

D. Angelo

The School of Fencing

**with a general explanation of the
principal attitudes and positions
peculiar to the art by Mr. Angelo**

**Москва
«Книга по Требованию»**

УДК 93
ББК 63.3

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The School of Fencing: with a general explanation of the principal attitudes and positions peculiar to the art by Mr. Angelo / D. Angelo – М.: Книга по Требованию, 2019. – 164 с.

ISBN 978-5-519-66446-2

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«YOYO Media», 2019

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«Книга по Требованию», 2019

Эта книга является репринтом оригинала, который мы создали специально для Вас, используя запатентованные технологии производства репринтных книг и печати по требованию.

Сначала мы отсканировали каждую страницу оригинала этой редкой книги на профессиональном оборудовании. Затем с помощью специально разработанных программ мы произвели очистку изображения от пятен, клякс, перегибов и попытались отбелить и выровнять каждую страницу книги. К сожалению, некоторые страницы нельзя вернуть в изначальное состояние, и если их было трудно читать в оригинале, то даже при цифровой реставрации их невозможно улучшить.

Разумеется, автоматизированная программная обработка репринтных книг – не самое лучшее решение для восстановления текста в его первозданном виде, однако, наша цель – вернуть читателю точную копию книги, которой может быть несколько веков.

Поэтому мы предупреждаем о возможных погрешностях восстановленного репринтного издания. В издании могут отсутствовать одна или несколько страниц текста, могут встретиться невыводимые пятна и кляксы, надписи на полях или подчеркивания в тексте, нечитаемые фрагменты текста или загибы страниц. Покупать или не покупать подобные издания – решать Вам, мы же делаем все возможное, чтобы редкие и ценные книги, еще недавно утраченные и несправедливо забытые, вновь стали доступными для всех читателей.

and Italian masters have communicated to the public their reflections on the subject, but they have not sufficiently investigated the most interesting parts of it: this consideration has induced me to compose and publish the following work.

I HAVE endeavoured to explain the principles and rules of the art in a succinct and easy manner; I have given a circumstantial detail of the different attitudes of the body, and motions of the hands, arms and legs; and have, finally, added such reflections and researches, that both the theoretical and practical parts will thereby elucidate each other.

I SHALL have attained to the accomplishment of my wishes, if this work is so fortunate as to please a nation that I have been long devoted to, and which I shall always think myself happy in serving to the extent of my abilities.

T O T H E

R E A D E R.

HAVING, under the auspices of my father, and with his permission, undertaken to give this edition of his Treatise on the Art of Fencing, I have endeavoured to render it of more general use, by reducing it both in size and price. As I follow the same profession, in which my father has so highly distinguished himself, I might be permitted to speak to the merit of the principles laid down in this book; yet, as his son, my testimony might be called in question. I shall, therefore, instead of my own, deliver the opinion of that learned body of men, the compilers of the French Encyclopedia, whose judgment in matters of arts and sciences cannot be suspected of adulation or partiality.

UNDER

UNDER the article ESCRIME (Fencing) they speak of the following sheets, in these words :

“ *This article is entirely taken out of a TREATISE on the ART of FENCING, published in London by Mr. ANGELO ; we are indebted to him both for the DISCOURSES and PLATES. Had we known of any work MORE PERFECT IN ITS KIND, we should have made use of it, &c.* ”

SEVERAL French and Italian masters have (as it has been observed before) ventured their thoughts on the art, but none of them sufficiently expatiated on its material points : this consideration has led me to publish this small edition of a treatise so justly approved of, and so generally useful to the lovers of fencing.

FENCING ACADEMY, Opera House,
Haymarket.

H. A N G E L O.

T H E

T H E

SCHOOL of FENCING.

THE METHOD OF MOUNTING A SWORD.

YOU must observe not to file or diminish the tongue of the blade, for on that depends the stability and strength of your sword.

IF the tongue is too big for the mounting, you should open the mounting; such as the gripe, shell and pommel, and tighten the tongue, by putting in splinters of wood, so as to render it firm. The pommel and button must be of two pieces; the button should be fastened with a hollow screw, four or five times on the tongue of the blade, which is to be run through the pommel, and rivetted according to the shape of the button, round or flat.

THIS is the best method of mounting a sword, and which I recommend to all swordsmen. You will find this method very useful also for broad-swords, or half-spadoons, commonly called cut and thrusts.

A

YOU

THE SCHOOL OF FENCING.

YOU must observe that the gripe of the sword be put on quite central to the heel of the foot of the blade, which should have a little bend above the fingers, when in hand, and let the whole mounting be turned a little inward, which will incline your point in carte. This way of mounting your sword will facilitate your disengagements, and give you an easy manner of executing your thrusts.

HOW TO CHOOSE A BLADE, AND ITS PROPER LENGTH.

I THOUGHT it necessary, before I set down any rules for the use of the sword, to premise a few words, not only how to mount a sword, but likewise upon the choice of a blade; for, with a bad sword in hand, bad consequences may ensue, be the person ever so courageous, and active. Some are for flat, others for hollow blades; whatever pains were taken with the former, I seldom or ever found them light at the point; it is therefore difficult to render them light in hand; I would, nevertheless, recommend the use of them in battle, either horse or foot; but in a single combat, the hollow blade is preferable, because of its lightness, and ease in the handling.

A PERSON

A PERSON should proportion his sword to his height and strength, and the longest sword ought not to exceed thirty-eight inches from pommel to point.

IT is an error to think that the long sword hath the advantage; for if a determined adversary artfully gets the feeble of your blade, and closes it well, by advancing, it would be a difficult matter for him who has the long sword to disengage his point, without drawing in the arm, which motion, if well timed, would give the other with the short sword an opportunity of taking advantage thereof.

YOU should not fail observing, when you chuse your blade, that there be no flaws in it; these flaws appear like black hollow spots, some long ways, others cross the blade; the first of these are frequently the cause of the blade's breaking.

THE temper of the blade is to be tried by bending it against any thing, and it is a bad sign when the bending begins at the point; a good blade will generally form a half circle, to within a foot of the shell, and spring straight again; if it should remain in any degree bent, it is a sign the temper of that blade is too soft: but though it is a fault, these blades seldom break. Those which are stubborn in the bending are badly tempered, often break, and very easily.

THE SCHOOL OF FENCING.

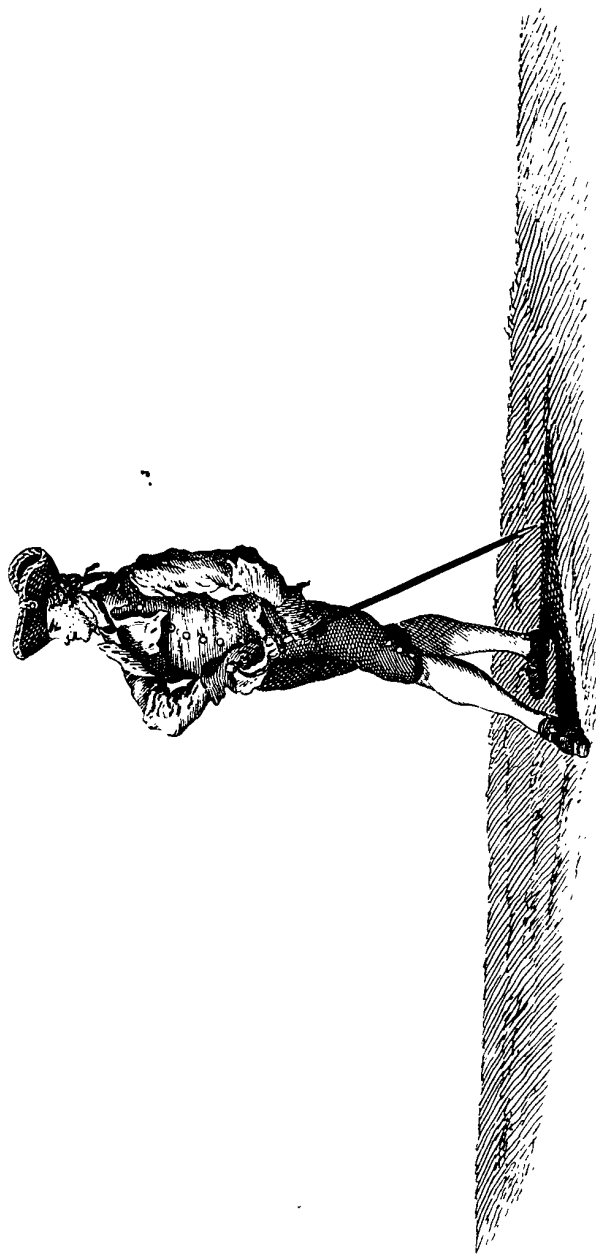
OF THE FORT AND FEEBLE OF A BLADE.

THE fort and feeble are equally on both edges of a blade. The Fort extends from the Shell to the Middle of the Blade, and the Feeble from thence to the point. You cannot attend too much to this distinction; since the executive part of the art, depends on a proper knowledge thereof.

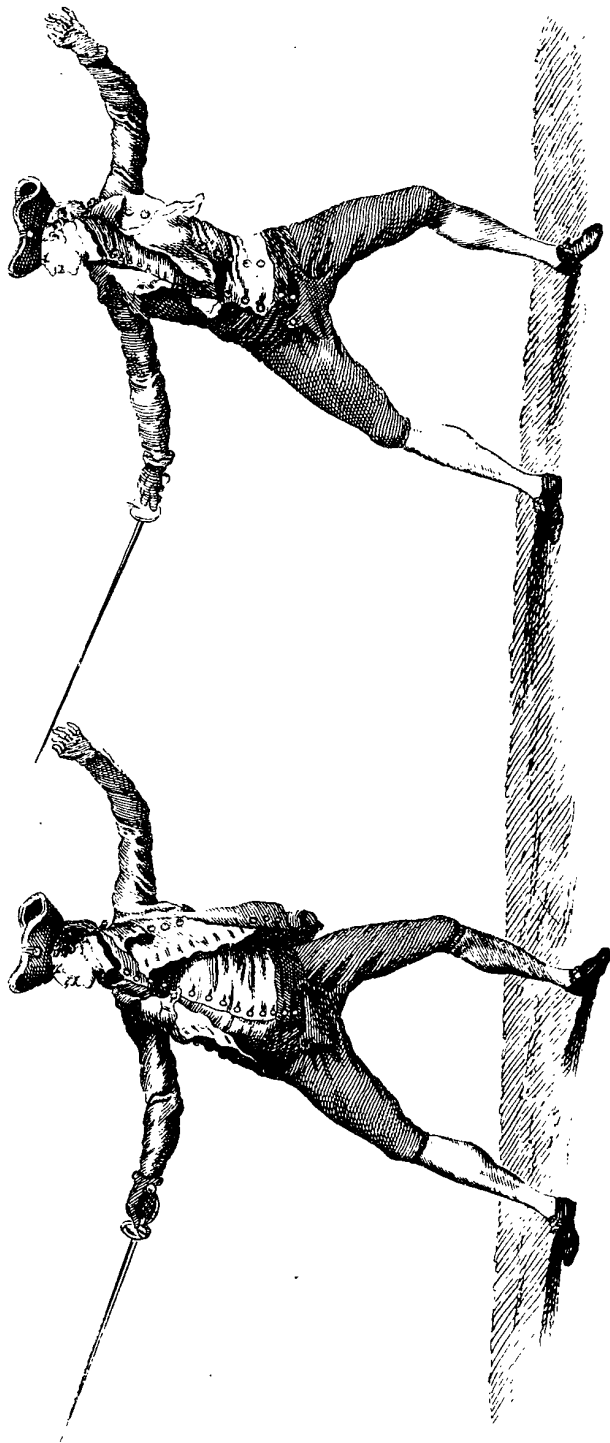
THE FIRST POSITION TO DRAW A SWORD.

PLATE I.

YOU must stand straight on your legs, with your body sideways; keep your head upright and easy, look your adversary in the face, let your right arm hang down your right thigh, and your left arm bend towards your left hip; your left heel should be near the point of your right foot, the point of your right foot in a line with your knee, and directed towards your adversary; and, holding your sword towards the hook of your scabbard, you must



The first Position to draw a Sword
Planchette, page 11, by M. de la Motte



Position for the Guard en Tierce.

Position for the Guard in Carte.
Published as directed by the War Office.

must present yourself in order to draw. In this position, fixing your eyes on your adversary, bend your right arm and raise it to the height of your shoulder, and carrying your hand to the gripe of your sword, which hold tight and firm, turning your nails toward the belt, draw your sword, raising your hand in a line with your left shoulder, and make a half circle, with vivacity, over your head, presenting the point in a line to your adversary, but no higher than his face, nor lower than the last rib, holding your arm straight, without stiffness in the elbow, or the wrist; in presenting thus the point, you must raise the left arm in a semi-circle, to the height of your ear, and single your left shoulder well, that the whole body may be in a profile; which instruction cannot be too closely attended to.

POSITION FOR THE GUARD IN CARTE.

PLATE II.

IN order to acquire this position, the left knee must be bent, and at two feet distance from the right; the left heel in a straight line with the right heel, and the point of the foot perpendicular