



## MANUAL OF THE TEMPLAR SWORD

Sword practice would afford the Sir Knights great satisfaction. It would be found a graceful and invigorating exercise, quickening the eye, giving poise and agility to the person, and enabling them to wield the weapon with that freedom and grace which characterized the Sir Knights of yore.

### FIRST MOTION SECOND MOTION

#### *Draw*—SWORDS.

At the command, *Draw*, seize the scabbard with the left hand without raising it; pass the right hand across the body.



FIRST MOTION

SECOND MOTION.

#### *Draw*—SWORD. *Three Motions.*

Grasp the hilt of the sword firmly; draw it from the scabbard so much that the line of the arm shall be directly across the body.

At the command, **SWORD**, draw the sword entirely from the scabbard with a full sweep, turn the hand gracefully and bring the hilt to the breast, the blade at an angle of about thirty degrees from the perpendicular.



*Position of Carry—SWORDS*

Third motion, drop the blade of the sword into the hollow of the arm, holding the hilt between the thumb and two fingers near the helmet; bring the hand nearly to the thigh, the elbow a little bent and well back against the body, the edge of the sword to the front, the fingers of the left hand embracing the scabbard at the full length of the arm.



*Present—Swords*

*One Motion*

At the command **SWORDS**, raise the right hand gracefully, and bring the sword square to the front of the face, the hand well brought in, guard on a level with the chin, the elbow supported on the body, the blade of the sword held at an angle of thirty degrees, or sufficient to clear the point of the chapeau.



*Reverse — SWORD.  
Two Motions*

At the command, *Reverse*; extend the right arm full length, sword perpendicular.

At the command, *SWORD*, turn the wrist inward, lowering the point and carrying the blade of the sword to the rear, letting the hilt play between the thumb and two fingers, the blade supported by the elbow close to the body, the hilt at the height of the shoulder and the sword held across the right side at an angle of forty-five degrees.

To bring the sword back to a *Carry*, the command is,

*Recover—SWORD. Two Motions.* At the command, *Recover*, extend the right arm, turn the wrist to the right until the sword is perpendicular. At the command, *SWORD*, bring the sword briskly back to a carry.

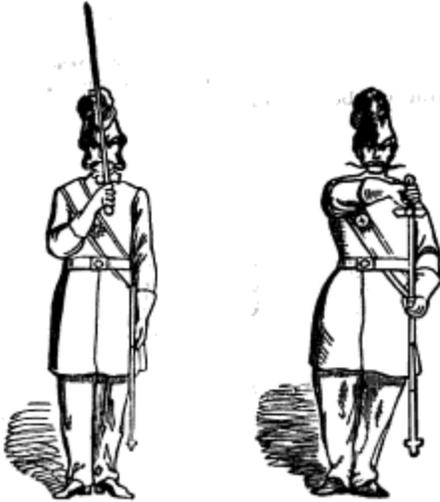




*Cross — SWORD.*

*Two Motions.*

At the command, *Cross*, bring the sword to *Present*. At the command, *SWORD*, extend the right foot about eighteen inches and at the same time extend the right arm to its full length directly in front, at such elevation as to bring the right hand about on a level with the top of the head; the back of the hand turned to the left, the edge of the sword to the front, and cross the sword with that of the Sir Knight opposite. (The swords should cross each other at about six inches from the points. When properly done, the planting of the right foot and the crossing of the swords will be simultaneous. Care should be taken to keep the right arm straight, the common fault being to sink the elbow and thus contract the avenue thus formed.)



PAUSE AT FIRST MOTION. FIRST MOTION CONCLUDED.

*Return*—SWORD.

*Two Motions.*

At the command. *Return*, bring the sword to the position of *Present*, seize the scabbard at the opening with the thumb and two fingers of the left hand, turning the sword so that the point may be entered with the assistance of the fingers of the left hand without turning the head or casting the eyes down; the right hand as high as the chin and well toward the left, so that the sword is perpendicular.

At the command, SWORD, sheath the sword with a prompt and vigorous motion, letting the hands drop naturally at the sides.

## RESTS.

When the Sir Knights are on public parade, *at a halt*, and it is desired to rest the sword arm and the body, the command will be, *Parade — REST.*



*Parade — REST.*  
*One Motion.*

At the command, REST, reverse the point of the sword until it reaches the ground between the feet; clasp the left hand over the right, which rests on the helmet of the hilt (the weight of the body upon the right leg, the left knee bent).

1. *Commandery*—2. ATTENTION—3. *Carry*—4.  
SWORDS.

Resume position in ranks at second command; at fourth command, bring the Sword to a *carry*.



*Support—SWORDS.*

*One Motion.*

At the command SWORDS, raise the left hand nearly open to the height of the breast, at the same time turning the point of the sword to the left, drop it between the thumb and fingers of the left hand, hold the sword diagonally across the body.



*Sword-Arm—REST.*

*One Motion.*

At the command, REST, carry the blade of the sword in the hollow of the elbow of the right arm. (This command is only given on the march).



1. *Secure*—2. SWORDS.  
*Two Motions.*

At the first command (the sword being in the scabbard) seize the scabbard with the left hand, palm to the front, the thumb to the left, the arm extended. At the second command, raise the scabbard, bringing it to the front, across the body. With the left hand in front, nearly as high as the belt and a little to the left of the belt clasp, the scabbard resting along the left forearm, the back of the hand down, the guard at the hollow of the elbow. (Executed only when the swords are in scabbards.)

1. *Drop* -- SWORDS.

*One Motion.*

Lower the scabbard to its place, and detach the hand.

NOTE – Only to be used by officers, on ceremonies, and in double time.



## SALUTE.

Bring the sword to a *Present*, then drop the point of the sword to the right near the ground, the arm extended and the nails of the fingers upward, the point of the sword in line with the toes of the right foot.

## SALUTE TO COMMANDER.

*If the salute is to be executed by individual Sir Knights, instead of officers, draw the sword and place it at a carry before entering the asylum; after saluting, bring the sword to a carry, then return it to the scabbard, and be seated.*

## SALUTE WITHOUT SWORD

Extend your right arm up to the correct position by raising your right hand up to your brow. Touch the tip of the right forefinger to the forehead near the right eyebrow, slightly to the right of the right eye. Your fingers are together, straight, and your thumb snug along the hand in line with the fingers. Your hand, wrist, and forearm are straight, forming a straight line from your elbow to your fingertips. Your upper arm (elbow to shoulder) is horizontal to the ground.

## TEMPLAR SWORD PRACTICE

The instructor will cause the Sir Knights to practice the first principles of sword exercise which are embodied in *moulinets*.

The moulinets are introduced for the purpose of exercising the wrist, the practice of which will secure a freedom and grace that will materially assist the Sir Knights in all movements of the sword. For Templar sword practice two moulinets have been introduced. The position of the Sir Knight in the practice is as follows: Heels close together, toes turned out, chest expanded, the body perfectly erect, and shoulders square to the front and head and eyes to the front. The sword should be held firmly but not stiffly in the hand. The thumb and forefinger should always grasp the hilt, while the other fingers play loosely around it, according to the position of the sword as it describes a circle.

### RIGHT FRONT MOULINET.

Extend the right arm directly in front of the body, holding the sword pointed horizontally to the front *in carte*, that is, the flat of the blade upward; whirl the sword in a horizontal plane to the left until it is directly over the head pointing horizontally to the rear, and continue the motion around the right side to the front, cutting from right to left. Keep the hand always in front of the forehead, moving it in a straight line out to the full length of the arm and back, the elbow in front of the body. This is the proper manner to "*wield the sword.*"

### LEFT FRONT MOULINET

Is precisely similar, only that the cutting is from left to right.

## CUTS.

There are seven different ways of directing the edge of the sword,—and seven only. These are numbered from- one to seven respectively, and are technically termed cuts. Of the seven, four are made in diagonal directions, two horizontally, and one perpendicularly as illustrated in the following diagram:



To make a cut with effect and at the same time without exposing the person, two points require particular attention. The first is to acquire a facility in giving motion to the arm by means of the wrist and shoulder, without bending the elbow; the second, to attain correctness in applying the edge in the exact direction of the blade. By a neglect of the first rule, the sword arm is exposed; and of the second, the blade will turn in the hand; and, as the flat part must receive the whole force of the blow, it will most likely be shivered to pieces.

## PREPARE TO GUARD.

At this command, the Sir Knight should stand square upon both feet, and bring his sword to the same position as *present*,—the blade at an angle of about thirty degrees, or just sufficient to clear the chapeau.

## GUARD

At this command, advance the right foot about eighteen inches, resting the weight of the body principally upon the left; at the same time, extend the right arm directly in front, the back of the hand nearly perpendicular to the rear, 'the *flat* of the blade to the front; and cross swords with your opposite, — the blades crossing each other about midway between the point and the hilt. This position should always follow *prepare to guard*, and always precede the cuts. The crossing should be simultaneous with the planting of the right foot.

*Cut One.* To make this cut, turn the wrist so as to bring the point of the sword over the right shoulder, and then sweep diagonally down from right to left,— *toward the neck*,— bringing the sword back with a graceful motion to the position of *prepare to guard*.

*Cut Two.* Bring the point of the sword over the left shoulder, and then sweep diagonally down from left to right,—*toward the neck*,— bringing the sword back to prepare to guard.

*Cut Three.* Turn the wrist so as to bring the point of the sword on the right, near the ground, and sweep diagonally upward from right to left, bringing the sword back to prepare to guard. (This is called *right under cut*.)

*Cut Four.* Turn the wrist so as to bring the point of the sword near the ground, on the left, and sweep diagonally upward from left to right, bringing the sword back to prepare to guard. (This is called *left under cut*.)

*Cut Five.* Turn the wrist so as to bring the point of the sword to the right, and sweep horizontally from right to left, on a line with *the flatik*, bringing the sword back to prepare to guard.

*Cut Six.* Sweep horizontally from left to right, on a line with *the flank*, bringing the sword back to prepare to guard.

*Cut Seven.* Bring the point of the sword back over the head, and then cut down vertically to the center, bringing the sword back to prepare to guard, as before. (This is called *Head cut*.)