

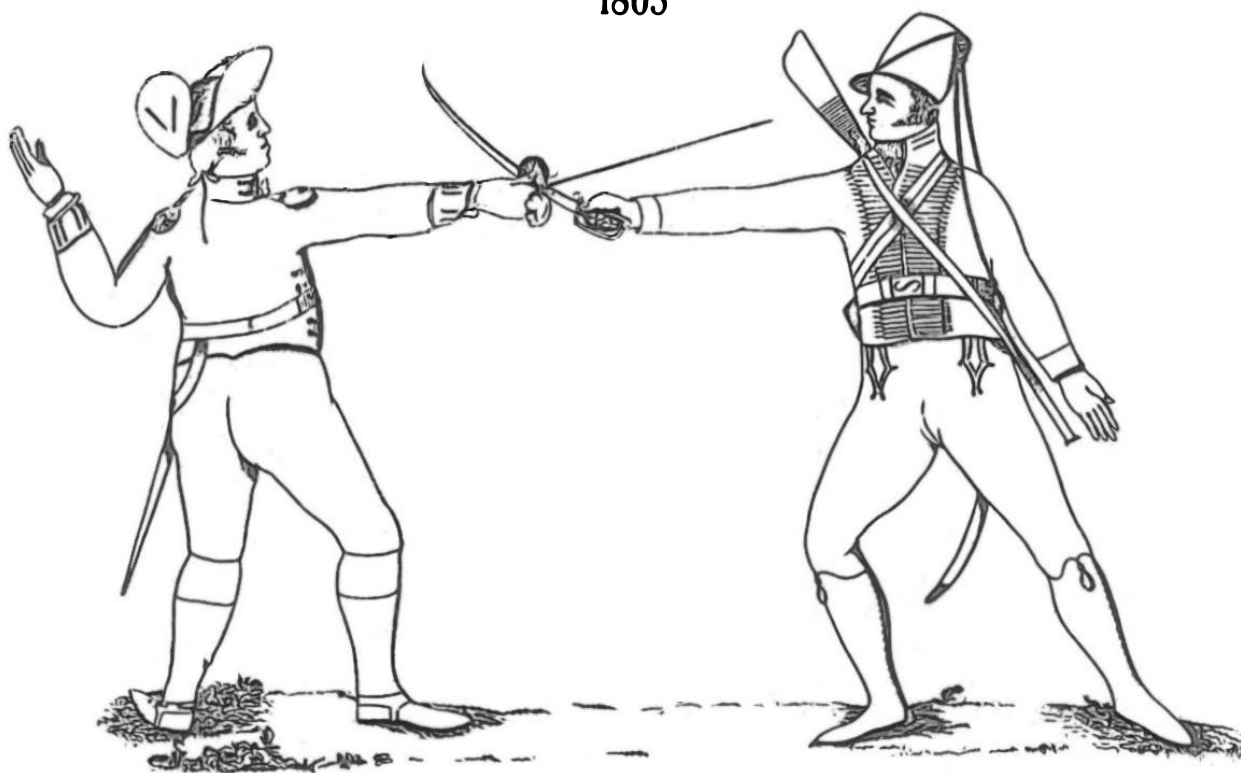


FENCING FAMILIARIZED;

OR A NEW TREATISE ON THE ART OF THE
SCOTCH BROAD SWORD:

BY THOMAS MATHEWSON

1805



PRESENTED BY
THE ACADEMY OF HISTORICAL FENCING
& SCHOLA GLADIATORIA

Introduction

British Military Swordsmanship in the Napoleonic era is a fascinating topic, though has only a small number of sources to draw from (Notably Angelo and Roworth). However, Thomas Mathewson's work is a contemporary source on military swordsmanship on foot that often goes overlooked, in large part because it has not been widely available. In this work is a complete reconstruction of Mathewson's manual, using artwork with the permission of the Royal Armouries.

This manual was intended to teach a universal form of swordsmanship for all military swords when used on foot. This included the Spadroon (right) and Infantry Sabre (left), the Highland Broadsword (Centre), the hanger (shorter infantry sword like a cutlass), and cavalry swords when used on foot.

About Thomas Mathewson

Little is known about Thomas Mathewson, and so we are left with his own words and the history of the two military units mentioned in his work. On the title page Mathewson says he is "Lieutenant and riding-master to the late Roxbrough Fencible Cavalry". Fencibles were soldiers recruited for home service, but not by ballot like the Militias, they were volunteers. Most Fencible regiments had no liability for overseas service, but there were exceptions. The quality and consistency of training and equipment of the fencibles varied greatly, but the Roxbrough Fencible Cavalry served in the Irish Rebellion of 1798 and were noted as being "some of the best troops of the British Line" and "with some of the best appointed yeomanry cavalry corps" by Charles Hamilton Teeling in his 'Sequel to Personal Narrative of the "Irish Rebellion" of 1798. (1832).

Thomas Mathewson (as Matheson) is recorded as being commissioned as a Cornet in the Roxbrough Fencible Cavalry on 2nd July 1795, and so likely served through the rebellion. The regiment was raised on 9th May 1794, was amalgamated into the Roxburgh & Selkirk Fencible Cavalry soon after, before being disbanded in 1802. Cornet was the lowest grade of commissioned officer in a British cavalry troop; the modern equivalent being a Second Lieutenant.



Roxburgh is a civil parish in the historic county of Roxburghshire in the Scottish Borders, Scotland, with Selkirk less than twenty miles away along the same border area. The outbreak of war in 1793 had led to a remarkable proliferation of Volunteer Corps of infantry, yeomanry (cavalry) and artillery.

These were local associations fostered by noblemen, gentry, and leading figures in burghs with the purpose of providing defence in case of invasion of their local areas. There was no set period of service, they formulated their own policies, to quote from the rules of one Association, "we are not liable to drill but when convenient to ourselves" and were variously equipped and trained. Since service in these corps was not onerous, amounting to little more the occasional paid drills and parades and an annual camp. Some regiments of Fencibles, however, were noted for exceptional service.



At the time of writing Mathewson describes himself as a teacher and master of fencing in Salford, Manchester. In his manual he includes "the field and parade exercise of the Scotch Broad Sword as practiced by the Manchester and Salford Independent Rifle Regiment", implying that he is their instructor. Like the Roxbrough Fencibles, this regiment was part of the volunteer corps, though they were infantry and not cavalry. Unusually equipped with rifles and uniforms based on the newly formed British rifle corps in their rifle green, they also carried one highly unusual piece of equipment for a regular infantryman, a sabre. Every man in the regiment carried a sabre (above right, circa 1806), and no bayonet, even the drummers. If Mathewson truly did have such a significant influence on the regiment, then the reason for these infantry sabres may be answered by the sub title of his book on the broad sword 'showing the superiority of that weapon when opposed to an enemy armed with a spear, pike, or gun and bayonet'.

Mathewson says he has been in the service for thirty years, meaning he had served in some capacity since the American War of Independence. He also says that he has travelled extensively throughout Britain and Ireland and trained with a great many military swordsmen and masters who he names. He claims to follow a simplified method calculated to be the most effective and simple to understand and presents as a practical fighting man.

As with other contemporary British sources for fighting foot, Mathewson's work is intended for all cut and thrust swords of the time. This would include the infantry sabres carried by the Manchester and Salford riflemen, also used by many regular British infantry officers, as well as the infantry NCO and officer spadroon, the Highland Broad Sword and cavalry sabres when used on foot.



Edition 1.1

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OF THE

Scotch Broad Sword:

SHOWING

THE SUPERIORITY OF THAT WEAPON, WHEN OPPOSED TO AN ENEMY,

ARMED WITH

SPEAR, PIKE, OR GUN AND BAYONET.



Illustrated with twenty-two elegant engravings, representing all the different attitudes on which the principles and grace of the art depend.



BY THOMAS MATHEWSON,

LIEUTENANT AND RIDING-MASTER IN THE LATE
ROXBROUGH FENCIBLE CAVALRY.



PRINTED BY W, COWDROY, JUN. 27, BURY STREET.



1805.

TO THE VOLUNTEERS
OF THE
United Kingdom of Great Britain.



AT a crisis so important as the present, unparalleled in the annals of our history, permit me to address a work to your notice, which combines the principles of an art that cannot fail, if studied with any tolerable attention and care, securing to us the preservation of those rights and liberties, which have for ages rendered our country the emporium of everything dear and valuable in civilized life.

Yes, valiant defenders of our country, permit one who has long combated the perils of a military life, (with how much honour he shall

leave his fellow-soldiers to say) and who has devoted the better part of his years, in attaining the practical and theoretical knowledge of *Self-Defence* ; as an humble Veteran, suffer him to offer the Fruits of his Labours on 'the sacred Altar of his Country ;' convinced that he cannot present them to a more loyal, patriotic, and brave people, than those he has now the honour to address.

T.Mathewson.

SALFORD, MANCHESTER,

February 23d, 1805.

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ADVERTISEMENT.

To my Scholars,

THE encouragement which you have so kindly given me, and the success I have met with since my commencement as a Teacher in Manchester, embolden me to present you with a Treatise on the Broad Sword, manifesting the superiority of that weapon, over a Spear, Pike, or Gun and Bayonet, in the hope that it will be esteemed a mark of my grateful acknowledgement, for the honour I received in your choice of me as a Master, as well as for the further confidence you have placed in me, and so fully testified by your generous recommendations, motives of weight sufficient to awaken all my zeal ; the more we are indebted to the exercise of any art, the greater is the obligation we lie under the endeavouring to carry it to its highest perfection ; a consideration which must necessarily stimulate me to exert my utmost efforts, both in order to answer the expectations of my Scholars ; and to discharge that duty to which I owe to myself.

The principles laid down in the following Treatise are such as have arisen from the most serious and elaborate attention of thirty years practice, in most of the principal

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cities and towns in Great Britain and Ireland: being thirty years in His Majesty's service, I made it my study to find out and frequent the company of the most able swordsmen and masters, in order to draw instructions from hearing them discuss, and examine all cuts and guards ; I found their aim always was to simplify the play in order to render it the more certain.

The undernamed swordsmen and teachers I have had the honour of intimately being acquainted with, viz.

Captain and Adjutant Richardson, 3d Dragoons.

Lieutenant and Adjutant Lascelles, 3d Dragoons.

Serjeant Milley, 3d Dragoons.

Serjeant Walker, 3d Dragoons.

James Craven, 3d Dragoons.

John Newhouse, 3d Dragoons.

Quarter-master Stanley, 3d Dragoon Guards.

Mr. Parks, late Life Guards.

Adjutant Malcolm, 2d Dragoons.

Serjeant Angus, 2d Dragoons.

George Penn, 2d Dragoons.

James Crage, 2d Dragoons.

Serjeant-major Phillips, 2d Dragoon Guards.

Serjeant Benson, 7th Dragoons.

Mr. Bell, 10th Dragoons.

Serjeant Chapman, 15th Dragoons.

Serjeant-major Grant, 42d Foot.

Mr. Campbell, Teacher, Glasgow.

Mr. Pearson, Teacher, Dublin

Mr. M'Gregor, Teacher, Paisley

Mr. Rogerson, Teacher, Edinburgh

Mr. M'Laine, Teacher, Galloway

I shall esteem myself happy, if in all my endeavours, I am enabled to demonstrate the ardent desire I have to render the art, of which I am a professor, at once both useful and agreeable.

In order to attain both these ends, there can be no other method adopted than that of a theory well founded. Such as may serve as a basis to all those movements which an agile and well framed body is capable of practising, in order thereby to discover their defects, or to point out their particular merit; without theory nothing satisfactory can be expected, nor is it possible to act with judgement, for it must not be imagined, that to acquire some general notions by mere dint of practice is sufficient: this is only the bare outline of the art, and leaves the subject untouched; the essence of it is to draw a progressive system of instructions from one cut to another, and when to use it with advantage; this is what I have endeavoured in the best manner I could to demonstrate to you ; how far I have succeeded, I submit to your determination.

INTRODUCTION.

THIS treatise will, I hope, be well received by the lovers of fencing ; the perusal of it from time to time must also serve to recal the principles to mind, and enable the reader to arrive as near perfection as possible ; for it is not enough to preserve equality in an exercise, and to practice it now and then ; the memory must also be refreshed by frequent revisals and by frequent examination of the principles ; theory being as necessary as practice.

I have expressed myself in as clear and intelligible a manner as I am able in order to be understood even by those who have not learnt this art; I have also put the necessary plates to establish and elucidate the principal guards and cuts of this art.

I would not add any more, because those who follow may take their origin from the principles explained in this treatise ; neither do I speak of the St. George's guard, half hanging guard, and others which are found obstructive to the proficiency of the learner, and which the ancients used only for ineffectual shew, and to lengthen their lessons.

It may be found in History the art of fencing has been practised by our forefathers, and we find that in the West

of England Magistrates encourage it to this day ; and the Edinburgh Highland Society gives prizes for both Masters and scholars—for this art ought to be regarded as one of the most useful, since its sole object is the defence of honour and of our country ; it is at the same time the most noble, as it makes a part or rather the basis of military exercises ; it is the duty of every master to endeavour to improve upon his profession, and contribute towards carrying it to perfection ; this exercise is a defence more or less secure ; and this defence proceeds from the principles we use ; it is those that determine the danger ; it is those that constitute the security ; this security equally consists in the all the cuts and thrusts, but depends on one only: the point of greater consequence is to throw it just, and according to the principles ; it is not the having attained even some eminence in the practical knowledge of an art, by the long and continued exercise of it, that can enable a master to convey proper instructions ; it is the ground and principles of it that must be scientifically known, and to form himself by it in order to make his lessons clear and instructive, and form his pupils with judgment and dispatch : nothing being more evident than that it is a much greater task to teach than to exercise any art ; it is the cultivation of this art that unfetters the body, strengthens it and makes it upright ; it is it that gives a becoming deportment and an easy carriage, activity and agility, grace and dignity ;—it is it that opportunely awes petulance, softens and polishes savageness and rudeness, and animates a proper confidence ;—it is it which in teaching

us to conquer ourselves, that we may be able to conquer others, imprints respect, and gives true valour, good nature and politeness ; in fine, which makes a man fit for society ;—Therefore it is not only necessary to youth, by its contributing to form the constitution—it is besides an accomplishment of education. Every exercise in general has its advantage, and concurs in accomplishing one general effect—but none more than that of fencing can give ease and freedom, because in it every part of the body is continually in action ; and, to crown all, it brings and confirms health, than which no blessing is more desirable ; in fine, it has, among many others, two inseparable qualities, the agreeable and the useful ;—the former, as it affords gentlemen a noble and distinguished amusement—the latter, as it forms the body, and furnishes them with the faculty of defence, whether it be of their honor or of their life, when the one or the other finds itself brought in question by disagreeable accident, or attacked by those turbulent and dangerous persons, whose correction is often of service to society in general.

FENCING FAMILIARIZED;

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PART. I.

CHAP. I.—OF DRAWING AND HOLDING THE SWORD.



THE sword will be drawn and sloped at four motions, according to the Cavalry Regulations.

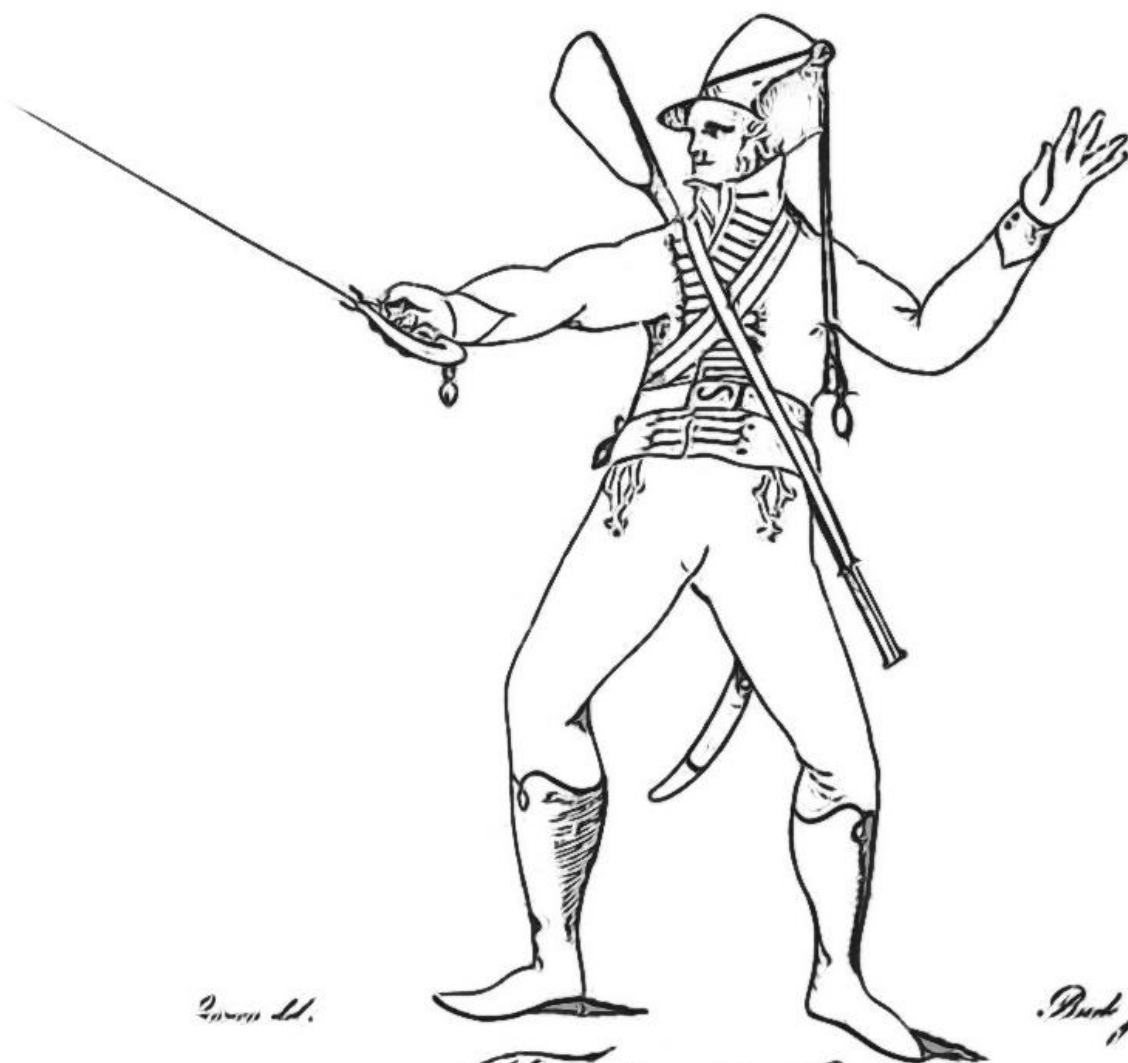
In order to hold a sword well, the hilt must be flat in your hand, and the thumb stretched a little from the shell or cross guard, in line with the back. When you guard or cut, keep a strong grasp of your sword; but on the contrary, when you are out of measure, keep it easy in your hand, that the muscles of your hand may not become stiff and weak.

CHAP. II.—OF THE FIGURE OF EIGHT DOWNWARDS AND UPWARDS.



THE scholar, at slope swords, will be taught to flourish the figure of eight downwards, which is now called one and two ; he will likewise flourish the figure of eight upwards, which is now called three and four :— The use of these flourishes is to give freedom to the arm and wrist, likewise a notion of giving a good blow, and throwing the edge, which is the most essential part of the broadswordsmanship.

After the scholar is perfectly master of flourishing, he will return to the position of slope swords.



The inside Guard,

CHAP. III.—OF THE INSIDE GUARD.



BEING at slope swords, the right foot towards your adversary, eighteen inches from heel to heel; the left toe will turn outwards and cross the direction of the right; both knees easy and somewhat bent; the body leaning rather backwards, with the weight principally on the left leg, and head upright; left arm forming a semi-circle, height of the forehead, fingers easy, and the palm of the hand to the front; the sword arm well stretched, sword hilt at the height of the flank, thumb on the handle in line with the back of the sword, wrist turned inwards, that the cross guard of your sword cover the inside of the arm, the point of your sword at the height of your adversary's left eye, and a little inclined to your adversary's left, in order to secure your outside while on an inside guard.

The inside guard is the most used by fencers when meeting or advancing on each other, to begin the combat, and is much the handsomest attitude of a fencer.

CHAP. IV.—OF THE OUTSIDE GUARD.



FROM the inside guard the right foot to be moved three inches to the right, the same time you disengage your sword to the outside of your adversary's, both knees a little bent, your left hand on the left hip, thumb in front, the point of your sword at the height of your adversary's right eye and inclining to his right, in order to secure your inside while on the outside guard, the weight of the body to be principally on the left leg, and upright, hilt at the height of the flank, and well balanced on your limbs, the wrist turned outwards, so that the cross guard of your sword cover the outside of the arm.



The outside Guard



The medium Guard

CHAP. V.-OF THE MEDIUM GUARD.



FROM the outside guard, the right foot to be longed forward near four feet, in line with the left, the right knee well bent over the toe, left leg and thigh well stretched, both feet firm on the ground, left hand hanging easy down the left thigh, sword arm well stretched, hilt at the height of the chin, and the point directed to your adversary's breast, thumb in line with the back of the sword, and the nails rather upwards as in the carte thrust, that you according to circumstances thrust carte inside or over the arms-as the latter in most safe, and will sufficiently prevent you adversary from returning a cut for your head or encroach on your distance.



CHAP.VI.-OF THE HANGING GUARD.



FROM the medium guard, the right foot will be moved eighteen inches before the left, and three inches off the line, as on the outside guard, both knees a little bent, the left hand on the left hip, thumb in front, and firm on your limbs, sword arm well stretched, thumb directing the back of your sword, and the middle knuckles and edge upwards, divide your sword, by seeing your adversary three inches and a half from your hilt, under the fort of you blade, your point directed to your adversary's right, crossing

your face a little with your blade; this guard is the best against a strong or unexperienced adversary, or for blows for the head, even by good fencers, you are likewise ready for parrying a thrust, as well as guarding a blow, and in a position for guarding or returning either cut or thrust.

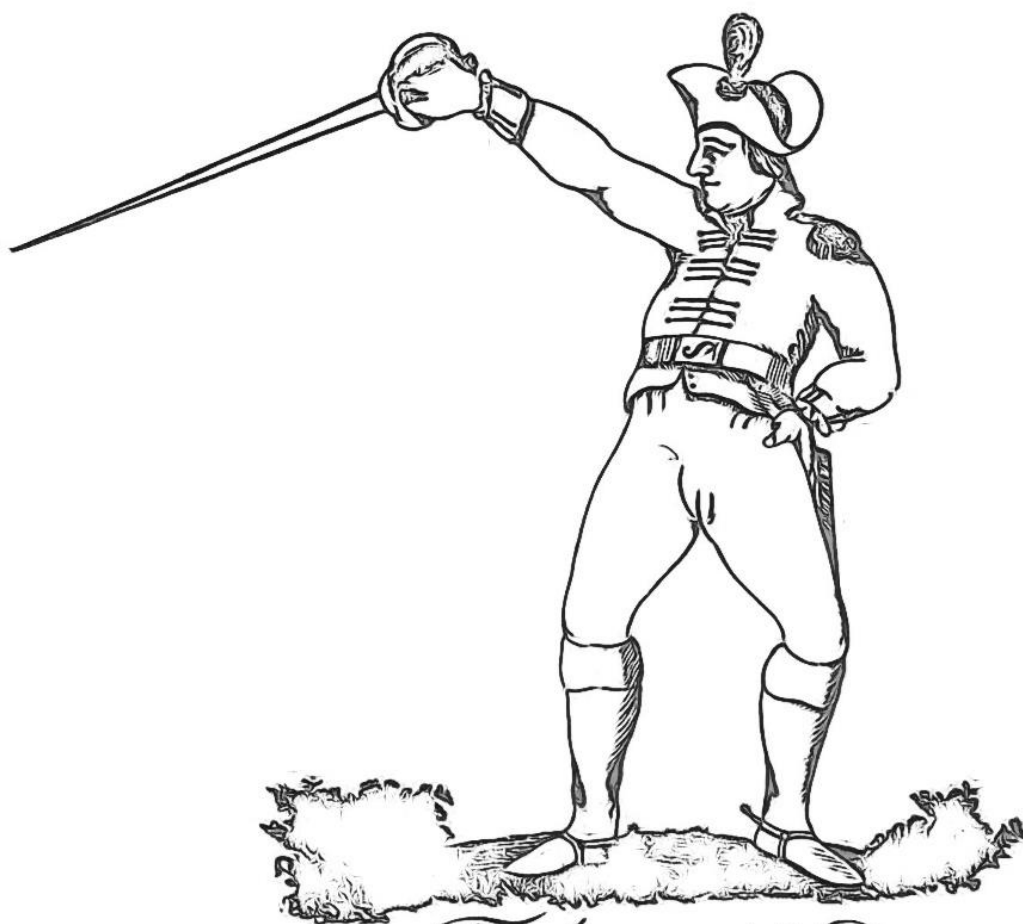


CHAP.VII.—OF THE FOUR GUARDS, LEFT FOOT STANDING.



THE scholar at slope swords, master as words of command—right foot forward to an inside guard, as in plate the 1st. Master—the right foot three inches to the right to an outside guard, as in plate 2d. Master—the right foot will longe forward to a medium guard, as in plate 3d.—Master—the right foot to the right, three inches off the line, to a hanging guard as in plate 4th.—and return to the inside guard : after the scholar is instructed in the forementioned guards, with the left foot on the ground, he will be taught to traverse to the left and right, by moving his feet and changing his guards alternately, either the whole of the circle or part, so as to bring him to his ground.

Pl. 2



The Hanging Guard



Guarding the Head and slipping the Leg.

CHAP. VIII.—OF THE FOUR GUARDS, TRAVERSING TO THE LEFT AND RIGHT.



THE scholar at the inside guard: Master as words of command-left traverse, left foot to the left, to an outside guard. Master-right foot before the left, to an inside guard. Master-left foot to the left, to a hanging guard. Master-right foot before the left, to a medium guard. Master-right traverse, right foot to the right, to an outside guard. Master-left foot behind the right, to an inside guard. Master-right foot to the right, to hanging guard. Master-left foot behind the right, to a medium guard.

The use of traversing is when you are on bad ground, in a corner, or the sun in your face, or when your adversary beats violently on you, that you obliged to retreat, in place of which traversing is to be more preferred, as you see your ground better, and not so apt to slip as in retreating.



CHAP. IX.—OF THE FOUR GUARDS, ADVANCING AND RETREATING.



THE scholars at a medium guard. Master-as words of command: advance on an outside guard. Master-advance on an inside guard. Master-advance on a

hanging guard. Master-advance on a medium guard. Master-retreat on an outside guard. Master-retreat on an inside guard. Master-retreat on a hanging guard. Master-retreat on a medium guard. Master-slope swords.

Breaking ground, as retreating or advancing, is likewise essential, as it doth by habit and custom instruct the scholar in his proper distance, and to disengage and change his guard as circumstances may require in combat; to retreat one or two paces may at some times be necessary, but I would not recommend much retreating, as it encourages your adversary, and is a means of discouraging yourself, for it is not possible that a man being beat back by his adversary can be in such good spirits as if he were advancing. The scholar being at the inside guard, at the distance of eighteen inches from heel to heel, to advance, the right foot will move forward twelve inches, bringing the left after, making but one time, and keeping the distance of eighteen inches from heel to heel. In retreating the left foot moves backwards twelve inches, bringing the right after, making but one time, by which you are always strong and firm on your limbs, prepared to receive your adversary, if he should think fit to make a fierce attack upon you. The fore-mentioned lessons and guards I would recommend to be practiced with flat wooden blades, in the form of the sword you mean to carry, as

it will assist the scholar in holding his sword, and in receiving and giving blows with the edge.



CHAP. X.—OF THROWING AT THE HEAD AND SLIPPING THE LEG.



THE scholar at the inside guard will move his right leg back, behind the left, and form his hanging guard, step forward with his right foot full three feet, and throw at his adversary's head; he will immediately recover with his right leg back, forming his hanging guard, and receive his adversary's cut for his head:- These guards and cuts may be followed twenty or thirty times each, and the lesson to be practiced until the scholar attains the perfect use of the hanging guard, and balances himself well on the left leg, and throws his cuts smartly with the edge.

This is the most useful lesson in learning the Broad Sword, as it gives action to the body to move forward and backward as circumstances may require, and the leg being moved back in place of guarding with the sword, is allowed by the best fencers to be preferable.

CHAP. XI.—OF THE SCHOLAR'S DEFENSIVE.



DOUBLING for the head is done in the same manner as throwing and slipping the leg:- The scholar doubles one, two, three, and guards the cut for the outside of the arm, returns and pauses at an inside guard:- The scholar doubles one, two, three, and guards a cut for the inside of the arm, pause. The scholar doubles one, two, three, and guards a cut for the outside of the thigh or leg, returns a blow at his adversary's head-guards his own head and leg-returns to the inside guard, and pause.- The scholar doubles one, two, three, and guards the cut for the inside of the thigh or leg-returns a blow at his adversary's head, guards his own head and leg, returns to an inside guard and pause:- The scholar doubles one, two, three, and guards the cut for the inside of the body or face; returns a blow at his adversary's head, guards his own head and leg, return to an inside guard, and pause.

The use of the above doublings is to give freedom and action to the learner: also the return cuts is in general the best, and easiest to be got, as your adversary will most likely endeavour to get out of your reach, so that you are sure he cannot return before you recover and out of measure.

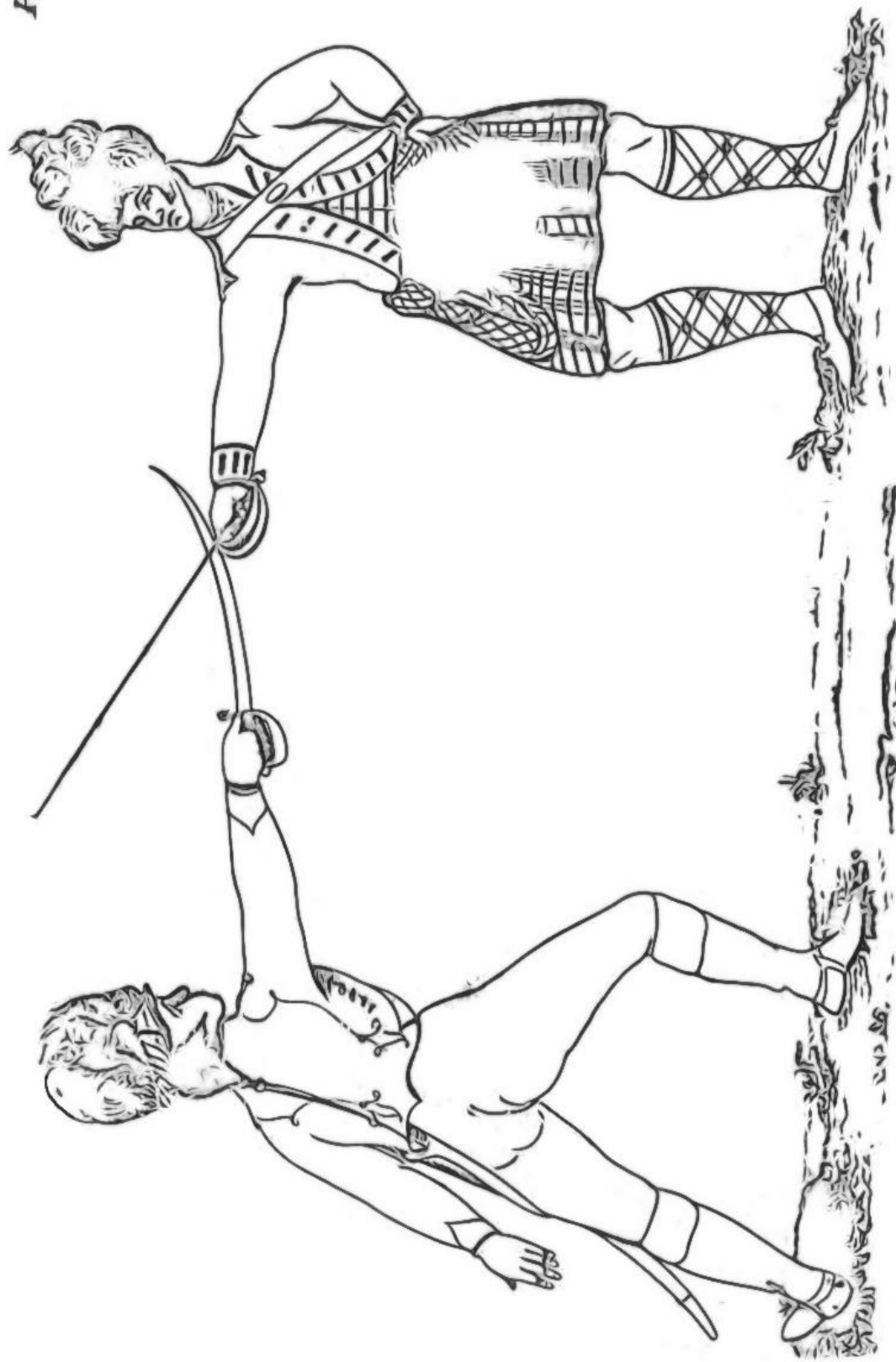
These doublings will be repeated as often as necessary, and as the learner improves in his lessons progressively.



CHAP. XII.—OF THE SCHOLAR'S OFFENSIVE.



THE master doubles one, two, three, and the scholar throws a cut downwards for the outside of his arm, and returns to an inside guard and pause:—The master doubles one, two, three, and the scholar throws a cut downwards for the inside of his arm, and pause:—The master doubles one, two, three, and the scholar throws a cut downwards for the outside of his thigh or leg, returning quickly to a hanging guard with your leg back, to guard a cut for the head; return a cut at your adversary's head, and guard your own head; return to the inside guard and pause. The master doubles one, two, three, and the scholar throws a cut downwards at the inside of the thigh or leg, return quickly to a hanging guard with your leg back, to guard a cut for your head; return a cut for your adversary's head, and guard your own head; return to the inside guard and pause:—The master doubles one, two, three, and the scholar throws a cut sideways at the inside of his body or face; return quickly to a hanging guard



The Cut for the outside of the Arm on an outside Guard



The Cust for the inside of the Arm on an inside Guard

with your leg back, to guard a cut for the head, return a cut at your adversary's head, and guard your own head;- return to the inside guard and pause.

These doublings will be progressively followed until the learner acquires quickness in throwing his cuts, and recovering, traversing, advancing and retreating, with ease.

CHAP. XIII.-OF THE SALUTE



WHEN the scholar is perfect master of all his lessons defensive and offensive, with ease and freedom to himself, he will be taught to salute, before he plays loose, being at a regular distance from his adversary, at slope swords, body straight and square to the front. He will flourish the figure of eight downwards four times and step to the right, with the right foot full two feet, both are stretched in line with the shoulder, palm of the hands to the front, the right foot back to the left, and flourish four times, and step with the right foot to the left; sword arm stretched to the left, and the left hand stretched out with the back of the hands to the front, and present your back rather to the adversary; right foot back to the left, flourish four times and step back with the right foot presenting your left flank to your adversary, seize your sword by the fort near the hilt, with the left hand, step forward with the right foot,

at least four feet, and shake hands with your adversary, the sword being then in your left hand, bring the right foot back behind the left, seize the sword with the right hand, and step forward with the right foot, and begin the combat.



CHAP. XIV.—OF PLAYING LOOSE.



PLAYING loose is a real combat with sticks in place of swords, where the combatants make use of every guard and cut that they have learnt by lesson, and use every art in their power to deceive each other in the judgement of distance, guarding, feinting, disarming, &c. and the same exertion is made as fighting with an enemy in time of war: and is a stage further to real fighting than the cavalry sword exercise can be practised with swords, without endangering the parties practising; therefore when the combatants have made the salute, they must take peculiar care to keep their proper distance and measure, and to oppose one another's guards, lest they should cut each other at the same time.

When you begin to make an assault, you must consider whether your adversary has a mind to attack you—for that purpose give a little ground and keep out of measure, until you can read his intention; do not let

your eyes be fixed upon one part more than another, by which he can never judge what you have a mind to perform; never stretch out to your adversary, but rather keep a reserve in your body and arm, and assume a bold air, during all that you want to execute;- I would always advise that your aim and mind seem unsettled in all your designs, that he may not guess at them;- again it is decent and polite whenever you hit your adversary not to boast of it, the spectators are to be your judges; have ambition but no malice;- such are the manners which every gentleman ought to adopt in an assault.

You must also take care that the distance of your guard be not too wide, for I would have you make your adversary think you are out of measure, which will oblige him to approach you; if your distance is too large, loose your measure, your adversary believing you too near him, will certainly get further. Perhaps some will object to my not being firm, but custom will give me that firmness:- I have seen tall men, very good fencers, keeping a short guard and a good reserve backward, by which means he draws his adversary towards him, and is almost sure of his return:- never attack your adversary but with prudence, and when you have hit him, recover quickly, covering yourself with your sword, so that you may always act defensively; if your adversary is not as much skilled as you, never attack him, for it is the prudence of a good fencer to bear the attack, and receive the adversary:-

you may not hit him so often; but at the same time your adversary will not have the satisfaction of touching you, as you do not expose yourself to his return cuts;- there are many good fencers that are touched by others, who are ignorant of the art, but this proceeds from their imprudence in always attacking-they are caught by hazard rather than by address and knowledge, which proves that nothing in fencing is certain; but the art one employs renders it both useful and agreeable;- therefore by all means act on the defensive, taking care to guard well, and then you'll be almost sure to deliver the return. If you make an attack on a person not so skilful as yourself, never return to him but straight, which form swiftly, that is the best way not to spoil yourself in fencing with bad players. When you are advancing on your adversary, take particular care not to divide your guard; I mean if you are on the inside guard, cover well the inside, so you have nothing to fear but your outside; and contrarily, if you are on the outside guard, secure it well, that you may have the inside only to defend;- for it is incontestible, that if you keep a divided guard, you will have two sides to defend instead of one.

When you guard or cut, hold the sword firm in your hand; but on the contrary, when you are out of measure, keep the sword easy in your hand, that you may be the stronger. When you are in the act of guarding or cutting, do not let your adversary penetrate into your intention, and conjecture your guards ;

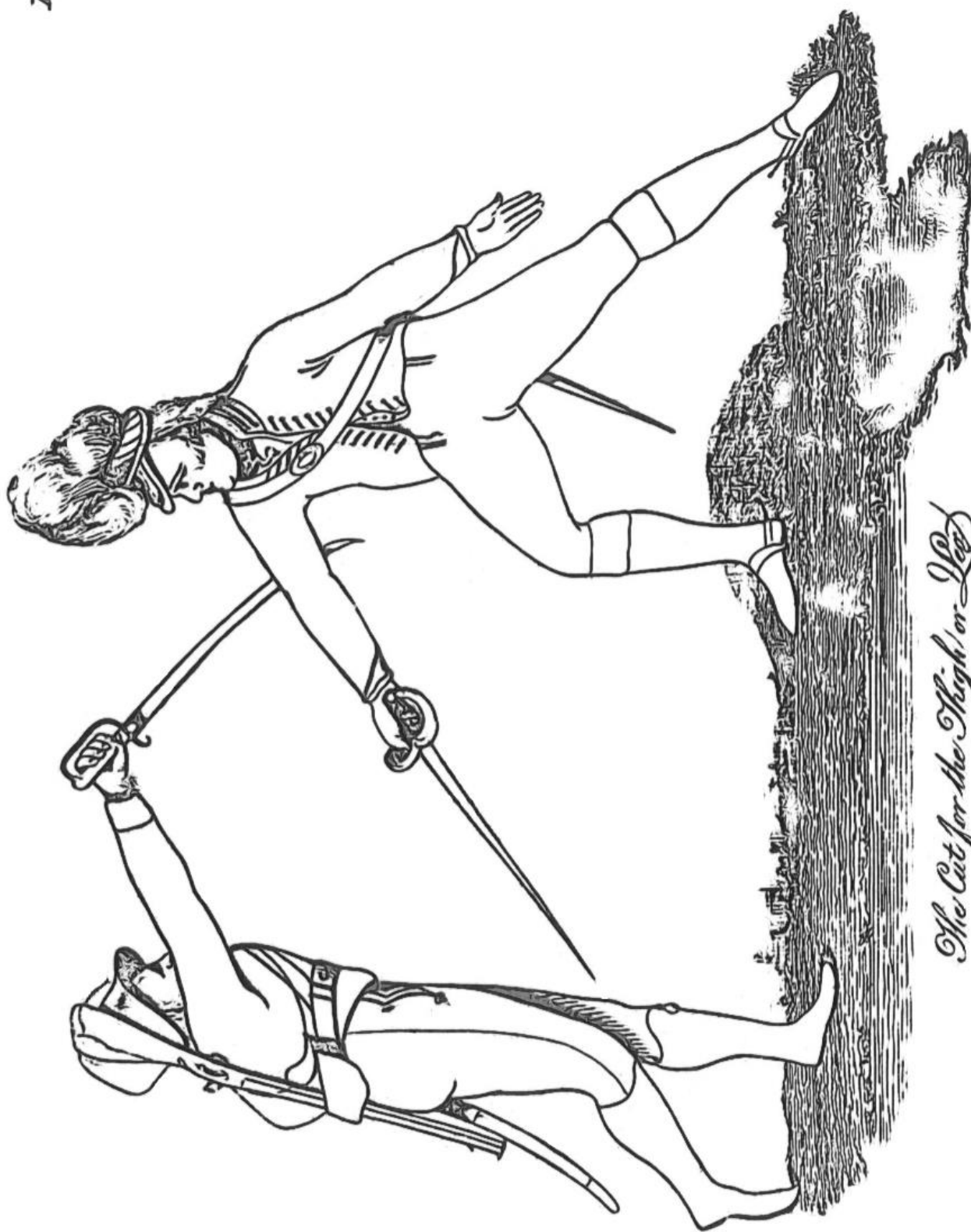
this you must effect by not minding his disengages and false attacks, which are only snares to lead astray, that he may throw in a cut.



CHAP. XV.-OF HOW YOU ARE TO ACT OFFENSIVELY.



IF it is your intention on the first meeting to be on the offensive, feel his sword strong on the inside, disengage and throw a cut downwards for the outside of his arm; next meeting feint at the outside of his arm; throw at the inside of his face or body, sideways, as cutting one or five; next meeting feint at the outside of his leg, if he throws at your head cover well, and throw in the cut the second time, and spring off under a hanging guard; the feint is only to aggravate your adversary to throw at you head, which allows you with safety to throw in the cut;- if your adversary advances on a hanging guard, throw strong at his head in order to bring him higher with his guard, that you may have an opportunity of cutting four under his hilt, which will bring you compleatly to your hanging guard. This cut is thrown under his point, and will cross his arm from the elbow to the wrist, after battering his hanging guard to your mind, you may traverse one step to the left and throw upwards



The Cut for the Thigh or Leg

or downwards at the outside of his arm:- If your adversary advances on a high guard, on meeting throw a cut for the inside of the wrist, which is now called three; in throwing the cut turn the middle knuckles well up that you may cut with the edge of the sword, as a touch with the flat would be of no effect to you adversary:- If your adversary advances on an inside guard, rather high, with the right knee bent, meet him looking over his head with your body straight and up right; throw at the inside of his knee, getting your body well back and come nimbly to a hanging guard; if your adversary guards his leg with his sword, feint at the leg and throw strong at his head; if you find that your adversary keeps his ground and does not retreat or traverse, follow him up, and lay your blows in quick and strong, both by the straight line and likewise by traversing to your left, which will throw you on his flank and will give you decidedly the advantage.

CHAP. XVI.—OF HOW YOU ARE TO ACT DEFENSIVELY.



IF you mean to be on the defensive, and your adversary should throw at the outside of your arm, after forcing your inside guard, meet the cut with your outside guard, and return a cut for the outside of his

arm; if you traverse one step to the left, your advantage will be more sure; if your adversary feints at the outside of your arm in order to throw at the inside of the your body or face, receive his cut on a strong inside guard, and return a cut for the right side of his face or neck, taking care to out of measure. If your adversary should feint at the outside of your leg, throw the cut for the wrist on his outside, with your right leg back, which will bring you to a proper hanging guard; if he throws in the second time, retreat and throw at his head or the outside of his leg; if your adversary should throw cut three at the inside of your wrist under your hilt, sink your hilt, and return the cut downwards at the outside of his arm.

CHAP. XVII.—OF DISARMING



WHEN your adversary and you are advancing on each other, rather out of measure, through the counter of tierce, quick and strong, which will bring you to a hanging guard, and most likely the twist that you give will throw down the sword of your adversary, or if it should not be thrown from his hand it will give you an opening to throw in a cut, or that it may embarrass him and put him off his guard:—another way—when you are advancing on an inside guard, make

sure of your adversary's sword, spring forward, closing up hilt to hilt, changing your left foot first and seize his sword arm with your left hand, and give him the left leg and he will most likely fall on his back.-Another way-if you are on the outside guard make sure of his sword, and run him up hilt to hilt, and you may serve him as above.-Another way-bear on his inside guard, step forward nimbly, seize his sword arm, or sword, with your left hand, and he may be served as the last disarm.-If you find your adversary does not retreat or traverse, but keeps his ground, he is easily disarmed by any of the aforesaid disarms, or when on a hanging guard, if you think fit.



CHAP.XVIII.-OF PREVENTING DISARMS



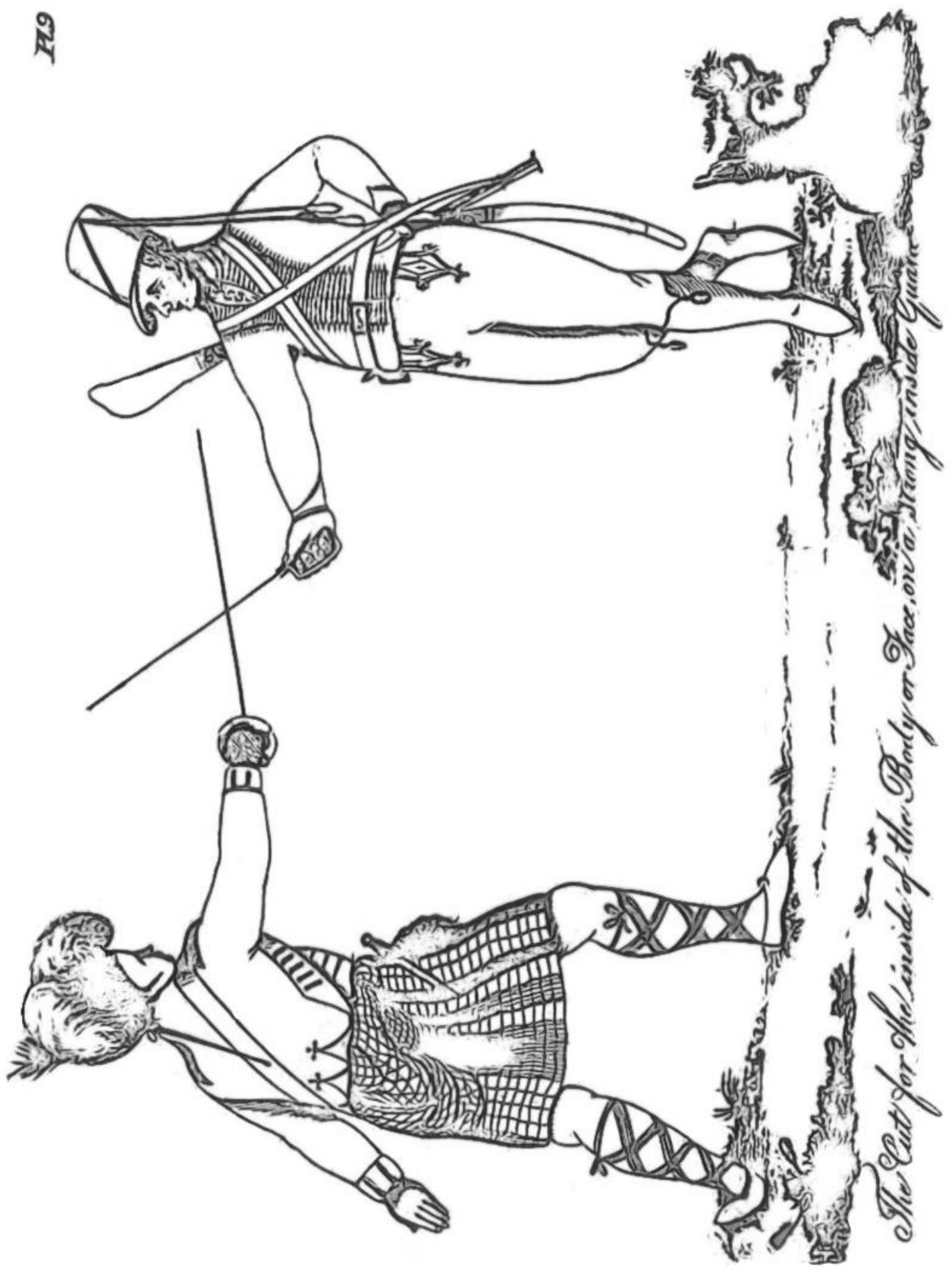
WHEN your adversary and you are advancing on each other, keep your sword firm in your hand, and, after he has made an attempt to disarm you, throw cut four under his hilt. Another way-when your adversary and you are advancing on each other, on an inside guard, and he should cross your sword in order to disarm you, give ground and quit his sword, and receive him on a medium guard or thrust, or be ready to seize his sword arm with your left hand, as he will seize yours, if possible. Another way-when your adversary and you are advancing

on each other on an outside guard, and he should cross your sword in order to disarm you, give ground and quit his sword, and receive him on a medium guard as before. Another way-be watchful that your adversary does not bear too much to the inside guard;-if you find that he is bearing very much, give ground, and quit his sword, and meet him on a medium guard or thrust.

CHAP. XIX.-OF THE BEATING OF THE SWORD.



THE beating of the sword is performed by swiftly touching your adversary's blade with the point of your's, to try to baffle and put him out of order; if you find he resists, disengage quickly, and throw in your cut. Nothing deceives a bad player more than such beatings; for he is so embarrassed by them, that he cannot afterwards shun the cut; therefore, he that fences with a beginner or bad player, has nothing to do but to delude him by beatings, feints, appels, &c.-An appel is a beat with the foot upon the ground, to render yourself firm, and to stagger and confuse your adversary.



The Cut for the inside of the Body or Face, on a strong, inside Quare

CHAP. XX.-OF THE GLIZADE.



THE glizade is performed by dexterously making you sword slip along your adversary's blade, forcing his inside guard, so that you may throw a cut at the right side of his head or neck; or, if he resists your force, disengage, and throw downwards at the outside of his arm; but take particular care properly to restrain and manage your body, so that you can measure and fore-judge what you are able to perform:- This is a very good attack, as it obliges your adversary to move either for guarding or cutting.



CHAP. XXI.-OF THE LEFT-HANDED PLAYERS.



TO defend yourself from one that plays with the left-hand, you must observe the same rules as with the right. The play at first will be a little more puzzling, as you are but seldom used to fence with them; it may nevertheless be necessary to do it now and then; and masters ought to be attentive to accustom their scholars early to it, that if they should meet with such adversaries, the situation of the sword should not seem more strange to them on one side than the other:-Therefore a left-handed

player has no advantage over one that plays with the right, only the right-handed players are, in general, not so much accustomed to play with them.

CHAP. XXII.—OF THRUSTING.



THRUSTING being peculiar to the small-sword fencer, I have not treated on the subject, except the medium guard, which is a thrust on carte; and I would recommend it to be used as little as possible, but when forced by your adversary, either on your credit or absolutely in danger:—Therefore, if gentlemen would wish to be perfectly master of the cut and thrust, I would recommend them to learn each separately—the broadsword with sticks, and the small-sword with foils, to prevent disagreeable accidents, that might happen by thrusting with sticks, for no man can play freely the cut and thrust with sticks, without being in imminent danger:—therefore, when a gentleman has learnt both, and should meet an adversary sword in hand, either in support of his honour or his life, there can be no doubt but that he will have that confidence in himself to meet any kind of danger, and of course will take every advantage in cutting and thrusting, when exposed to an open enemy; and I believe all good fencers will allow, that thrusting is preferable to cutting.

Nothing is so difficult in fencing as to know well the measure or distance, since there are no certain rules to determine and fix it;—practice and justness of the eye must give you an idea of it;—it is a most essential point, and he who neglects to learn it, his often hit in an assault.—To assure yourself of a right measure, you must pay attention to the length of the sword and the height of your adversary—therefore keep yourself out of distance until you know how far you can reach out :—If you are engaged with a tall man, that keeps a good reserve in his arm and body, take great care not to get too near him, but be on the defensive, and guard his blows; also make your returns quick and straight.



CHAP. XXIII.—OF JUDGEMENT.



THERE is nothing so necessary in fencing as judgement; it enables us to face all sorts of methods with advantage, to foresee the cuts or thrusts of an adversary, and to judge of his method of guarding, in order to elude them: it is by judgement alone that we are capable of arranging our guards, and directing our cuts and thrusts; therefore masters cannot too soon implant it in the minds of their scholars, for they should never teach them a guard without telling them the proper method how to deceive it.

[Transcribers note: Page 24 of all the copies of Mathewson seen by the transcribers is missing. We presume it was an intentional blank page space before 'Part II', but continue to look for further copies to confirm).

PART II.

OF THE
SUPERIORITY OF THE SWORD,
when exposed to an enemy armed with
SPEAR, PIKE, OR GUN AND BAYONET;
WITH

Plates of the most approved attitudes for Guarding, Parrying, Returning, &c.



OF THE FIRST PLATE.



IS a supposition of a combat between two men, the one armed with a gun and bayonet, and the other with a sword, representing them as looking out, or taking a view of each other's camp, the one a mounted dragoon, and the other an infantry soldier:-The plate represents the dragoon's horse being shot by the infantry soldier, who advances with charged bayonet on the dragoon;-the dragoon, after falling, gets clear of his horse, draws his sword, and meets him with confidence in the attitude of an inside or carte guard.

OF THE SECOND PLATE.



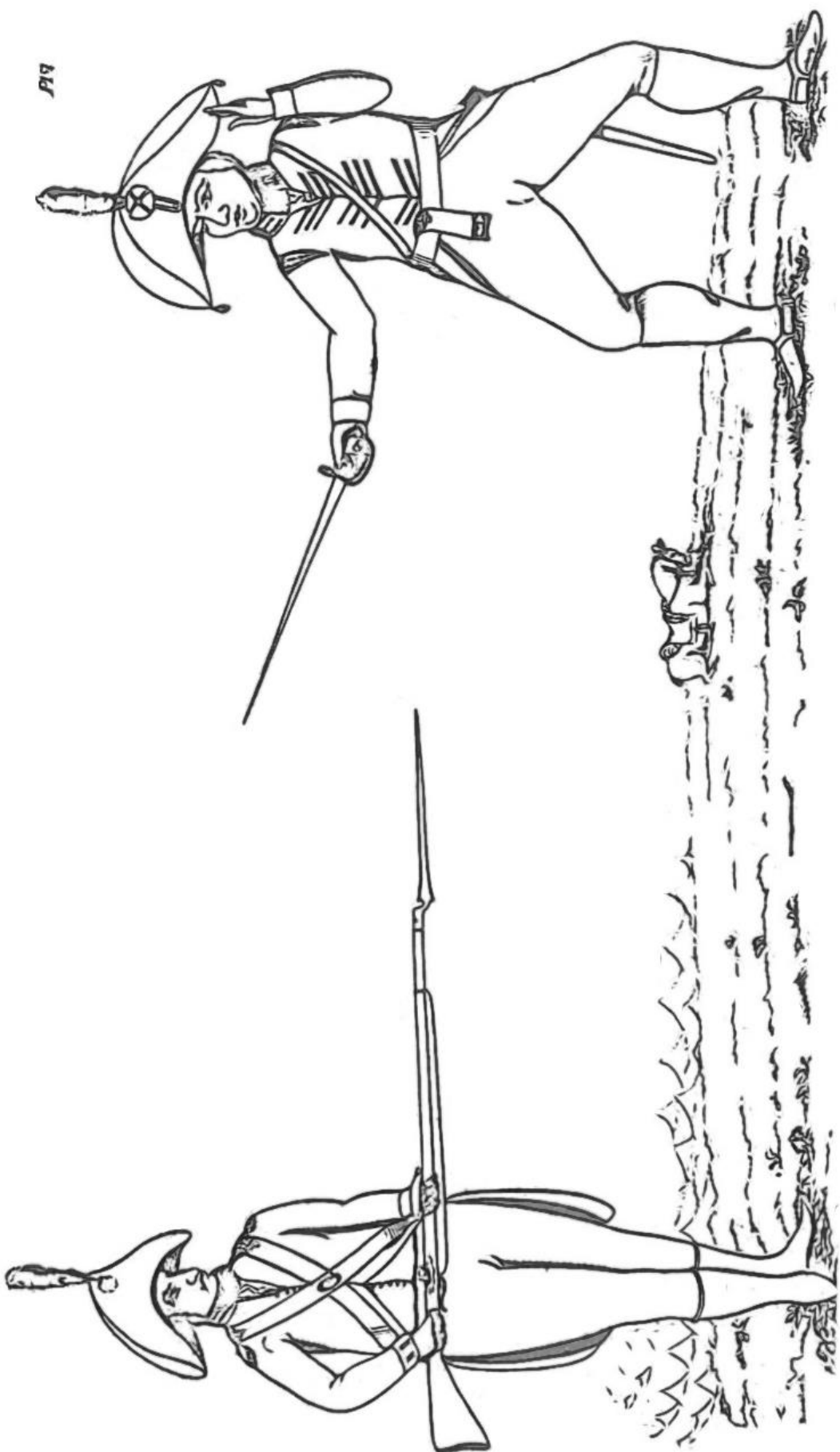
THIS plate represents the combatants advancing on each other, at which time the dragoon changes from the inside guard to that of a hanging or low tierce guard, crossing his adversary's point, and feeling him strong, and waiting for his adversary's longe.

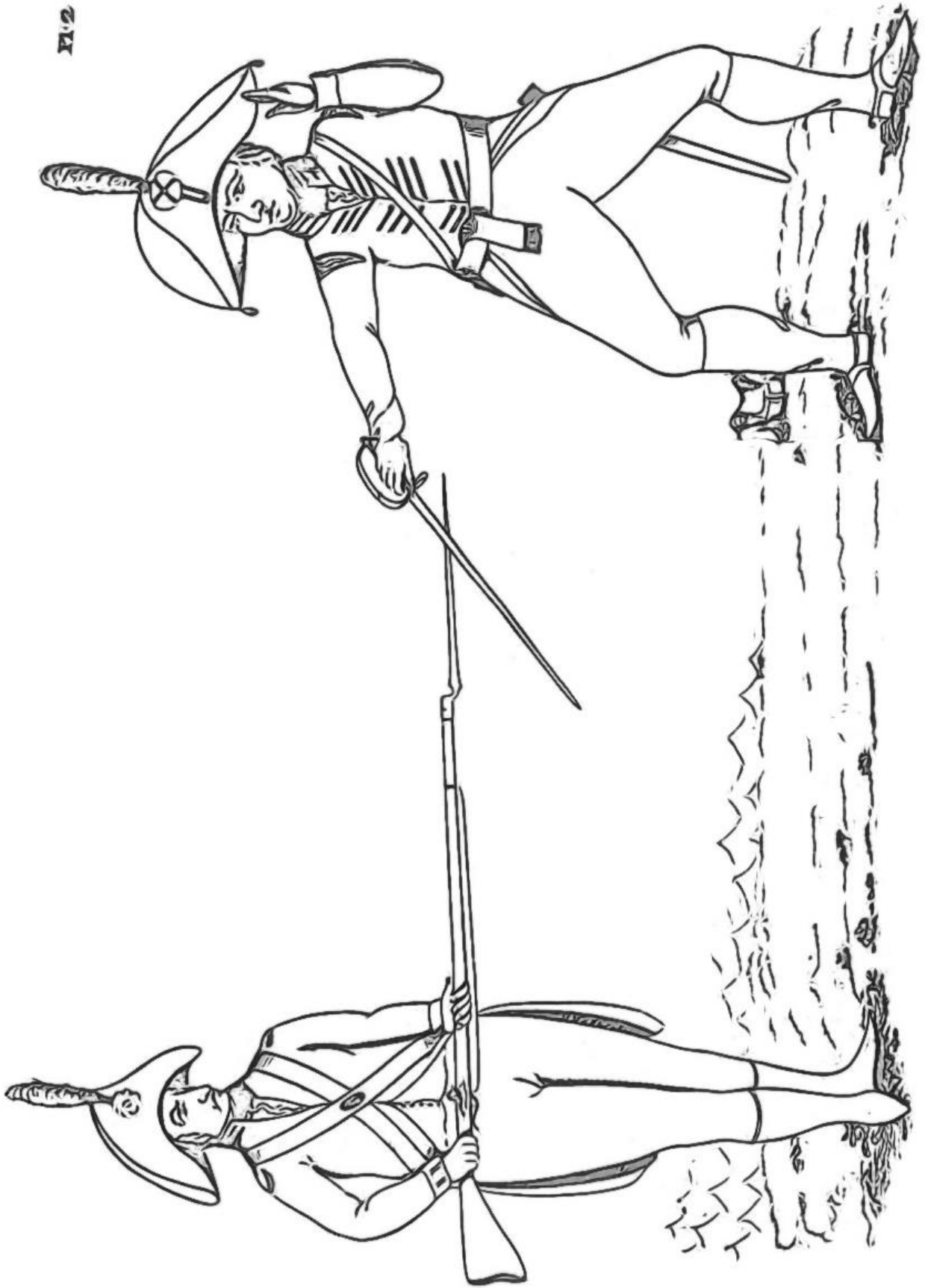


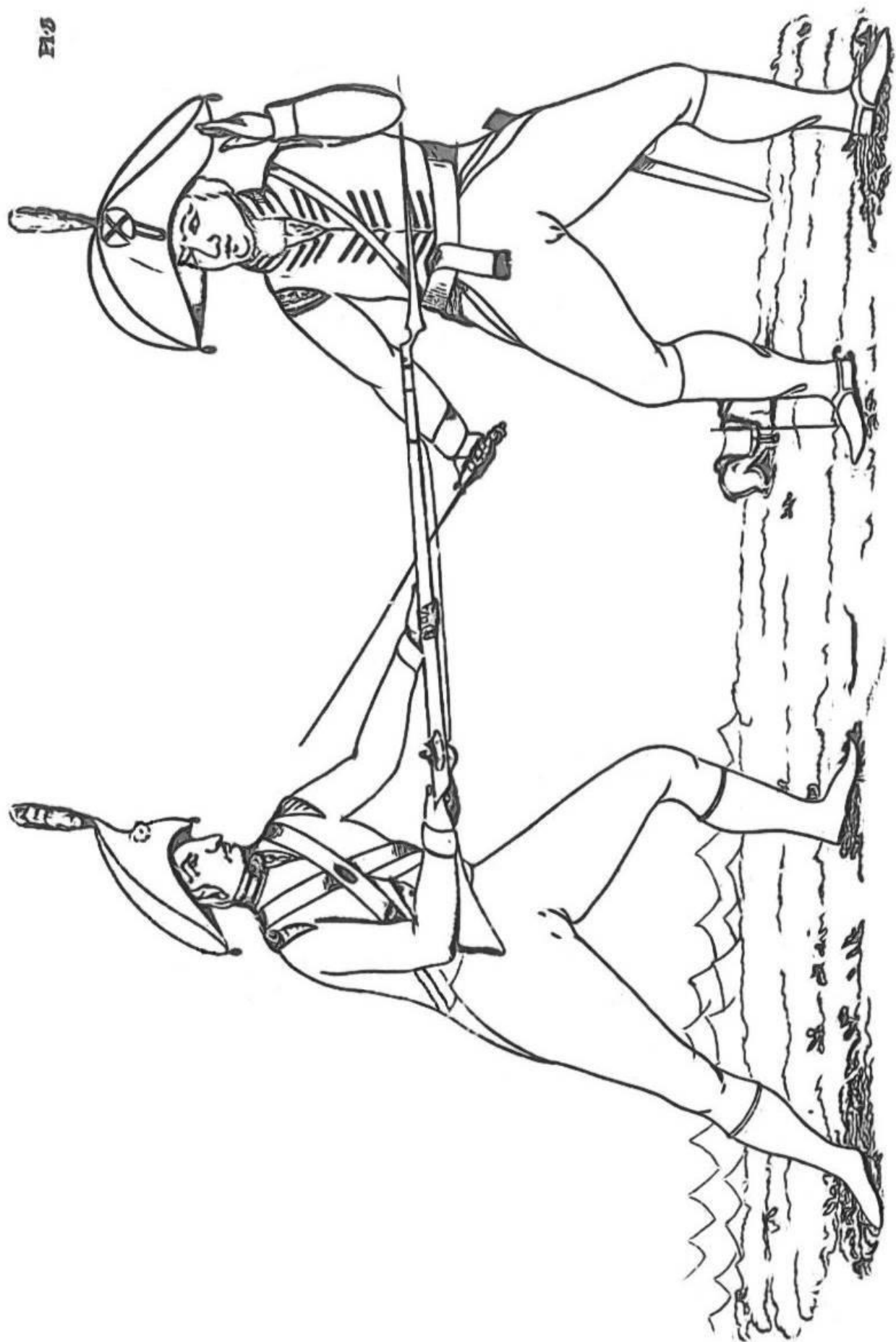
OF THE THIRD PLATE.

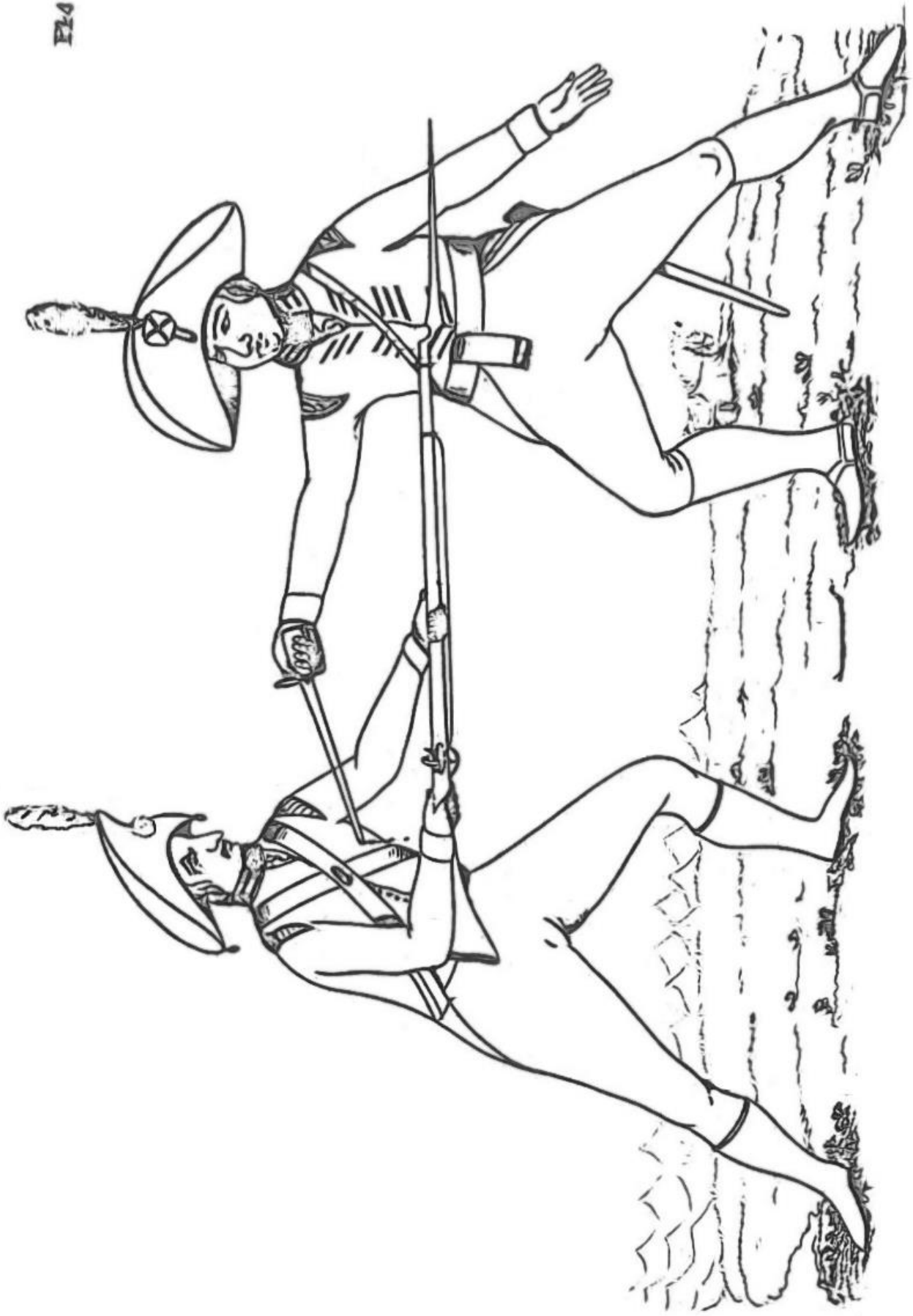


THIS plate represents the infantry soldier after his longe: When in the act of longeing the dragoon should change his guard to that of a low inside guard; in the execution of which the dragoon ought not to quit his adversary's weapon, but, on receiving the thrust, he will reverse his sword hand downwards, which will completely deceive the infantry soldier.









OF THE FOURTH PLATE.



THIS plate represents both combatants at the longe:-The dragoon, after he has parried his adversary, as in the third plate, instantly returns carte within the arms, which finishes the combat.-The left hand might be used, but a quick return after the parry will sufficiently finish the business.



SWORDSMAN'S OFFENSIVE.



IF you think that your adversary does not mean to be forward in attacking you, as in the first and second plates, use the left hand either for the parry or gripe as you think will answer your purpose best, for the sooner you are past his point the safer you are:-As the infantry charge with the bayonet is made with the left hand first, consequently he likewise longes with his left foot first, and not being practised to longe and recover as fencers are, he cannot be firm when on his longe, or able to parry or resist the thrust of a sword.

SWORDSMAN'S DEFENSIVE.



In the second plate-if your adversary disengages to make his thrust within the arms, form the counter in tierce, which will bring him in to the same position as before, his weapon being so weighty that it is impossible he can feint or baffle you, for the longer he remains at the charge the weaker he will be, whether it be a spear, pike, or gun and bayonet; the longer his weapon is, the weaker, and of course the easier parried:-Though he uses both hands, yet the fencer with the sword is much stronger, and may parry any thrust that can be made at him with the above weapons:-If you chuse to parry with the hanging guard you may do it with safety, but your return is not so good as if you had parried with the low inside guard, for the deception is by no means so great; therefore the swordsman has nothing to fear from his half thrusts or feints, if he makes use of the counter and circle parries of the small sword, which a very little practice will enable him to do.

FIELD AND PARADE EXERCISE

OF THE

Scotch Broad Sword.

AS PRACTISED BY THE

MANCHESTER AND SALFORD INDEPENDENT

RIFLE REGIMENT.



BATTALION DRAWN UP AT CLOSE ORDER.



Draw swords, three motions
 From the right extend your files-a caution
 March
 Rear rank take open orders-a caution
 March
 Right prove distance of files
 Slope swords
 Front prove distance of files
 Slop swords
 Right and left files-a caution
 Inwards face
 Flourish and salute
 Outside guard

Medium guard
 Hanging guard
 Inside guard
 Left traverse-a caution
 Outside guard
 Inside guard
 Hanging guard
 Medium guard
 Right traverse-a caution
 Outside guard
 Inside guard
 Hanging guard
 Medium guard
 Left files will retreat-a caution
 Outside guard
 Inside guard
 Hanging guard
 Medium guard
 Right files will retreat-a caution
 Outside guard
 Inside guard
 Hanging guard
 Medium guard
 Slope swords
 Right and left files-a caution

Front

Flourish one and two

Slope swords

Flourish three and four

Slope swords

Left give point

Slope swords

Front give point

Slope swords

Right give point

Cuts five and six and returns to slope swords

Right close your files-a caution

March

Return swords, three motions

Stand at ease.

FIELD AND PARADE EXERCISE

OF THE

Scotch Broad Sword.

AS PRACTISED BY THE

MANCHESTER AND SALFORD INDEPENDENT

RIFLE REGIMENT.



BATTALION DRAWN UP AT CLOSE ORDER.



Draw swords, three motions
 From the right extend your files-a caution
 March
 Rear rank take open order-a caution
 March
 Right prove distance of files
 Slope swords
 Front prove distance of files
 Slope Swords
 Flourish one and two
 Slope swords
 Flourish three and four
 Slope swords

Front rank right about face

Flourish and salute

Outside guard

Medium guard

Hanging guard

Inside guard

Left traverse-a caution

Outside guard

Inside guard

Hanging guard

Medium guard

Right traverse-a caution

Outside guard

Inside guard

Hanging guard

Medium guard

Rear rank will retreat-a caution

Outside guard

Inside guard

Hanging guard

Medium guard

Front rank will retreat-a caution

Outside guard

Inside guard

Hanging guard

Medium guard
 Slope swords
 Front rank-a caution
 Front
 Flourish one and two
 Slope swords
 Flourish three and four
 Slope swords
 Left give point
 Slope swords
 Front give point
 Slope swords
 Right give point
 Cuts five and six and returns to slope swords
 Right close your files-a caution
 March
 Return swords-three motions
 Stand at ease

FINISH