cart or in Ters, is to fix your Eye, not upon his Eye, which is a vulgar Error, but upon the Shell of his Weapon; for by making a diligent Remark there, 'twill plainly discover to you the Intent and Purport of any Man's Push or Assault.

Imprimis, Cart is perform'd thus, Stand your Line as aforesaid, and let all the Weight of your Body depend upon the left Foot; then present your Pass the inside your Opponents Weapon, as near as possible you can to the Fort of it, your Finger Nails looking upwards, your Blade then will be Flat, with a Stiff extended Arm, timing your step with the Motion of your Body forward, shooting your self to your full stretch or length; and upon terminating your Thrust, your Face ought to lie as low as the Hilt of your Rapier, which is the only safety in your Thrust; but keep the inside of your left Foot fast on the Ground like an Anchor, to pluck home your Body and right Foot into their Place and Distance again, this is call'd your Long in Cart.

2ly. Ters is perform'd contrary to Cart, for it's pusht over the right Arm, the outside you Opponents Weapon, your Wrist turn'd outward almost round from you, (then your Finger Nails looks downwards,) with a stiff Arm.

The most absolute and truest way of thrusting Cart and Ters, is to perform your Pass as close to the Fort of your Opponents Weapon as you can; for in so doing, it will in a great Measure preserve you, if he happen to Counter Tang: but if your Push fails hitting, besure to make your recovery strongly engaged upon his Weapon, or spring your self backward withal the Celerity imaginable out of his distance, in a true Line; I call this Revoltier, or a Retrograde from an Assault.

Note, That you may push Cart in Ters with safety, but not Ters in Carts place; if you do, you certainly expose your self in the performance of your Thrust: I deny making any Answer with your Wrist turn'd Ters, (tho' its taught by most Professors, especially in the Performance of a Sacoon; but I'll vindicate it to be a grand Error, before the best Master in Christendom; and I do affirm that Ters ought not be thrust, but single in its own Place,) unless it be a Sequence in Ters; never Feint it, by reason you lose so much time in turning your Wrist.

3^{ly}. A Response or Answer, is perform'd when a Man pushes to you in Cart; then Parr and return in like manner, with the greatest Celerity that can be.

4^{ly}. A Flancanade pass, is perform'd when a Man pushes to you in Cart; then Parr and Answer Cart-way engaging, or locking his Weapon as you finish your Pass.

5^{ly}. A Reverse is made, when a Man pushes to you in Cart, Parr and bring your Point round his Shell, and conclude you Pass Cart in Ters a Gee.

6^{ly}. A Passage is a clean twist Thrust, put in like a Dart, either in Cart or Ters.

7^{ly}. A Sequence in Ters, is made when a Man Pushes in Ters, Parr and Answer strongly engaged in Ters.

8^{ly}. A Second or Sacoon direct is made, when a Man Pushes to you in Ters, or Cart in Ters; then Part and shoot in your Pass Cartways under his Arm-Pit.

9^{ly}. A Counter Cavating Thrust, is made thus, Engage the Center of your Opponents Weapon in Cart; then perform your Pass fully engaged, or locking his Weapon as you terminate your Thrust, there is but a little difference betwixt this and a Flan-canade; only this is made Volunteer, and the other upon an Answer.

10^{ly}. You may perform the like Thrust by engaging the Feeble of your Opponents Weapon in Ters, then shoot your Pass in entirely engaged; there can be no better or safer Thrust made, than either of these to an ignorant Person, for your engaging of him Prevents his breaking Time, and thrusting with you: (But this I declare, there's no Man living can promise a safety in his Thrust, if his Opponent Counters Tangs, that is, Pushes at the same juncture, its not in the Power of Art to elude, but you may both be hit.) You may perform either of these above specified Passes upon a Response or Answer to any Man.

11^{ly}. A Mountanto, is perform'd by laying the Point of your Weapon on the Ground, sinking very low with your Body; and when your Opponent Pushes at you by a sudden spring, raise your self into a good Posture, strike up his Weapon in the Parr to make you a free Passage, and conclude your Pass in order of a Sacoon.

12^{ly}. A clear free Flan-canade or low Cart, is made when your Opponent lies advanc't with his Weapon, then shoot your Pass in, in a direct Line, quick as an Arrow out of a Bow Cartways, to the Bottom of the Belly.

13ly. A Stockata, is made thus, Lean back with your Body, and by a sudden shoot, put in your Pass in Cart; or you may Coopee, which is Reversing, and 'twill prove a Cheating thrust.

14ly. A Falloon, is thus made, Stand upon a full Body, and extend your Arm out Ters way, dipping or hanging the Point of your Weapon, but observe to see you Opponent's Head under the Hilt of your Rapier; then if he Passes at you, Parr and Answer in Cart or Coopee.

15ly. A Battery, is made thus, Strike or Batter on the inside your Opponent's Weapon, and Push from the Battery quick as Lightning in Cart or Coopee. 16ly. So to the contrary, Batter on the outside a Man's Weapon, and push Sacoonways.

17ly. A Roul, is made thus, Twist or turn your Weapon round, by the Motion of your Wrist Cartways, then Push in Ters. 18ly. Roul in Ters and Push in Cart. 19ly. Engage strongly in Cart, and Push from Engagement or Coopee. 20ly. Engage like ways in Ters, and Push Sacoonways.

Note, That every Pass, Push, Assault, or Thrust you make, be in a direct Line, (which I call true Planting of a Thrust) with a stiff extended Arm, and in the same Posture make your Recovery. So much as to True Play, or single or plain Thrusting.

Take notice, That if I join Touch, Engage, Embogue, Stringer, Bind, Caveat, or Rely upon your Weapon, 'tis all one and the same thing; but in all Cases observe, That if you do Engage, or Caveat a Man's Weapon, let it be with the greatest Ease imaginable, then you may with freedom Disengage.

That nothing might seem obscure to the Eye of Reason, in this small Volum, I think it may be proper to give and explain a Methodical Lesson, which compendiously Sums up the Heads of all the Terms

of Art, and the Performances of Assaults and Responses, according to the Rule of True Play.

Imprimis, Stand your Line as directed, and Lie in Cart, then Assault in Ters. *2ly.* Lie in Ters, and Assault in Cart. *3ly.* Lie in Cart, and Push low Cart. *4ly.* Lie in Ters, and Push full in Ters. *5ly.* Lie in Cart or Coopee, Cart in Ters a Gee, or Cart over Shell. *6ly.* Batter in Cart, and Push in Cart. *7ly.* Batter in Cart and Coopee. *8ly.* Batter in Ters, and Push Sacoonways. *9ly.* Engage in Cart, and Push from Engagement or Coopee. *10ly.* Engage in Ters, and Push Sacoonways. *11ly.* Lie engaged Tersways in Ters place, and shoot your Cart in with great Celerity. *12ly.* Lie engaged Cart in Ters, and wheel in your Ters. *13ly.* Roul in Cart, and Push in Ters. *14ly.* Roul in Ters, and Push in Cart. (Thus much for single Assaulting.) *15ly.* If your Opponent Pushes to you in Cart, Parr and Answer Flancanadways. *16ly.* If he thrusts again in Cart, Parr and make a Response. *17ly.* If he thrusts a third time in Cart, Parr and Reverse, or Coopee. *18ly.* If he thrusts a fourth time in Cart, thrust Flancanade at the same juncture. *19ly.* If he thrusts a fifth time in Cart, make an half Moon Parr, and return your thrust, I call this cutting a Cart; which, I'll assure you, is a great Master - piece of Art; and I do positively Affirm, I was the first Man that taught it. *20ly.* If your Opponent Assaults a sixth time in Cart, make a Falloon Parr, and return your Thrust or Coopee. *21st.* If your Opponent Assaults in Ters at you, Parr and Answer strongly engaged in Ters, which is commonly call'd a Sequence. *22ly.* If he Assaults again in Ters, Parr and Push in the Sacoon. *23ly.* If he Assaults a third time in Ters, thrust Ters at the same time you have locked his Weapon, for your Security. Observe, That you may

make the same Returns from the Circular Parr, as you do from the Cross; which truly perform'd, your Opponent will find it a difficult thing to escape from being hit by such Returns. *24ly.* If your Opponent Assaults you at any time with a Cart thrust, Parr, then seize the Feeble of his Weapon, with your left Hand, and Answer in a direct Line. *25ly.* If he thrusts to you in Ters, Parr, then step in with your left Foot, seize the Fort of his Weapon, and with draw your's, or Plant a thrust upon him. *26ly.* Make a full and home thrust to your Opponent in Cart, and at the same time as he Parres, step into an enclosure, and seize his Weapon, then use your Discretion. *27ly.* Thrust full in Ters, and as soon as he Parres, enclose, and perform as aforesaid. *28ly.* Engage your Opponents Weapon in Cart, then enclose, by seizing the Feeble of his Weapon, with your left Hand; so you'l have him at your Mercy. *29ly.* Engage your Opponents Weapon in Ters, then seize the Fort of his Weapon, with your left Hand; enclose, and perform as aforesaid. *30ly.* Lie lose or disengage in Ters, then engage in Cart, and enclose. *31st.* Lie disengaged in Cart, then engage in Ters, and enclose and perform as aforesaid. You may easily enclose upon any Engagement, either in Cart or Ters; but lying lose is most surprizing to your Adversary.

THE next thing that I shall explain, is False Play, Feinting or Falsifying; which is perform'd from Engagement, or clearly quitted or disengaged.

1st. A Falsifying Pass, is made by a quick change of the Point of your Weapon, in and outside your Opponent's, as thus, Engage or join Weapon on the inside his, then pretend to Push or Thrust in Ters, and finish in Cart; this I call a single Feint or Falsify.

2^{ly}. Engage in Ters, and pretend in Cart, then conclude in Ters, is another single Feint. 3^{ly}. You may perform these two different Ways of Feinting, when your Weapons is free from Engagement. 4^{ly}. Another Feint is made by Battering the inside a Man's Weapon, and Feint from the Battery. 5^{ly}. Batter on the outside a Man's Weapon, and Feint from the Battery. 6^{ly}. Engage strongly in Cart, and Feint. 7^{ly}. Engage likewise in Ters, and Feint. 8^{ly}. A Feint - Semi, is made thus, Let your first Pretence be in Ters, then in Cart, so end in Ters. 9^{ly}. Otherwise, pretend in Cart, then in Ters, and finish in Cart. 10^{ly}. A Fine Pass is no more than a Treble change of your Weapon. 11^{ly}. A Super - Fine Pass, is made by multiplying, so several times changing your Point in and outside the Fort of you Opponent's Weapon, to disorder his Parr, and so perform'd according as you find him expos'd. 12^{ly}. A Feintelaeteight, is no more than a treble Fallacy or Feint. 13^{ly}. An Imbrocata, is the same as Super-fine Pass. 14^{ly}. A Roul feinted in a different manner, is a grand surprizing Cheat. 15^{ly}. A Counter-change, is made thus, Stand upon a stretch, or extendedly with your Leg, then draw your left Foot up to the right, and terminate your Long with a Feint; this may be done in different manner, *viz.* First perform'd in Cart, then in Ters. 16^{ly}. A False Battery is made, by Battering the inside a Man's Weapon, then Feint from your Battery. 17^{ly}. Batter on the outside your Opponent's Weapon, from whence you Feint. 18^{ly}. A Super-fine Tozure, is perform'd by turning or wheeling the Point of your Weapon several times round your Opponents, then vary it two or three times, and finish in Cart or Ters. 19^{ly}. A Fallacy from a double Engagement, is made thus, Engage in Cart, then in Ters, and

make a single Feint. 20^{ly}. Engage in Ters, then in Cart, from whence you Feint. 21^{ly}. A Ran' Counter, is made thus, Engage in Cart, then in Ters, and double your Feint. 22^{ly}. An Enganuo, is made much like to a Falsifying Pass or Feint; only made treble, in order to discompose your Opponent's Parr, then conclude in Cart or Ters. 23^{ly}. A Catastrophoon, is Composed of a Falsifying, Quibling, Dazling, Feinting Pass, made Super - fine, or as oft as your Fancy directs, and finishes according as you find your Opponent expos'd. 24^{ly}. A Feint Royal, is comprehended of the Excellency and Quintessence of Superfine Passes, most dexterously, accurately and vigorously perform'd, withal the Life, Vivacity, Quickness and Celerity, that can be imagined or exprest.

NOW I present to the Reader, an absolute and perfect Lesson, comprehending False Play, Feinting and Falsifying.

Imprimus, Posture you Body narrow, or in an exact Line, engage the Center of your Opponent's Weapon, with the Feeble of your's in Cart; then Feint, single from Engagement. 2^{ly}. Engage in Ters, with the Feeble of your Weapon, from whence you make a single Feint. 3^{ly}. Lie in Cart clearly quitted or disengaged, then perform a single Feint. 4^{ly}. Lie disengaged in Ters, and make a single Feint. 5^{ly}. Batter in Cart and Feint. 6^{ly}. Batter in Ters and Feint. 7^{ly}. Engage strongly in Cart and Feint. 8^{ly}. Engage likewise in Ters and Feint. 9^{ly}. Roul in Cart and Feint. 10^{ly}. Roul in Ters and Feint. 11^{ly}. Lie in Cart, and make a fine Pass, a Superfine Pass, or an Enganuo. 12^{ly}. Lie in Ters, and perform the Like. 13^{ly}. Lie in a Falloon Posture, and Feint. 14^{ly}. Lie in Cart, and make a Counterchange. 15^{ly}. Perform the like, by lying in Ters.

16*ly*. Make a single Feint, from a double Engagement. 17*ly*. Make an Enganuo from a Roul. 18*ly*. Make a Super - fine Tozure from a Battery, or a Feint Royal. 19*ly*. If your Opponent Assaults upon you, Answer with a Feint, or a Fine Pass. 20*ly*. If he makes a second Assault, Palm, and make your Answer quicker than I can speak. 21*ly*. If he Assaults again Disarm. All these Passes and Answers are to be perform'd, according to the Directions herein specified.

'Tis a grand Surprise, when a Man Pushes in Cart to you, then Parr, but before you quit Engagement, seize the Feeble of his Weapon, with your left Hand, then perform your Pass, in a direct Line, quick as thought; if this be done with great Celerity, 'tis much odds you may Push or hit any Man. Otherwise, If a Man makes a full Thrust in Ters at you, Parr and at the same time step in with your left Foot, with all the Life and Quickness imaginable, seizing the Fort of his Weapon, with your left Hand; then you have him at your Mercy (I've given an hint of this in my first Lesson, but not so fully.) Some Gentlemen, that I've shew'd this Piece of Art, counts it not fair Play, but I'm not in the least of their Opinion: (my Reason is this) Admit that I have imprudently drawn my self into a Quarrel, then my Life lies at Stake; therefore, I think it no Point of Dishonour to assure all the Advantage I can, in my own Defence, against my Enemy.

Take notice, That in Feinting or Falsifying, I wou'd advise never to exceed a treble, lest your Opponent shou'd break Time, and thrust with you, for in such a Case, you extremely hazard: And further, Observe, That when you Feint, keep your Arm in its Place, don't fall it, if possible, an Hairs breadth;

If you do, you likewise hazard. A Close or Small - Sword is perform'd thus, Make a full Thrust in Cart, and at the same juncture, as your Opponent Parres, step in with your left Foot, withal Expedition, and with your left Hand seize his Weapon, hold it fast, and with draw yours so far back that the Point thereof reach but the Center of your Body, then use your most merciful Discretion. You may perform the like by thrusting full in Ters, and perform as aforesaid.

THE Way, Method, and Manner of Disarming, which is perform'd by engaging the Weapon, or encroaching upon your Opponent to an enclosure.

Imprimis, Engage in Cart, with the Fort of your Weapon upon the Center of your Opponents, then by a sudden spring or jerking Twist, force it towards his Elbow, so you may cast or thro' it out of his Hand: You may perform the like, by engaging his Weapon in Ters in like manner, but its not to easily done as aforesaid. This I call a single lose Disarm.

2^{ly}. If a Man pushes to you in Cart, Parr, and bind or engage firm upon his Weapon with yours; then with your left Hand make seizure of the Fort of his Blade near the Shell, so you'll have him upon a Lock; then by putting your right Arm from you, and by a sudden Twitch, pluck your left Hand to you, you may Disarm; You may perform this way of your own free Will, that is, join your Weapon on the inside your Opponents, and Disarm as aforesaid.

3^{ly}. Make a full and home Thrust Cart in Ters, directly to your Opponent's Face, and as soon as he Parre's, rest upon Engagement; then step in with your left Foot, and with your left Hand, the back thereof being turn'd towards your Face, you may

seize his Weapon; then by putting your right Hand stiffly up, and pull down your left, with the greatest Force and Quickness imaginable, so Disarm.

4ly. Join your Weapon on the outside your Opponent's, then wheel or turn round his with the Blade of your's, and with your left Hand take hold of the middle of his Blade, under your Arm, then twist it out Backward. This I call the wheeling Disarm, which is a most excellent way, if truly perform'd.

5ly. Join or engage Flancadeways in Cart, then step in with your left Foot, and with your left Arm in the bent of it, seize the Fort of his Weapon, pluck your left Arm strongly to you, and put your right Hand stiffly from you, so Disarm.

6ly. Join the edge of your Weapon against the flat of your Opponent's Center, then take hold upon his Fort, with your left Hand, force your right Hand forward, and suddenly pluck your left Hand to you; so with great facility, but withal use agility, you may Disarm.

Finally, Join your Cart edge on the middle of your Opponent's Cart, press or poise his Weapon towards his Back, then clasp your left Hand upon the Fort of it, a little above your's, pluck your left Hand to you, and forceably put your right Hand from you; so if I be not mistaken, you may Disarm, &c.

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Rules and Directions to be observ'd at Back or Broad-Sword.

Imprimis, The Guards in Number are Five, commonly call'd, dignified, or distinguish'd by the Names of the Out - side, Inside, Medium, George, or Hanging: Otherwise call'd the Dexter, or right

Guard, Sinister or left Guard, Center Unicorn or Medium, Diamiter or George, Pendent or the Hanging Guard. Having declared to the Reader the Names of the Guards, I'll begin with the Outside or Dexter, thus demonstrated, Stand upon a true half Body, and extend your Sword - Hilt out at the Arms end stiff, without bowing the Elbow - joint, your Point leaning or sloping towards your left Shoulder, or your Opposer's right Eye, lying as hollow as you can with your Body; then you may see your Opposer the inside your Sword, so long as you keep this Guard: You lying on this manner, if your Opposer charge you with a Blow, Pitch, Stroke, Flirt, or Chop on the out or right Side, which is all one, you are then defended, or upon a sure Guard: But if strikes at your left Ear, or inside commonly call'd, then you must prepare an inside or left Guard, which is to be made on this manner, Cross the outside Guard, that is, a little twist or turn your Wrist towards your left Shoulder, your Arm kept strait from you; then your Point will be sloping towards your Opposer's left Eye, and you may see his Body the outside your Sword, while you keep the Guard. *Note*, That as you move your Sword either to the out or inside, carry your Point almost erect, but somewhat a little sloping; these two Guards will Guard you securely, if rightly timed, so long as you keep out at length. The Medium Unicorn or Center Guard, is made thus, Extend your Arm strait out at length, and your Sword placed betwixt your Opposer's Eyes, lying true half Body, your Sword - Hilt as high as your Chin, keeping it out at the Arms end stiff; then if he charge you with a Blow or Strike either to the in or outside, cross his Sword, which makes a perfect Guard: This Guard keeps your Opposer from encroaching upon you, if he does, he endangers him-

Self. The George is seldom used, but when a down right Blow or Pitch is made at the Head, then prepare the George thus, Extend your Arm out stiff, and with your Sword cross your own or your Opposer's Forehead, then your Point will be level with the Hilt; but besure that your Pitch be to that height, that you can see your Opposer's Head eight Inch under your Guard; I don't esteem this a good Guard to lie on, by reason I am exposed in two Places. The last is the Pendent or Hanging Guard, which is the surest and best Guard that can be made, a Man can't come up to half - Sword, without this Guard, it's made on this manner, Extend your Arm stiffly out, and turn your Knuckles outward, then hold your Hilt half a Foot or more, higher than your Head, then the Point of your Weapon must slope or hang dipping towards the outside of your Opposer; but before you look just under the Hilt, and observe to see your Opposer's Head six or seven Inch under it continually, or else you cannot be safe: When you lie on this manner, you then will be exposed or lie open on the outside, which may be Guarded by pitching your Point to the outside of your Body, or coming to an outside Guard: I approve of this to be the best of Guards, especially if you meet with a Rustick, down right Striker, for it almost saves the whole Body; whereas any other Guard saves but half at one time. So much for Defence or Guards at Sword.

You may raise or thro' your Guards on this manner, Stand upon a full or entire Body, and Ground your Sword Point at or upon the Toes of your right Foot, then advance your Arm, and bring the Point of your Sword by your left Arm, round the back side of your Head, so by a little twist of the Wrist, you come to an inside Guard; but observe, That at the

same juncture that you raise your Sword, step with right Foot half a Yard or more distant from the left, being in the direct Line from the middle of your left Foot, the Toes of your right Foot turn'd a little outwards, then you may see your Opposer's Body the outside your Sword: From thence you may come to an outside Guard thus, by returning your Sword the same way it came, likewise your Foot, and come to the Place of an outside: From your outside you may come to a Medium, by dropping your Point, and bring it by your left Ear, then place it betwixt your Opposer's Eyes: From thence you may come to a George, by returning your Sword round the back of your Head, then come to the Place of a G'orge: From the George cast or thro' your Point upon a Level from you, then by a great Compass round, you may come to the Hanging Guard, &c. To practise Raising or Thro'ing the Guards on this manner, you'll find 'em to be your true Grounds and Rudiments of Falsifying: Without boasting, I was the first Man that ever taught or shew'd the Method of Raising or Throwing the Guards.

Offence or Offending is perform'd thus, When your Opposer makes an inside Blow or Pitch at you, Guard him with an inside, and Pitch quick to his outside, which upon the fall of his Blow will be exposed. When he strikes to your outside, Chop quick to his open on the inside, according to the Rule of True Play; and in this Case, let all your Answers be made as quick as the Hand can perform 'em. If you Exercise with any Man, before you make your False Play, prove him with True Play, to know what Guards he'll make, then your False Play or Falsifying will happen better in the Order.

1st. Let your first Assault be a quarter Blow and a half, or a quick Chop, perform'd by the Wrist, upon a

Medium, directly to your Opposer's Face, there you'll apprehend whether he'll make an inside Guard or no: But *Note*, That as soon as you have deliver'd either Pitch, Blow, or Chop, besure to recover your Sword into its Place again, lest your Opposer hit you before Recovery.

True Play is to Pitch or Strike at the Place you see lies most open, whether it be in or outside: So that when you've proved your Opposer with True Play, then you may offer a feigned Pitch or Blow at the place you discover lies open; and as he endeavours to Guard his open, then Pitch your Blow or Chop into the contrary. A Falsify is made single, double, treble, quadruple, quintuple, or as oft as your Fancy directs; for as you apprehend your Opposer changes his Guard, change with him, and being more quick than he, you may Pitch into an open. If you come to Engage with any Man, lie upon a full outside, and wade your Weapon in the Place you lie in, by the Motion of the Wrist, but keep your Arm in its Place, then Chop it home to his inside: so perform the same from an In to an Outside. From your wading upon out or inside, you may make a falsify single, double, or treble; but besure you don't alter your Arm, but keep it in its certain Place.

A Blow I call the Swoop, is made when you lie upon an outside thus, Let your Point drop Hanging wise, and bring it round the Point of your Opponent's Sword, and Pitch it home to his face: Or otherwise, you may turn his Swoop into a Falsify, by feinting to come on the inside, then change it quick, and finish your Stroke on the outside. 'Tis a grand Cheat to make a full Thrust to your Opponent's Face, the inside his Sword, and when his Sword Answers or Guards your's, turn your Stroke round over his Point to the right Ear or outside: So

to the contrary, Thrust to his Face the outside his Sword, and conclude your Blow on the inside; 'tis a difficult thing to Guard either of these Assaults, if the Hand be quick that performs 'em. A single falsify, is made by feigning or offering a Blow or Stroke on the inside, and conclude it on the outside; or pretend to make a Blow on the out, and finish up on the inside. Another Falsify, is made by feigning a Blow to the outside of the Head, and immediately fall it to the inside of the right Leg; or pretend to strike at his left Ear, then conclude upon the outside of his right Leg; but besure you consume no time in your Recovery. Likewise, you may offer a Blow at the inside of the Leg, and turn it over to the outside of the Head: Another deluding Cheat at Sword, is made thus, Lie upon a Medium, then turn to the Hanging; but at the same juncture approach or encroach one Step, then finish with a single Falsify. Another grand Deceit, is to make a Falsify with a step, which you make in different manner; that is, lie upon an outside Guard and inside Step, then offer a Blow with your Step to the in, but end it on the outside: so pretend to Strike with your Step to the out, then conclude it on the inside.

The cheifest Rule you are to observe at Sword, is first your True Play as aforesaid; the next in course of Play, have a special regard to a Slip, thus explain'd, Lie as hollow as you can, with your Body upon a full outside, then if your Opponent Pitches or Thro's to your inside, by a quick Spring, or sudden Advance of your Arm, quite out of his reach, being exactly timed as he delivers his Pitch, he missing your Guard, the strength of his Blow will carry his Sword beyond distance of Guard, so that you may easily hit him before Recovering; but let your Answer be Pitcht in directly upon a Medium, with-

al the Life and Quickness imaginable. You may slip from lying upon any Guard whatever, but be sure that you observe your Distance; if you don't you may be hit in making of a slip; then, in my Opinion, you'll make but a bad Piece of work on't: Your Distance is, if the Point of your Sword reach ten or twelve Inch over your Opponent's Hilt, you may slip with safety; or in making of a slip, you may break Measure, by falling back with your Body. You may make a double Slip thus, When you Observe that your Opponent understands a Slip and Slips, you then time it right, and Slip him; I count this the excellency of Play, which may be acquired by frequent Practice: Without vain Glory, I was the first Person that ever Taught or Perform'd the double Slip: ('Tho' if one Man had the Excellency of all Men, yet notwithstanding, he would be neither valued or esteem'd in some Places, especially amongst the Ignorant and Ignoble.) Observe, That when you make either Blow, Pitch, Stroke, or Chop, True or False, let 'em be perform'd as quick as the Hand can thro' them in; then recover upon the Hanging Guard, which is your greatest safety: Suppose that you be slipt just as you perceive that you lose your Point, turn your Wrist to the Hanging, which is in all Cases the most absolute and surest Guard or Defence.

Note, That your Play at Broad - Sword is different from Small - Sword, for Broad - Sword is plaid Circularly, that is upon Traverse, in which, if you be cunning, you may pick several Advantages. *Observe,* That if your Opponent drops to your Leg, at the same time slip your Leg back out of his reach, then return your Stroke as speedily as possible: If you fall to the Leg, let it be by a Falsify, that is, offer a Pitch to the outside of his Head, or right Ear,

then fall to the inside of his Leg; this will concern him so much with his Guard, that you cannot hazard.

A Close at Broad - Sword is perform'd thus, Engage your Opponent's Sword on the inside withal your Strength, then force it backward as low as his Knee, and at the same time step in with your left Foot, and seize the Feeble of his Blade with your left Hand, then execute your Intention: You may perform the like by engaging on the outside his Sword, and perform as aforesaid: You may Disarm either of these Ways, after the same manner as you do at Small - Sword. Otherwise, lie upon a low Guard, or rather no Guard; that is, hold your Sword as low as your middle, so that all the upper Part of your Body be bare, or clearly exposed; and when your Opponent strikes at your Head, Pitch to the Hanging Gard, and at the same juncture step in with your left Foot, and with your left Hand, the back there of being turn'd towards your Face, make seizure of his Sword, then use your most merciful Discretion. Take notice, That if your Opponent strikes at the same time as you do, I call it a Counter Tempt, which be careful to avoid.

Ever since I have Taught this noble Art of Fencing, it has been my Observation, that many Gentlemen; especially some topping Masters in their own Conceits, that only teaches Small - Sword, will not in the least allow one Man to understand, or be an Artist in three Sorts of Weapons, to wit, Small - Sword, Broad-Sword & Quarter - Staff, (adding Wrestling,) these are them that are the Subject of my Discourse: Truly, I much wonder at their great Ignorance, for it may be as well said, that an Eminent and Excellent Physician, whose universal Knowledge and Fame is extended through the whole Kingdom, knows but a

single Medicine, or can Prescribe but one way to Cure a Distemper, (which doubtless has twenty:) Or that a very Famous and Able Musician can but Play or Teach of one Instrument; truly, in my Opinion, there is as much Reason for one as the other: Therefore I shall not in the least trouble myself to undeceive their incredulity, &c. Whereas I have made it plainly appear, that Small - Sword and Broad - Sword, hath such a dependance one upon another, in sundry Respects ought to be linckt together, for the Cross Parreat Small - Sword, is the same and equivalent to the in and outside Guard at Broad-Sword: The Falloon Parring is the same as the Pendent or Hanging Guard, there's no difference in the least, as to the Ways of Parring and Guarding. Further, give me leave to State a Case, Suppose I have a Sword that will not only Cut but likewise Thrust, do one as well as the other (as in my time I've had several:) I dare under take to answer the bravest Small - Sword Man in the Universe, by reason I have a double Advantage: In the first Place, I'm upon equal Terms with him, as to Thrusting; then for cutting, I have ten times more odds, for if he Thrusts in Cart at me, I'll but Strike or Cut at the same time as he presents his Thrust, and I will lay my Life I can disable him upon the Wrist, he can no way evade it. Otherwise, If he Thrusts again at me, then I'll Parr him, and in spite of Fate Cut his Arm in his Recovery. Further, I affirm that there is no Man living can lie in any Posture whatever at Small - Sword, but without fail I can cut the Wrist of his Arm, and no hazard to my self; it is impossible for any Man to Parr a Stroke or Cut, unless he truly understood Broad - Sword: What I've said, I think is sufficient to convince a rational Man in this Matter, &c.

Now according to Order, I shall proceed to Quarter - Staff, the common Length is seven Foot, I divide it into three Parts thus, The Part which you take first hold on, I call the Handle or Butt end of the Staff, the Middle is half Part of the Staff, the Remaining compleats the Length of the Staff. It is a true *British* Weapon, of great Antiquity, much Practised and Admired in former Days; to give it its due Praise, 'tis a most Noble Weapon, and very useful in several Respects, 'tis in the Nature of a double Weapon, by reason when you Exercise it, you make use of both Hands: I wonder that it is not more in Vogue in this Nation, considering its Excellency, for a Man that rightly understands it, may bid defiance, and laugh at any other Weapon, for it has a double Advantage in many kinds of all others; the long Pike, half Pike, or Pitch - Fork, may be term'd Fools to't, nay, they can't in the least come in Competition with it. As to the Grounds and Rudiments thereof, foly depends both of Broad and Small - Sword, upon the Broad - Sword, more in refference to the Blows, Chops, Strikes, Slips and Traveses; It only borrows from the Small - Sword the Long, Thrusts and Darts: No Weapon is learnt or understood so soon as this, because there's so little Variety in it, and the Method so easy and plain. Therefore I don't design to make a long Preamble to a little Matter, but explain the Guards, which are the Inside, Outside, Medium, and Pendent. You Advance or Raise the Guards on this Manner, Stand upon a full or entire Body, some two Foot spare with your Legs, and Lay your Staff at length upon the Ground; then take hold of the Butt end with your left Hand, advance it middle height, and take hold forward with your right

Hand, about a Foot distance from your left; so bring the middle of your Staff by your left Ear, round the back of your head, stepping at the same time with your right Foot, an equal distance from the left, so you come to an inside Guard; the Butt end of your Staff then will be against your left Side, both your Arms being stiffly extended, the other Part of your Staff will cross your Opposer's Eyes: Lying on this manner, if your Opposer makes a Blow or Stroke to your left Ear or inside, you are then prepared with a true Guard. In order to come an outside, you must return your Staff by your right Ear, likewise your Foot into the Place from whence it came, and you may come to an outside Guard; the Butt end of your Staff then will be **annenst** your right Side, and the other Part will cross your Opposer's Eyes the contrary way: Lying on this manner, if your Opposer strikes at your right Ear, you are then upon a secure Guard. From thence you may come to a Medium, by dropping the Point of your Staff, and bringing it by your left Ear, and withal step with your right Foot, the same distance you did before, then place it betwixt your Opposer's Eyes, this is the Medium Guard: Now if your Opposer charge you with a Blow or Stroke at your Head, Cross his Staff and 'twill make a perfect Guard. From the Medium you may come to the Pendent, which I call the high Guard thus, Slip your right Hand almost to the left, and return your Staff round the back of your Head, then your Point will slope or hang dipping; but observe that you see your Opposer's Head twelve Inch under the Butt end of your Staff, or you can in no measure be safe: I do not approve of this Guard, tho' it was in much esteem formely, but 'tis not valued; the Reason is, Because the Point of your Staff being dipt, your Defence is weak: The

in or outside Guard at length, which I call the low Guard, is much the stronger, and far the better.

Imprimis. Admit that you come to exercise with any Man, lie upon a low outside Guard, then if your Opposer strikes at your open on the inside, cross his Staff, which makes an absolute Guard, and withal the Life and Quickness imaginable, return your Blow to his inside: If you lie upon an outside, when he strikes at your outside, then Guard and Answer quick to the inside. *2^{ly}.* Come to the outside order again, and if your Opposer strikes at your inside open, Guard and Answer with a Dart; that is, make a full and home Thrust with a Long, like Cart in Ters at Small - Sword, to his outside. *3^{ly}.* Lie again upon the inside order, and when your Opposer strikes to your outside, Guard and Answer with a Dart to his outside: I have been a Professor of the Noble Science above this thrity Years, and I never yet saw the Artist that cou'd defend himself from either of these Darts; but no Man can perform 'em, unless he be a great Proficient in the Art of Small - Sword, because they foly depend upon the true Planting of a Thrust. *4^{ly}.* Lie again upon the outside, and when your Opposer strikes to the inside, Guard and return your Blow over his Point, to the outside of his right Leg. *5^{ly}.* If you lie upon the inside, and your Opposer strikes at the outside Guard, then fall your Blow to the inside of his right Leg; there is no ways to escape being hit by either of these Answers, but to withdraw your Leg out of Distance. *6^{ly}.* A Slip at Staff is perform'd thus, Lie upon an outside, and when your Opposer strikes at you, instead of Guarding, Slip him; that is, withdraw the Butt end of the Staff, as far as your right Ear, and fall back with your Body; then Pitch your Stroke in with a Long, directly upon a Medium to his Head,

and you may easily knock any Man down, so far as the Ground will let him fall; but besure you lapse no time in the performance of the Slip, you may Slip thus from either Inside or Medium. *7ly.* Engage your Opposer's Staff strongly with your's on the inside about the middle, press his Staff down as low as his Waste, then slide your Blow a long the Staff to his Face: you may perform the like, by engaging your Opposer's Staff on the outside, and perform as before directed. *8ly.* Lie upon a Medium, and engage the middle of his Staff on the inside, advance one Step, disengage, slide or slip your Hands together along the Staff, and make your Blow on his Arm, or right side of the Head, or put in the Dart. *9ly.* Engage again on the inside of your Opposer's Staff, then slip your Staff as aforesaid, and strike full upon the outside of his Staff, and so you may with great ease thro' it out of his Hand, then make your Blow with all Expedition imaginable: you may easily strike a Staff out of any Man's Hand, when you lie out at length, without slipping your Hands. *10ly.* You come up to half Staff, on this manner, Lie upon a Medium, engage your Opposer's Staff about the middle, with the end of your's, upon either in or outside, advance one step, and slip your Hands along the Staff, then both ends of your Staff will be upon a Level, your Hands two Foot distance from each other, your Arms extended, holding your Staff half a Foot higher than your Head, being upon a full Body, I call this the Level Guard, but I don't like it: Indeed, if your Opposer makes a down right Pitch at you, you are safe; but if he shou'd Strike sliding along the Staff, 'tis ten to one but he may disoblige your Knuckles; but to prevent that, Guard him with one end of your Staff, that is, according as he makes his Blow, you must prepare your Guard.

‘Tis a very nice thing to Play half Staff well, because it depends so much upon the quick slipping of your Hands on the Staff; your cunning in **Travesing**, (whereby you may gain several Advantages,) and the right putting in of the Dart, which I can’t express in Words, but ‘tis soon done in Action. Take notice, That the falsifies at Staff are like to them at Broad - Sword, made over the Point of the Staff; you can make but a single Falsify at Staff, it will not allow doubling on’t, by reason you consume so much time in Performance. A Falsify at Staff when you are out of Length with a Step, is a grand Cheat; you may make it in different manner, that is, pretend to Strike on the inside, and conclude on the outside, or pretend to make a Blow on the out, and finish on the inside: You may Falsify after the same manner at half Staff, as you do at Length, without using step. A False Dart at Staff, is a most excellent thing, and very dangerous to the Opposer; it is perform’d after the same way as Feint at Small - Sword, with a **Longe**, either to your In, or outside; and if your chance or design’dly hit your Opposer in the Face, with a Dart or Thrust, ‘tis much odds you’ll Eclipse on of his Eyes: You now find that Quarter - Staff hath its dependance both of Broad - Sword and Small - Sword, as I have explain’d before, &c.

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Concise Rules at Wrestling, plainly demonstrated.

1st. The Holds that are taken, are commonly Call’d, dignified or distinguish’d by Loose or Fast, out or in Holds, thus explain’d, Lose is perform’d on this manner, *viz.* Approach to your Opposer upon an entire Body, and when you are within Distance, that is, two Foot from him; withal

the Quickness imaginable, Trip or Strike with your right Foot the back of his left, and at the same juncture as your right Foot hit his, let the Palm of your Hand fall forceably upon his Breast; so Hand and Foot being timed together, you may make it a clear fall. The out Holds are taken thus, Seize or take Hold of the Parties right Elbow with your left Hand, then with your right Hand take fast hold on his left Shoulder, and immediately twist or bring him withal the Strength and Force you have, striking at the same time, if you please, with your right Foot the outside his left Ham, and you may thro' or cast him towards your right Side. Otherways, Take hold on the Parties right Elbow as aforesaid, then put your right Arm over his left Shoulder, and take fast hold on his Back with your right Hand, about the height of his Waste, hold fast your holds, stand about two Foot distant with your Legs, in this Capacity you may close a Lock, call'd, The In'turn; that is, put your Leg the inside his left, and clap the Lock in the Ham of his left Leg, secure fast your Holds, and you may thro' or cast the Party backwards, by winding your Body close to his, and fall with him; still holding your Holds with your Hands, and lose the Lock you have taken in his Ham, then put your Leg up his Grainens, so wind or bring him forward. From thence you may come to a Cross - Buttock, that is, continue the Holds that you have taken with your Hands, and place your right Leg equally betwixt his, then wind your Buttock under his Belly, bend or incline your Head forward, raise him from the Ground, hit the outside of his right Ankle with the Heel of your right Foot, and you may make a sore Fall. *2^{ly}*. If you wou'd take another over or out Hold, secure the right Elbow with your left Hand as aforesaid, then put

Your right Arm over his right Shoulder, and take fast hold on his Waste with your right Hand, about the middle of his back, then clasp or take the Lock with your right Leg in the Ham of his right, wind your Body forwards, and you may cast or thro' the Party Backwards: From this Hold you may take the In'turn upon his left Leg, and thro' him backward; still securing your Holds with your Hands, and by losing the Lock, you may come to a Cross - Buttock, that is, wind your Buttock under his Belly, in like manner as aforesaid, and thro' him in manner as aforesaid. *3ly.* Another out Hold is taken thus, Seize upon the Wrist of your Opposer's right Arm with your right Hand, keep his Arm upon the stretch or extendedly, then clap your left Shoulder under the Elbow of his right Arm, and cast or thro' the Party over your Head; by this means you may easily break his Arm: Or thus, Seize the Wrist of his left Arm with your left Hand, and clap your right Shoulder under the Elbow of his left Arm, and Pitch him likewise over your Head; by either of these Ways, you may, with great ease, break any Man's Arm; for 'tis moral impossible, any Persons Arm shou'd bear the weight of his Body without breaking. *4ly.* To take an in Hold or under Hold, which is all one, secure the right Elbow as aforesaid, then clap your right Hand upon his left Side, and by degrees, or with what Expedition you can, move it three Parts round his waste, then clap the Point of your right Shoulder annents his left Breast, and that preserves you from being lifted; in this Order you may come to several Holds, *viz.* The In'turn backwards and forwards, and perform as aforesaid: Or thus, lose the Lock, and hold fast your Hands, and place your right Leg equally betwixt his, then you may come to the Cross - Buttock, which is taken with greater

ease by an in Hold than an out, perform'd as aforesaid; which being exquisitly done, it's the sorest Fall that can be thrown: Securing still your Holds with your Hands, you may come to a Lock, I call the Hitch, that is, put your right Leg betwixt his, and clap the Heel of your Foot on the back of the Ankle of his right Leg, then poise or press him backward; still securing the right Elbow, you may come to a back Lock thus, Clap your right Foot upon the outside his left, so that your Toe will be against his Heel, then lock the Knee, by keeping your right Foot in its place, and putting your Knee the inside his, so you may easily thro' him backward over your Knee; still securing the right Elbow, then clap your right Leg level upon the bottom of his Belly, and you may Lock upon his left Thigh with your right Foot, the right Arm over his left Shoulder, holding fast on his Neck, and if he raises you from the Ground, continue your Holds, and when he sets you down, then you may Cross - Buttocks him in like manner as aforesaid; this dexterously perform'd, will puzzle a good Gamster to avoid being thrown, The next Hold that you may take, is call'd the Cornish Hug, which may be taken with the one Arm under, the other over, but both Arms under is the best and easiest way, thus, Lose the Hold that you've taken on the Parties right Elbow, and with both your Arms quite environe, his Waste being fast gript about him, Hug or close him fast to your Breast, lean a little back with your Body, raise him from the Ground, and cast or thro' him over your right or left Thigh, which you find best for your Advantage; I do really believe, the *Cornish* Men perform's this Hold the best of any Men in Christendom, we borrow it from thence. Another curious Hold may be taken thus, Take fast Hold on the Parties Wrist

of his right Hand with your left, then quicker than I can speak, clap your right Shoulder under his right Arm - pit, sink a little with your Body, and clap your right Hand upon his Back to hold close to you, then raise him from the Ground, and thro' him over your Head; this, if truly perform'd, may be made the worst Fall that can be thrown, I call this the Flying Mare, Still secure your Hold that you've taken to his Wrist, put your right Arm under his right, and half encompass his Wast with it, then clap your right Thigh the outside his left Ham, so bring or cast him backward over your right Thigh.

I have known some Men so stupidly vain glorious, and self conceited of their Abilities, as to say, they will give a Man leave to take hold where'er he pleases, yet lay any Wager they can thro' him: To convince their Ignorance, take this Method, Let him stand upon a full Body, step behind him, and put both your Arms betwixt his Legs, then let him stoop or bend with his Body forward, so low that you can take hold of the Wrists of both his Hands with your's, hold fast your Holds, and you are secure from being thrown your self, but its the Devil to a Bodle, you may Pitch him upon his Head. I shall hint another subtil Piece of Art, and so conclude, Whereas, I'm to take what Hold or Holds I please, to my best Advantage, Let a Man stand as aforesaid, step behind him, then extend both your Arms, and put them under his Arm - pits; he must stoop some what low with his Head to give Advantage; then you must take fast hold upon the back of his Neck, with both your Fingers gript one within another, by that means you may fix him in a pretty becoming Posture, vulgarly call'd the Pillory.

The most excellent way or manner of breaking Holds that can be taken of you.

Imprimis, If your Opposer takes an In'turn of you, Spring the Lock, that is, keep your Leg, that which he takes the Lock upon, fast on the Ground, your Foot being turn'd a little outward, then stiffen starcken, or stretch you Ham stiff, by a sudden spring, and 'twill break the Lock; then raise him from the Ground, and cast him from you, in manner of a *Cornish* Hug; all In'turns may be broken so. The Cross - Buttock is broken by turning your Buttock to the Parties you are engaged with, and quitting your Holds; or rather thus, When your Opposer doth Cross - Buttock you, before he has raised you from the Ground, (besure to time that) clap the edge of your Hand very hard under his Chin, or the Palm of your Hand upon his Nose; these ways breaks all Holds that can be taken. How to disengage from the Holds taken of your Collar, If your Opposer takes hold on your Collar, with his left Hand, and keeps you stiffly out at length, then seize fast hold with your left Hand, on the upper part of his Wrist; then twist or turn his Wrist inward with your full Strength, and at the same juncture Strike forceably upon the Elbow of his Arm, which will much endanger to break it: If the Party should take hold of your Collar with his right Hand, then lay hold of his Wrist with your right Hand, and perform as aforesaid, &c.

F I N I S.