

## Beginner Course

### Quick Introduction

Welcome to Reading Fencing Club, one of the largest fencing clubs in the UK. Whilst people have been trying to poke each other with swords pretty much since the Bronze Age, the roots of modern fencing stretch back to the early 18<sup>th</sup> Century. It is also one of only four sports to have featured at every one of the modern Olympic Games since 1896.

Your course will be run using épée, however, fencers can compete with three different weapons – foil, épée, and sabre – and there's a brief description of each one below...

- **Épée** is what most people at RFC use, and indeed it is the most practised weapon in the sport today. Think of it as a duelling weapon – or rapier – with bouts in the old days being fought to first blood. The whole of the body is valid target, and as such the guard is slightly larger to protect the hand/wrist area from attack.
- **Foil** was used in the old days (and, arguably, still today), as a practice weapon for those wanting to fence properly. The target area is restricted to the main torso of the body, with daft rules (called 'priority' or 'right of way') used to decide how points are awarded.
- **Sabre** is, admittedly, the coolest-looking of the three weapons. It is the only 'cutting' weapon in the sport and, most noticeably, has a swept-back guard and the blade designed for hitting with the edge rather than just the tip of the blade. Modern sabre is lightning quick – think of the game 'paper, scissors, stone', and you won't be far off.

Reading Fencing Club was founded in 1948, and as you'll have heard today has a flourishing membership base and is one of the best épée clubs in the country with Under 17, Under 20, Senior, and Veteran international honours.

Oh, and in case you're wondering, the other 3 sports are athletics, swimming, and artistic gymnastics.

### Lesson Structure

Once everyone is kitted up, each lesson will begin with a warm-up and footwork session. (You can never have enough footwork practice!). The main part of the lesson will cover technical and/or

tactical aspects of the sport and, at the end of the lesson, you'll have the chance to put what you've learnt into practice with a round-robin.

## **Safety**

Some basic safety reminders for you...

- Always wear the correct clothing, i.e. mask, under-plastron, glove, jacket, long trousers, and comfortable trainers. Make sure that your protective equipment is in good conditions – for example, there are no holes in the clothing, stitching is intact, no rust or bad dent in the mask, and the mask has a working back-strap.
- Make sure that your opponent is ready to fence, and wearing the correct equipment, before you start battering the heck out of them.
- Do not lose your temper.
- Never turn your back on an opponent, or run into them, whilst fencing.
- Keep your non-sword arm out of the way.
- Do not use excessive force; hits on your opponent should be firm but light, with a slight bend in your blade.
- Obey the rules and the referee/coaches.

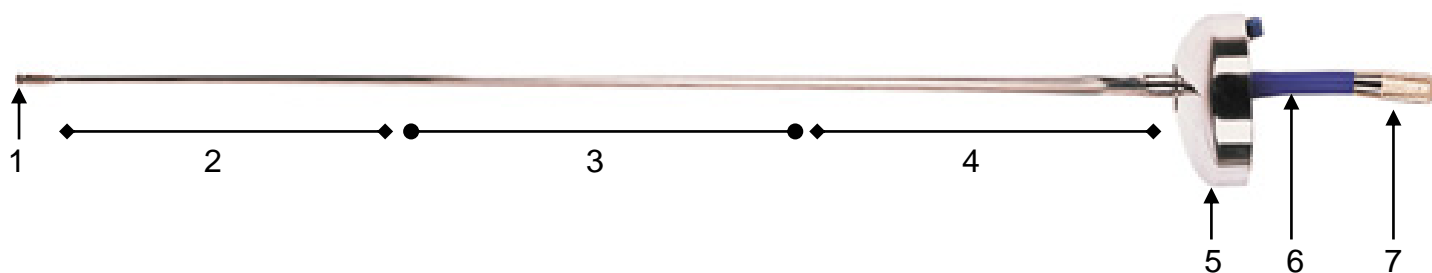
## **The Grip**

There is an incredible variety of grips that can be used in fencing. The main two categories of grip are French and Pistol; both involve slightly different styles of play, but world champions have used both. Most people at the Club use pistol grips, however, for the beginners course you will be using 'French' grips: a straight-ish grip contoured to the hand, with a metal 'pommel' on the end.

When holding your épée, make sure that your palm is slightly upwards – imagine that your thumb is the hour hand on a clock, and it should be positioned somewhere between one and two o'clock. Place your thumb near the guard on the top part of the handle, and then wrap the rest of your fingers loosely around the handle.

### Parts of the Epée

Different parts of your weapon are useful for different things when fencing. They are labelled below:



1. Point
2. Foible
3. Mid
4. Forté
5. Guard
6. Grip
7. Pommel

## Weeks 1 & 2

### Principles of Epée

Epée has been described as “the art of making the fewest mistakes” (Éric Srecki). The main characteristics of épée fencing are that there are no restrictions on target area – you can hit your opponent from head to toe – and that there is no Right of Way; if two fencers hit simultaneously, both of them count as valid (known as a *double hit*).

### Salute

Before starting, both fencers must salute each other (and the referee if one's present). This is done simply by raising your blade up toward them then down again – a bit like giving them a nod.

Once finished, fencers must salute each other again – and, again, the referee – before taking off their masks and then shaking hands (with the non-gloved hand).

### En Garde

The en garde position forms the basis of your footwork, and good footwork is important for good fencing! Your feet should be at a right angle, hip- or shoulder-width apart. Your knees should be bent, with your bodyweight evenly distributed. Remember, there'll be a nutter in front of you, trying to hit you with a sword, so keep your eyes on them rather than your feet...

Your sword arm should be no more than an elbow's width away from your body, with your forearm more or less parallel to the floor. Keep your hand out to the side rather than in the middle (i.e. if you're right-handed, keep your hand over to the right) – this will provide better protection for you, and less options for your opponent. Try to keep your blade out to your sword-arm side, out of the way of your opponent, and remember that the point of your weapon should be no higher than your front shoulder. Oh, and relax your shoulders!

Keep your back hand out of the way; you can keep it up behind you 'Egyptian style' and use it as a counter-lever, however, you will risk looking like an idiot.

## Basic Footwork

As you will no doubt be told many times over by your coaches, good footwork is essential. You should finish each step as it started: with your feet at right angles, hip-width apart, and with knees bent.

- **Stepping forwards:** lift your front toes and extend your leg, placing your heel on the ground before your toes; place your front foot down, and then lift (not drag) your back foot to close the distance. Ideally, the toe of the front foot should land at the same time as the back foot returns to the en garde position as it helps to make smaller, neater footwork.
- **Stepping backwards:** lift your back foot and extend it behind you; follow with your front foot, making sure that you step onto your heel first followed by toes second.

## The Lunge

“Arm First!!” - is what your coaches will tell you often (and, by the way, they're right). Also, all the power of the lunge comes from the legs so “bend your knees!!” - you'll hear us say that a lot, too.

It should be your point that moves toward the target in the first instance, pulling your body behind it. As with a step forward, raise your front toes and extend your front leg into a longer stride by pushing off your back leg; your back arm should extend backwards to act as a counter-balance.

Throughout the movement, the body should remain upright with your front hand around shoulder-height. On completion of the move, your front knee should be above the instep, with a straight back leg; both feet should still be at right angles, flat on the floor, with your head and body upright. On completion of the lunge, you can recover one of two ways...

- **Recover backwards:** keep your back foot where it is. Push off your front leg and bend your back leg, using your rear arm as a counter-balance, to return to your original en garde position. This recovery is often used when your opponent tries to close distance on you.
- **Recover forwards:** keep your front still. Bring your back foot up to return to your original en garde position. This recovery is often used when your opponent moves out of the way.

You should be aware that there are two types of lunge – explosive, and accelerating – which can be used depending on the situation. The technique involved with both types of lunge remain exactly the same, it is only their speed that differs.

- **Explosive:** there is just one speed for explosive lunges – FAST! Point first, lots of power from the legs; use an explosive lunge for more direct attacks, where speed is paramount for closing distance on your opponent.
- **Accelerating:** one of the more difficult footwork techniques to master; use an accelerating lunge for more complex attacks that involve preparations (covered later in the hand-out). After extending your arm, proceed with the lunge at half speed – this time is reserved for preparing an attack – and then, as you finish your preparation, fully extend your arm and accelerate your lunge to full speed to reach the target.

### **The Stop-hit**

Épée is an opportunistic weapon. A good épéeist should always look to score a hit – without being hit themselves – at the earliest moment possible, and with the least amount of effort; the classic example of this is the counter-attack (also known as *stop hit*).

First, move your point out to the side – this will invite your opponent to attack, and also give you a better angle to hit them – and then place your point on their wrist by using your thumb and index finger. Remember that it's your POINT that scores the hit, not the side of the blade.

Remember, have only *one* shot at the target and then – regardless of whether or not you hit – step back out of range of your opponent's attack (where you may want to do a parry riposte).

Extending your hand forwards is a bad idea when someone's coming towards you and, if you miss, you'll be too close to them with your blade caught in a bad position – allowing your opponent an easy hit. Using only your fingers helps as it's a quicker movement and, if you miss, your guard and blade will be in an ideal position to pick up your opponent's blade in a parry.

### **Parries (4, 6, 8) and Riposte**

A *parry* is just a posh word for 'block'. There're several positions that you can parry into, and several ways in which you can get there; the ones below are the most basic and also most used...

- **Quarte (lateral parry):** keeping your point where it is (in line with your opponent), move your guard horizontally across from sixte to quarte. Keep your hand at the same height, with the pommel pushed away from the wrist, and make sure not to push your weapon too far from your body. The foible of the attacking blade should be trapped between the guard and forte of your weapon.
- **Sixte (circular parry):** move your point in a (clockwise) circular movement to catch the foible of your opponent's weapon between the guard and forte of your own. You should finish in the same position as when you started, but with your opponent's blade on the opposite (sixte) side of yours. The circle made by your point should be small, no larger than a dinner plate, using only movement from your wrist and fingers (not the whole of your arm!).
- **Octave (semi-circular parry):** move your point in an anti-clockwise direction (opposite to circular parry), making contact with your opponent's blade and then pushing it to the right, so it's no longer near your target area. To make it more effective, you might want to move your hand over to the right as well – this will give you more protection whilst also allowing an easier angle to riposte from.

A *riposte* is an offensive action that follows after a parry has been made; the defender becomes the attacker. There are a couple of variations on how you can hit your opponent with a riposte, depending on the situation. These are...

- **Direct:** where a hit is scored without passing under or over the opponent's blade, i.e. in the straightest line possible to the target area.
- **Indirect:** after making a successful parry, your point finds its way to the target but not in a straight line, i.e. you move your point under or over their blade.
- **Attached:** where your blade keeps in contact with your opponents; after making a parry, slide your blade along your opponents to score a hit (always keeping contact between the two blades).
- **Detached:** where, after making a parry, your blade loses contact with that of your opponents, e.g. with an indirect riposte.

## Weeks 3 & 4

### Cross-over Steps

These cover slightly more distance – about 1.5x – than a normal step, and are used to cover distance quickly, either to close for an attack or to get out of the way of your opponent's.

- **Forwards:** starting with your rear foot, move it forwards, across the front of your body, and place it on the ground in front of your other foot (in the same position prior to movement). Lift your front foot, move it forwards, and place it on the ground (on to the heel first) so that you are back to the en garde position.
- **Backwards:** starting with your front foot, move it backwards, across the back of your body, and place it on the ground behind your other foot (in the same position prior to movement). Lift your back foot, move it backwards, and place it on the ground so that you return to your original en garde position.

### Balestra

The balestra is a forward, jumping, movement that serves two purposes. Firstly, it is a quick way of gaining ground on your opponent and, secondly, acts as a preparation by intimidating/surprising your opponent, making them react.

Start of as you would a forward step, by raising your front toes. Extend your front leg, as with a step or lunge, and push off your back foot to gain extra distance. Both your feet should land at the same time, and you should finish as you started, on balance in the en garde position.

### Engagement (and counter-engage)

There are four main types of engagement: simple, bind, envelopment, and croisé. The latter three will be covered later in your courses. A 'simple engagement' of the blade simply means taking control of the opponent's foible with your own blade – principally the forte and guard – as a means of making a direct hit or in preparation.

Whenever attempting to engage your opponent's blade, make sure that you use only your fingers and wrist movement, not the whole of your arm. The smaller the technique, the quicker it will be and therefore harder to defend against.

### **Feints and Preparations**

If you can understand this statement then you'll go far: "The art of fencing is knowing what your opponent wants to do, and then make him do what he *thinks* he wants to do".

When fencing at good distance, and against someone who knows what they're doing, if you want to win then you'll often be required to be sneaky, underhanded, devious and despicable. (This is what makes fencing fun). Pay attention to what your opponent's doing, what they're good/bad at, and draw a response by using a *preparation* – for example, a beat, pressure, froissement, coul   or feint – before hitting them somewhere else.

- **Beat:** one of the simplest preparations, the beat is a short, crisp striking movement against the opponent's blade. The aim is to knock their blade aside (and provoke a reaction). Make sure to use only your wrist and fingers to move your blade, rather than your whole arm. The objective is one of subtlety and guile, not to bash your opponent's weapon across the room – as such, it is a small movement, and your blade should stop where it makes contact with your opponent's. Most often, the beat will be used in tandem with either a feint, a disengagement, or a cut-over.
- **Pressure:** with the blades engaged, simply pressure the mid-section of your opponent's blade in a lateral motion. Use your fingers and wrist movement, keeping your hand and arm in the same position. The aim is to provoke a response from your opponent. A short, sharp pressure will provoke a more immediate reaction (similar to the beat), whereas a slower one will allow for more control of their blade. Most often, an effective pressure will provoke your opponent to counter-pressure, allowing you to attack with either a disengage or a cut-over.
- **Froissement:** can be translated into English as "rustle" (in terms of noise). The move involves making contact with your opponent's blade at its foible, and then sliding your blade down toward their guard whilst exerting pressure at the same time. So, like a pressure but with movement on the blade.

- **Coulé:** is a posh term for what coaches often refer to as “taking” or “engaging” the opponent's blade. Control the foible of their blade between the forté and guard of your weapon, and then move it toward the target if necessary.
- **Feint:** is pretty much what it says on the tin. Often used immediately after an attack on the blade (i.e. one of the above), threaten your opponent's target with the point of your weapon in order to draw a response. Don't over-extend your feint and risk getting hit, and remember that you can feint at different targets such as wrist, chest, mask, leg, or even foot.

### **Disengage (and counter-disengage)**

A disengage is the avoidance of your opponent's blade when they attempt to engage your own. Simply use your wrist and finger movement to move your point underneath your opponent's blade, without touching it, and then back up again. Make the movement as small as possible: smaller movements are quicker and therefore make it harder for your opponent.

Whilst a disengage passes underneath your opponent's blade, a *cut-over* will pass over.

### **Counter-time**

Counter-time is essentially the counter-attack of someone's counter-attack. This is used a lot by good épéeists; feint at your opponent to draw a counter-attack from them and, when they react, take their blade and hit them.

### **Successive Parries**

When an opponent uses a compound attack against you, you will often be forced to make a number of parries to keep them from hitting you. Make sure that you don't use the same parry too often, because a predictable fencer is easier to hit... and always remember that distance is also the best defence!

## Week 5

### Second Intention

When you miss, or the person you're trying to hit does something completely unexpected, use Second Intention. This system (and style) of fencing involves trying to hit your opponent once and then – no matter what – hitting them again for good measure.

In the event that you do hit your unwitting opponent twice, all you have to say is “oh, sorry” (you don't have to mean it: it's more out of politeness)... but at least you'll have scored the point, which is much better than missing them on the first attempt and then feeling sorry for yourself after they hit you.

### Renewals (Remise, Reprise, Redouble)

Sometimes your attack will fall short, in which case you will need to *renew* it. This can be done with one of three rather similar sounding techniques:

- **Remise:** simply replace the point (without any footwork required). You may have to angulate your blade in order to get a better shot at the target.
- **Reprise:** this involves replacing your point but with a bit of extra footwork involved. For example, once you have completed a lunge, lift up your back foot and place it 10-15cms forwards from its original position, and push off your back leg into either another, smaller, lunge, or a flèche.
- **Redouble:** similar to a remise, a redouble is a renewal of the attack, hitting in a different line. For example, if your attack to the quarte position of your opponent's target area, you could redouble (to sixte).

### Counter-riposte

This is a riposte, made after an opponent's initial riposte has itself been parried. Confused? For example: Person A attacks... Person B parries and makes a first riposte... Person A parries this

riposte and then makes their own riposte. This last riposte is the *first* counter riposte; the sequence may continue to give second, third, or even fourth counter ripostes.

### **Flèche**

This is one of the hardest footwork techniques to master... when executed well, it is an excellent way to rapidly finish off your attack and score a magnificent hit on your bedazzled opponent.

As with any attack, the first thing you must do is to extend your **ARM FIRST**. Your knees should be bent, and as you tilt your weight forwards slightly, push off your back leg to propel you forwards, and then drive it through in the direction of your target. You should (in theory) hit your opponent *before* your back leg lands on the floor.

The energy of the movement should be aimed forwards, not upwards, and your body should remain upright, with your head up and eyes facing forwards.



After (hopefully) hitting your opponent, you should move around them: move to your sword-arm side – if you need to, this will allow a better opportunity to hit your opponent again – and then continue past.

N.B. If you miss, your opponent is allowed one parry and one riposte to hit you, even once you've passed them! The flèche should not be over-used, but is a useful move and should be done to its full effect every time.

### **New parries (1, 2, 7, 9 [and also 3, 5 & 9])**

For your Grade 1 Assessment, you will only need to know the positions of sixte (6) and quarte (4). There are, however, nine positions in total and to help your fencing in general it will be useful to know the others...

- **Prime (1):** one of the hardest parries to get right under pressure, prime is a parry normally reserved for close quarters defence. From your en garde position in sixte, pronate your hand slightly and, as you make contact with the opponent's blade, continue to lift your hand upwards in a diagonal movement. You should end up with your hand flexed at a right angle, positioned directly in front of your mask (roughly eye level). Try to keep your point in line with your opponent, and position your blade so that it is a small distance away from your body, in order to fully block the oncoming attack. To make a riposte, flex your wrist slightly and go for a direct hit, stepping in if necessary in order to close distance to the target.
- **Seconde (2):** another position that is primarily defensive, used regularly due to the strength of its final position and control over the opponent's blade. From your en garde position in sixte, pronate your hand and move your point in a circular (anticlockwise) movement, trapping your opponent's blade as you do. With control of their blade, move your guard slightly outwards (your elbow will also move out as a result). You should finish with your hand positioned slightly ahead and to the side of your body, making for a safe and solid position to make your hit. Angulate your point to go for a direct (attached) hit to the low section of your opponents target area, or hit indirectly.
- **Septime (7):** this position is on the non-sword arm side, with the point in a low line. It is rarely used, although can be effective in both attack (in a coul e, especially against left handers) and defence (in a bind or even a beat parry). From the sixte position, move your hand laterally across to the non-sword arm side (as with quarte) and drop lower your point so that it is still in line. You should finish with your foil pointing towards the target, with your opponent's blade on the far side of yours. Make sure that it is your point that lowers, not your hand. Make a direct riposte (making sure that you keep control of your opponent's blade) or an indirect (compound) one elsewhere on your opponents target area.
- **Neuvi me (9):** probably the least used of all the hand positions in fencing it is, however, a nice one to know so that (when you're good enough) you can show off once in a while... its position is the same as in prime, but with your hand placed slightly more in front. Make sure that you take the blade early and then, once in neuvi me, make a quick and direct hit on your stunned and bewildered opponent.

Just so you know... the seven positions that we have covered so far are those used most frequently in épée and foil fencing . However, there are two more that you should also be aware of. They are...

- **Tierce (3):** this is the starting position in sabre and one of the main parries used with the weapon. Although it is seldom used in épée and foil fencing, tierce can be used in some (more advanced) compound attacks. From sixte, flex your wrist and turn your palm upwards (so that it is facing towards you).
- **Quinte (5):** only used in sabre fencing, this is a parry used to protect from lunging attacks to the head. From the sixte position, raise your hand upwards and tilt it inwards so that it finishes above and in front of your head, with the blade not parallel but sloping slightly upwards. If you have to do a parry of quinte in épée or foil, then something has gone terribly, terribly wrong.

## **Bind**

Binds are a quick and effective form of engagement, although for a small time your opponent's blade will travel across your own target area.

Once your opponent's blade has been engaged by your own, a bind is where their blade travels diagonally across (from high- to low-line, or vice versa). For example: engage your opponent's blade in quarte. Cut your point over their blade in a (anti-clockwise) circular motion, and then move your blade downwards and across to the position of octave.

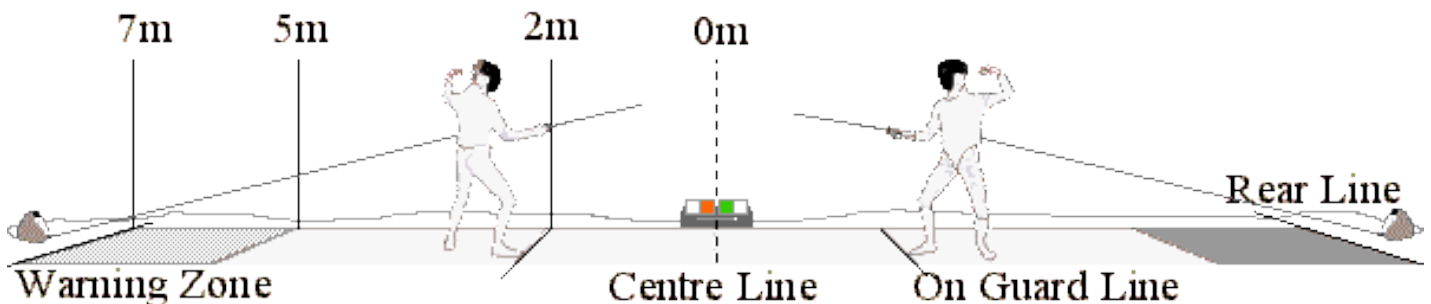
## Week 6

### Dimensions of the Piste

A fencing piste is 14 metres long, and 1.5 to 2.0 metres wide.

Two metres either side of the **centre line** are two **en garde lines**, where fencing starts at the beginning of every fight and after each successful hit is scored.

Two metres from each end of the piste is a **warning line**, and the **warning zone** in the last two metres of the piste is often coloured differently.



### Rules of Refereeing

At the start of every new point, both fencers must stand behind their respective en garde lines. The referee stands on the outside of the piste, level with the centre line; these positions are taken at the beginning of every fight, and after a successful hit has been awarded. The referee's commands are:

- “*En garde*” – to ask both fencers to come to their positions.
- “*Are you ready?*” – say “*no*” if you’re not.
- If there are no objections from either fencer at this point, the ref will say one of any of the following... *allez, fence, fight, play!*
- Whenever the bout needs to be stopped, the ref will say “*halt!*”

During freeplay, the ref must move in order to remain by the side of the fencers, whilst keeping a clear view to the scoring apparatus.

In the event of a non-valid hit being made, the ref will call 'halt' to stop play, and fencing will resume in the same place on the piste.

Stepping completely off your end of this piste will stop play, and a point will be awarded to your opponent. Stepping off the side of the piste results in a stop in play, and when play resumes the offending fencer loses one metre in ground – if this results in the fencer crossing the back line, one point is awarded to the opponent. If this is done on purpose – to avoid being hit – the ref may award a yellow card.

The ref may give a fencer a 'warning' for small offences. A yellow card must be awarded if this offence is repeated, and two yellow cards will result in a red – giving one point to the opponent.

Please avoid... weapon failure (when fencing with electrics), the use of unreasonable force, failing to salute the opponent or referee.

### **Competition fencing**

Points win prizes! To win a fight you must get to the allocated maximum score before your opponent or, if time runs out, be the one with the most points. In épée, if for example you and your opponent are tied at 14-14 and there is a double hit, then you must replay the point until a single hit is scored (the same applies at 4-4 in a fight to 5).

In competitions, fights are often scored to 5 points in the first rounds (called 'poules'), and then to 15 points in D.E. (or 'Direct Elimination') fights later on.

**Poule fights:** score 5 hits/3 minutes. The person who scores 5 hits first will win; if the 3 minute time limit is reached before either fencer has gotten to 5, the person who is leading will win.

**D.E. fights:** 15 hits/9 minutes. Three times the fun of a poule fight... these are comprised of three 3-minute periods, with 1- minute rest periods in between (e.g. fence for 3 minutes, rest for 1 minute, fence a second period of 3 minutes, rest for 1 minute, and then a third, final, and nerve-racking final 3 minutes). Again, the first person to reach 15 points will win the fight and, in the event of time running out, the person leading on score will be victorious.

**Sudden death:** in the event of time running out and *both* fencers being tied on score, then the bout is decided with one final point. One person is given 'priority', normally by tossing a coin or

spinning a pen or pencil, and then fencing resumes for a further minute – the person who scores the first hit will win or, if time runs out before a hit is scored, then the person with priority will win.

NB: time keeping in fencing is *not* continuous. The clock starts as soon as the referee tells the fencers to begin, and ends each time “halt” is called.

## Weeks 7 & 8

### Grade 1 Exam

In week seven we will be doing a standard warm-up and footwork session, followed by an exam. It's really not that hard so don't panic, and if you want to have a look at the questions then the link can be found [here](#).

Once the exam is over we will do a round-robin to finish off (and if we have time, before that, a quick game).

### Competition

The last week of the beginner course will again have a warm-up and footwork session, and then finish with a fun competition – the group will be split into two teams, who will compete for chocolatey prizes!

## Glossary

**Prime, seconde, tierce, quarte, quinte, sixte, septime, octave, neuvieme:** positions in fencing.

**Absence of blade:** when the blades are not touching; opposite of engagement.

**Attaque au fer:** an attack that is prepared by deflecting the opponent's blade, e.g. beat, froissement, pressure.

**Balestra:** a forward hop or jump, typically followed by a lunge or flèche.

**Beat:** an attempt to knock the opponent's blade aside or out of line by using one's foible or middle against the opponent's foible.

**Bind:** an action in which the opponent's blade is forced into the diagonally opposite line.

**Broken time:** a sudden change in the tempo of one fencer's actions, used to fool the opponent into responding at the wrong time.

**Corps-a-corps:** physical contact between the two fencers during a match.

**Counter-attack (or “stop hit”):** an attack made against the right-of-way, or in response to the opponent's attack.

**Counter-disengage:** a disengage in the opposite direction, to deceive the counter-parry.

**Counter-parry:** a parry made in the opposite line to the attack; i.e. the defender first comes around to the opposite side of the opponent's blade.

**Counter-riposte:** an attack that follows a parry of the opponent's riposte.

**Counter-time:** an attack that responds to the opponent's counter-attack, typically a riposte following the parry of the counter-attack.

**Coulé:** an attack or feint that slides along the opponent's blade.

**Croisé (or semi-bind):** an action in which the opponent's blade is forced into the high or line of the same side.

**Cut-over (or coupé):** an attack or deception that passes over the opponent's tip.

**Derobement:** deception of the attack au fer or prise de fer.

**Direct:** an attack or riposte that finishes in the same line in which it was formed, with no feints out of that line.

**Disengage:** a circular movement of the blade that deceives the opponent's parry, removes the blades from engagement, or changes the line of engagement.

**Displacement:** moving the target to avoid an attack (i.e. dodging!).

**Double (-hit):** when two fencers hit each other at the same time (in épée, within 0.25s).

**Doilé:** an attack or riposte that describes a complete circle around the opponent's blade, and finishes in the opposite line.

**Engagement:** when the blades are in contact with each other, e.g. during a parry, attack au fer, prise de fer, or coulé.

**Envelopment:** an engagement that sweeps the opponent's blade through a full circle.

**Feint:** attacking into one line with the intention of switching to another line before the attack is completed.

**(Fencing) Time:** the time required to complete a single, simple fencing action.

**Finta in tempo:** lit. "feint in time"; a feint of counter-attack that draws a counter-time parry, which is deceived.

**Flèche:** lit. "arrow" in French, a short- to mid-ranged running style attack.

**Flick:** or "*coup lancé*" in French, an attack using the weight of the point to hit around an obstacle.

**Forte:** the lower, stronger part of the blade.

**Froissement:** an attack that displaces the opponent's blade by a strong grazing action.

**In Quartata:** an attack made with a quarter turn to the inside, concealing the front but exposing the back.

**In Time:** when a stop-hit arrives at least one fencing time before the original attack.

**Indirect:** an attack or riposte that finishes in the opposite line to which it was formed, by means of a disengage or coupé.

**Insistence:** forcing an attack through the parry.

**Invitation:** a line that is intentionally left open to encourage the opponent to attack.

**Line:** the main direction of an attack (e.g. high/low, inside/outside), often equated to the parry that must be made to deflect the attack; also point in line.

**Mal-parry:** a parry that fails to prevent the attack from landing.

**Middle:** the middle section of the blade, between the foible and forte.

**Parry:** using the forte of your blade to block an incoming attack.

**Passé:** the act of moving past the opponent.

**Phrase:** a set of related actions and reactions in a fencing conversation.

**Plaqué:** a point attack that lands flat.

**Point in line:** or just "line"; an extended arm and blade that threatens the opponent.

**Preparation:** the initial phase of an attack (before right-of-way is established).

**Presentation:** offering your blade to your opponent for them to engage it.

**Pressure:** an attempt to push the opponent's blade aside or out of line.

**Prise de Fer:** also "taking the blade"; an engagement of the blades that forces the opponent's weapon into a new line, e.g. a bind, croisé, envelopment, opposition.

**Redouble(ment):** a new action that follows an attack that missed or was parried.

**Remise:** immediate replacement of an attack that missed or was parried, without withdrawing the arm.

**Reprise:** renewal of an attack that missed or was parried, after a return to en garde.

**Riposte:** hitting your opponent after parrying their attack. *riposte*.

**Second Intention:** a false action used to draw a response from the opponent, which will open the opportunity for the intended action that follows, e.g. a counter-riposte.

**Simple:** an attack (or riposte) that involves no feints.

**Simultaneous:** when two fencers hit each other at the same time, with neither having established priority.