point thrusts, and wide sweeping cuts are used. The three principal parries are the “ head ” (or “ high prime ’’) with horizontally held blade; the “ tierce,” on the right, parrying cuts at the left side of the head and body; and the “ quarte,” on the opposite side.

The modern style of fencing with the light sabre was perfected in Italy during the last quarter of the 19th century, the most important pioneer in its development having been G. Radaelli, a Milanese master, who became chief instructor of the sabre in the Royal Italian Military Fencing Academy in 1874, when it was transferred to Milan from Parma. Radaelli's system was described by F. Masiello, an army officer whose works remain the chief authority on the light sabre. An old-time rivalry between the Neapolitan and the northern Italian fencing methods came to a crisis when M. Parise, an expert of the southern school, secured first place for foil-fencing in a tournament instituted by the military authorities, the result being the transfer of the Military Fencing Academy to Rome under the title of *Scuola Magistrale di Roma.* There was, however, less difference between the two schools in sabre than in foil play, and the Radaelli system for the former was so generally esteemed that a master of that method was established at the Roman Academy.

The light fencing-sabre is made up of two principal parts, the blade and the handle. The blade, from 331/2 to 34 in. long and slightly and gradually curved from hilt to point (which is truncated), has the tongue, or tang, which runs through the handle; the heel, or thick uppermost part of the blade fitting on to the guard; the edge, running from heel to point; the back-edge or false-edge (sometimes not allowed), running from the point along the back for about 8 in.; and the back, running from point to heel (unless there is a back-edge). The blade is fluted on both sides from the heel where the back-edge begins. The handle consists of the guard, of thin metal, extending from the pummel to the heel of the blade, to protect the hand; the grip (of wood, fish-skin, or leather, often backed with metal), shaped to fit the hand, through which the tongue of the blade passes; and the pummel, or knob, a button which finishes off the handle and holds the tongue in place.

The recognition of the light fencing-sabre as a practice weapon only, related to the heavier military sword as the foil is to the duelling-sword, at once makes apparent the difference between the play of the two cut- and thrust-weapons. As a light cut with the military sabre will be of little advantage in battle, however prettily delivered, it is evident that in order to produce a shock of impact sufficient to put an adversary out of action, a wide sweeping movement with the sword (*moulinet,* Ital. *molinelli)* is necessary. With the fencing-sabre a hit is a hit if properly delivered with the edge or point, however light it may be. For hits of this kind less force is necessary, and wide moulinets are not only useless but dangerous, since in making them the point must for a moment be directed away from the opponent, and momentary openings are thus left of which the opponent may take advantage by attacks on the preparation. For this reason the cuts of the Radaelli school are delivered with moulinets of very narrow radius, made as much as possible by a movement of the elbow only, keeping the point directed menacingly towards the opponent. Again, whereas in battle a wound on any part of the person may be effective and the school of the heavy sabre has to reckon with this fact, in fencing with the light sabre no hit lower than the hips counts, although hits upon any part of the person above the hips are good; in England cuts on the outside of the thigh are allowed. This somewhat narrows the scope of the fencing-sabre, just as the scope of the foil is narrower than that of the duelling-sword.

The military sword is, on account of its weight, usually held firmly in the hand with the thumb overlapping the fingers; but in holding the light sabre the thumb is placed on the flat of the grip, giving a perfect command over the movements of the blade, called by the Italians *pasteggio.* Both attacks and parries are executed as narrowly as possible, avoiding the wide move­ments common in heavy sabre-play, and the moulinets (which are ellipses described by the point as it is drawn back for a cut)

are made, not by swinging the sword round the head, but by drawing back the hand held in front of the body, and with the point directed forward. The thrusts with the light sabre are made with the thumb to the left; whereas in the French school it is turned down, so that the blade curves upward. The modern school allows no such parries as the“ St George,” in executing which the blade is held at right angles to the body, but teaches that the point should always be directed towards the adversary as much as possible. The attacks are either “ simple,” “ com­plex ’’ or “ secondary,” and bear a general resemblance to those in foil-fencing (*q.v.);* simple attacks being such as are not preceded by other movements, as feints; complex attacks those preceded by feints, advances, or some other preliminary manoeuvre; and secondary attacks those carried out while the adversary is himself attacking or preparing to attack. The parries also correspond in nomenclature,, and generally in nature, to those used in foil-play, but no circular or counter-parries are taught, though sometimes employed.

*Terms used in Sabre-Fencing.—*“ Absence of the blade a guard so wide as apparently to leave the body uncovered, so as to entice the adversary to attack. “ Appuntata ” (Fr. *remise) :* a supple- mentary cut or thrust after the failure of an attack, when the ad- versary replies slowly or with a feint. “ Assault ” (Ital. *assalto),* a regular bout. “ Attacks on the blade ” (see below under “ beat," “ disarmament,” "graze" and “ press ”). “ Beat ” (Ital. *battuta):* a hard dry stroke on the adversary’s blade, in order to drive it aside and push home an attack; a “ re-beat ” is made by beating lightly on one side, then dropping the point quickly under the adversary's blade and beating violently on the other side. *Cαvαzione* (see below under “ disengage ”). “ Completion ” (see below under *riposte).*

"Controtempo": to parry an attack in such a manner that the adversary is hit at the same time. “ Deceive the blade when the adversary attempts an “ attack on the blade ” to avoid contact by a narrow circular movement of the point and hand; this is gener­ally followed by a straight thrust or cut, as the force of his blow will carry his blade wide and leave an opening. “ Development ” (attacks on the) : attacks made while the adversary is making a complex attack, *i.e.* one consisting of at least two movements (feint and real attack). *Deviamento* (see below under “ press ”). “Disarmament” (Ital. *sforzo)*: striking the adversary’s weapon from his hand by means of a sweeping stroke along his blade from the point downwards. “Disengage” (ltal. *caυazione)*: being on guard (engaged) in one line, to draw one’s point under the adversary’s sword and lunge on the other side: to avoid a cut by retiring the right foot behind the left; a time-cut at the adversary’s arm is usually made at the same time. “ Graze ” (Ital. *filo)*: to run one’s blade along that of the adversary and push home the attack suddenly. “ lnvitation guard a guard in any line with the blade intentionally so wide that the adversary lunges into the apparent opening, only to meet a prepared counter. *Incontro* (Ital. for double-hit): both fencers attacking at the same instant. “ Lines ” (of engage- ment): the four quarters into which the trunk is divided, attacks and parries opposite them being called after them. These are, with the hand held in “supination” (thumb on top of sabre-grip): upper right, “sixte’’; upper left hand, “quarte”; lower right “ octave ” (not used in sabre); lower left “ half-circle ” (not used in sabre). When the hand is held in “ pronation ” (thumb down) the lines are: upper right, “tierce"; upper left, “prime”; lower right, “seconde”; lower left, “low prime” (“seconde” generally used). *Quinte* and *septime* are also lines of the Italian school. “ Lunge the advance of the body by stepping forward with the right foot in order to deliver a cut or thrust. “ Opposition ” : pressing the hand and blade in attack towards the side the adversary’s blade is on; the object being to occupy his blade and cover one’s person from a “ riposte.” “ Press forcing the adversary’s blade aside by a sudden push in order to create an opening for an attack, either directly or on the same side after he has recovered his blade and parried too wide on his supposed threatened side. “ Preparation ” (attacks on the) : mostly made by “ deceiving ” when the adversary attempts a beat, graze or press. “ Re-beat ” (see “ beat ”). “ Re­mise ” (see “appuntata’’). “Riposte”: a quick cut or thrust made after parrying an attack, without lunging. When the riposte in its turn is parried and replied to with another riposte, the French call this second riposte the *tac-au-tac. Sforzo* (see “ disarmament ”). *Scandaglio* : studying an opponent’s style at the beginning of a bout. “ Stop-thrust a direct thrust made as the adversary begins a complex attack, *i.e.* one of more than one movement. The stop- thrust must get home palpably before the adversary’s attack or the attack alone is counted, the rule of scoring being that he who is attacked must take the parry. “Time-cut”: a quick slash at the adversary’s arm as he begins a complex attack. *Toccatol:* Ital. for “ hit!” *Touchél:* French for “hit!”

*Manchette-Fencing* (Fr. *manchette,* a cuff) is a variety of sabre- play popular in Germany, in which the fencers stand at such a