

HAND BOOK F EMEN ;

CONTAINING

THE FIRST PRINCIPLES

OF

MILITARY DISCIPLINE,

FOUNDED ON RATIONAL METHOD;

INTENDED

TO EXPLAIN IN A FAMILIAR AND PRACTICAL MANNER,

THE

DISCIPLINE AND DUTIES

OF

RIFLE CORPS:

CONFORMABLE TO THE SYSTEM ESTABLISHED FOR THE

UNITED STATES MILITARY FORCE,

AND

THE LATEST IMPROVEMENTS

IN THE MODERN ART OF WAR.

BY WILLIAM DUANE.

Immortal liberty your souls inspire,
With manly patience and heroic fire,
The rudest shocks of fortune's storm to bear,
Each ill to conquer, every death to dare ;
To rush unflinching in the adventurous van,
And meet the Britons, man opposed to man,
WITH SURE AIM

HUMPHREYS.

PHILADELPHIA:

PRINTED FOR THE AUTHOR.

.....

1812.

CONTENTS.

CHAP. I. Of Military Discipline, Page 1

- § 1. Difference between an army and a mob consists in discipline, which produces the effect of one will, through subordination. All troops should learn infantry movements first... otherwise fatal errors arise.
- § 2. Origin of rifle corps....American revolution....YagersFrench revolution. ...tirailleurs....voltiguersGeneral Lloyd....Baron Gross....Colonel Macdonald....General Howe .. General Williamson.

CHAP. II. On the Drill of Riflemen, 9

- § 1. How it should be conducted....Prejudices which prevent rifle discipline....The opinion of an enemy....Colonel Ehwald of the Hessians.... Fatal effects of sycophancy in obstructing military knowledge.
- § 2. The first drills exactly as infantry of the line.... ranking and sizing....telling off....marking time.
- § 3. Facing with moving feet....Indian file... Indian pace.
- § 4. Marching and facing.
- § 5. Marching and wheeling in single files.

CHAP. III. Movements by half platoons or half companies, 18

- § 1. Use of dividing into sections...in what consists the difference of the movements of riflemen and the infantry in line, applied to drills....telling off from right to left by the voice, and wheeling in sections.
- § 2. Movements in files by the centre.
- § 3. Movements from the flanks.
- § 4. Countermarching.
- § 5. Movements in sections of three.
- § 6. Movements in sections of three from half platoons.
- § 7. Sections of five, and movements by heads of sections, in open order to the rear.

DISTRICT OF PENNSYLVANIA, TO WIT:

BE IT REMEMBERED, that on the 20th day of July, in the thirty seventh year of the Independence of the United States of America, A. D. 1814, William Duane of the said district, hath deposited in this office, the title of a book, the right whereof he claims as author in the words following, to wit: "A Field Book for Riflemen; Containing the First Principles of Military Discipline, Founded on Rational Method; intended to explain in a familiar and practical manner, the Discipline and Duties of Rifle Corps: Conformable to the system established for the United States Military Force, and the latest improvements in the Modern Art of War. By William Duane."

"Immortal liberty your souls inspire,
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To dash in dunt in the adverse war,
And meet the Britons, man opposed to man,
WITH SURER AIM

HUMPHREYS."

In conformity to the act of the Congress of the United States, intituled "an act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies during the times therein mentioned." And also to the act, entitled "an act supplementary to an act, entitled 'an act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies during the times therein mentioned,' and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

D. CALDWELL,
Clerk of the District of Pennsylvania.

- § 8. Movements in echellons to the front in ranks of sections....rule for determining this movement accurately....advancing by echellons from the centre, and by heads of sections....retiring in the same order.
- § 9. Augmenting and diminishing front....manner of executing it....first use of the indispensable oblique, or line of science....rules for augmenting and reducing front.

CHAP. IV. The fire of Rifle Corps, 37

- § 1. How their discipline is rendered effective, introductory to the use of the rifle.
- § 2. Manual exercise of the riflemen....the firing motions to be minutely practised....none omitted nor slurred over.
- § 3. Of firing on the spot.
- § 4. Another method.

CHAP. V. Formation of the Company, 47

- § 1. Corresponding with the infantry in every particular.
- § 2. The pivot....its use in wheeling.
- § 3. Duties of light infantry....how to proceed in particular circumstances....retreating across a plain....how they manœuvre.
- § 4. Offensive evolutions....coup de main....advanced parties....occupy defiles....surprises....harrass convoys....cover foragers....occupy bridges....ambuscades....covering manœuvres in action.

CHAP. VI. Formation of the Regiment, 62

- § 1. Of what number it should consist....how officers are posted, in close and open order.
- § 2. Of advancing, and firing advancing....signals by the whistle.
- § 3. Formation of the chain....how executed.
- § 4. Skirmishing.
- § 5. Tirailleurs.
- § 6. Retreating.
- § 7. Duties in engagements.
- § 8. Crossing rivers....Plates illustrating such movements.

CHAP. VII. Duties of Light Troops on actual service, 75

- § 1. Maxim of Lafayette, that an effective system of defence must be offensive.
- § 2. Conduct on a coast.

- § 3. Manner of retreat from a superior force.
- § 4. Duties of advanced guards and outposts.
- § 5. Escorting a convoy.
- § 6. Attack of a convoy.

CHAP. VIII. Of the Rifle, and Rifle Equipments, 95

- § 1. Properties of the rifle.
- § 2. Of loading the rifle.
- § 3. Of cleaning the rifle.
- § 4. Of the lock.
- § 5. Of Gunpowder.
- § 6. Of the patch.
- § 7. To preserve the rifle from the weather.
- § 8. Dress and equipments of riflemen.
- § 9. Of evolutionary bugle signals.
- § 10. Music for the signals. 103
- § 11. Musical signals by the whistle for out posts at night. 108

THE PLATES.

Some mistakes in numbering the plates having taken place, owing to their being in the hands of the engraver while the work was printing, the following explanation is given to prevent errors from that source:

The four plates first in order, are illustrations by human figures, and are numbered No. 1, 5, 6, 4.

No. 1, is an illustration of the movements from both flanks of a platoon, by an outward facing and wheeling to the front, and the reformation of the platoon by the new oblique movement

No. 5, originally intended for No. 2, and which is arranged in that order, presents the advance of the right half-platoon, a given number of paces, and the quarter platoon again advanced and extended, for skirmishing *en tirailleur*.

No. 6, intended for plate 3, exhibits four different dispositions of firing in retreat, as described on the plate.

No. 4, is the advance from the centre of half companies—and the final restoration of the platoon by oblique movement.

The next four plates are No. 1, 2, 3, 4, and explain the movements of Riflemen in different modes. These plates are from the American Military Library

The remaining four plates are also from the American Military Library, and are numbered in the following order:

No. X. Three illustrations of movements in action.

No. XI. Two movements, one in an open country, the other in a close country.

No. XII. Intercepting a fleet of boats on a river.

No. XIII. Crossing Rivers.

§9. OF EVOLUTIONS BY BUGLE SIGNALS.

It now remains to explain a very important object in the discipline of light corps, that of signals, by which the various duties may be performed beyond the range of the voice by signals of command.

The infantry of the line have for a great length of time been exercised by the beat of the drum; and cavalry manœuvres have been performed by the trumpet. Rifle corps have been moved by bugle horn signals; but no perfect or adequate system has yet been adopted in our service.

The present is an attempt to introduce the system of exercise and movement by signal to public attention; and to adapt it to the convenience of troops, however remote from each other. To this chapter is annexed, a series of sixty-one signals adapted to the bugle, on a regular scale of musical notation and time. Where buglers are not acquainted with music so as to play at sight, the notes may be performed on a violin or flute, and the bugler taught from the ear, by frequent repetition. An officer going into service, may by a series of signals by the bugle correspond with a distant party, having previously arranged the signification to be given to each signal.

A review of troops in ordinary discipline may also be conducted by signal in the same manner; a previous order being made, and the signals arranged to the signals as numbered.

A bugle horn well blown may be distinctly heard in any kind of country by day three miles. Its importance for a medium of communication between an army and its out posts, is therefore obvious, since the human voice cannot be distinctly heard even in a clear day, from one flank to another of a large battalion.

This bugle has been universally used for light troops, and it is therefore proper to provide some method by which there may be a determined system of bugle signals. The following explanations and rules are therefore laid down, and a series of musical signals is provided and numbered, or objects to be accomplished corresponding in number thereto are annexed.

As signals of the bugle are intended to supply the insufficiency of the voice to communicate at a distance; it is only used where the voice cannot be so well heard.

Another method for out posts acting at night, where the voice is required not to be heard, is supplied by a whistle, for which a scheme of musical signals is also annexed.

Signals by the bugle should be simple and significant, and the signals for contrary orders should be as dissimilar, so that an ear not the least musical cannot mistake one for the other.

No command executed by the bugle should be begun to be executed until the bugle has finished the signal.

The signals should be classed into two descriptions....The first class to consist of all the signals, which being given from the place of superior command, should be repeated by all the buglers of the line, or that wing or division of the line; such are...*rouse...assemble...march...advance...skirmish...fire...halt retreat...cease firing...disperse...to annul a previous signal*.... Other signals may not be repeated as they appertain, only to a corps detached or to the whole, and when understood require no repetition.

All bugle sounds are to be considered as referring to the actual state of the body for which the signal is made, at the moment it is sounded. For example...the word *halt* being signified by the bugle, while a corps or company is *retreating*, the halt must be understood in the very position they then are; or if the signal be to the *right about*, while *retreating*, or if *advancing*, it must be executed as ordered. The *retreat* is to be considered the same as coming to the *right or left about*, but if the word *retreat* be the signal, the officer advanced may choose and order the mode of retreat, whether in sections, by alternate files, or by single files, firing and retiring.

The actual front of formation need not be attended to so particularly in the advanced order; only that it must be taken care that *companies*, extending, do not intermix and carry off each other's files.

The *halt* is considered as annulling every previous signal.

When there are buglers with advanced parties, if the men hear a sound from the main body, they must not change their disposition by that sound, until their officer has ordered it to be repeated, or ordered it to be obeyed.

As this scheme may be accommodated to the various movements of every description of troops, only by selecting the

leading orders for manœuvre, and judiciously adapting the signals thereto; these numbers are not offered here as exact the fittest for the several signals; but the scale of signals musical notes being once adopted, the most proper signals in due time be established.

Some of these signals are taken from the most recent modern military music; and the number might be augmented, if we were not preferable to limit them to a few; on account of general unacquaintance of buglers with musical notes.

BUGLE SIGNALS.

- | | |
|--------------------------------|--------------------------------|
| 1. Alarm. | 33. Form the Chain. |
| 2. Rouse. | 34. Form Sections. |
| 3. March. | 35. Form Echellons. |
| 4. Skirmish. | 36. Form Companies. |
| 5. Extend. | 37. Form Line. |
| 6. Close. | 38. Form Column. |
| 7. To the right. | 39. Form Square. |
| 8. To the left. | 40. Interrogative. |
| 9. To the centre. | 41. Affirmative. |
| 10. Send out an Advance Guard. | 42. Negative. |
| 11. Pursue the enemy. | 43. Annul |
| 12. The Charge. | 44. The enemy is infantry. |
| 13. Cease firing. | 45. The enemy is cavalry. |
| 14. Retire—or, Retreat. | 46. The enemy has riflemen. |
| 15. Assemble. | 47. The enemy has artillery. |
| 16. Disperse. | 48. The enemy is moving. |
| 17. Run. | To the right. |
| 18. Rally. | To the left. |
| 19. Halt. | To the centre. |
| 20. Load. | 49. Adjutants call for orders. |
| 21. Fire. | 50. Buglers call. |
| 22. Order arms. | 51. Drill. |
| 23. Trail arms. | 52. Fatigue. |
| 24. Advance. | 53. Forage. |
| 25. Call in Advance Guard. | 54. Rations. |
| 26. Call in Skirmishers. | 55. Prepare to Parade. |
| 27. Conceal yourselves. | 56. Officers assemble. |
| 28. Spring up. | 57. Officers' Dinner. |
| 29. Fire advancing. | 58. The Tattoo—1st Post. |
| 30. Fire retreating. | 59. The Tattoo—2d Post. |
| 31. Retreat and extend. | 60. The Tattoo—3d Post. |
| 32. Retreat and close. | 61. Setting the Watch. |

BUGLE HORN SIGNALS.

GAMUT.

The musical notation for Bugle Horn Signals is presented on a series of staves. The first staff is labeled 'GAMUT.' and shows a scale of notes with the letters D, A, and D below it. The following 25 staves are numbered 1 through 25, each containing a specific musical signal. The notation includes various note values, rests, and bar lines, all written in a style typical of 19th-century military music manuscripts.

26. Musical staff 26: Treble clef, 6/8 time signature, eighth-note pattern.

27. Musical staff 27: Treble clef, 6/8 time signature, eighth-note pattern.

28. Musical staff 28: Treble clef, 6/8 time signature, eighth-note pattern.

29. Musical staff 29: Treble clef, 6/8 time signature, eighth-note pattern.

30. Musical staff 30: Treble clef, 2/4 time signature, quarter-note pattern.

31. Musical staff 31: Treble clef, 2/4 time signature, quarter-note pattern.

32. Musical staff 32: Treble clef, 2/4 time signature, quarter-note pattern.

33. Musical staff 33: Treble clef, common time signature, quarter-note pattern.

34. Musical staff 34: Treble clef, common time signature, quarter-note pattern.

35. Musical staff 35: Treble clef, common time signature, quarter-note pattern.

36. Musical staff 36: Treble clef, common time signature, quarter-note pattern with triplets.

37. Musical staff 37: Treble clef, 6/8 time signature, eighth-note pattern.

38. Musical staff 38: Treble clef, common time signature, quarter-note pattern with triplets.

39. Musical staff 39: Treble clef, common time signature, quarter-note pattern with triplets.

40. Musical staff 40: Treble clef, common time signature, quarter-note pattern.

41. Musical staff 41: Treble clef, 2/4 time signature, quarter-note pattern.

42. Musical staff 42: Treble clef, common time signature, quarter-note pattern.

43. Musical staff 43: Treble clef, common time signature, quarter-note pattern.

44. Musical staff 44: Treble clef, common time signature, quarter-note pattern.

45. Musical staff 45: Treble clef, 3/4 time signature, quarter-note pattern.

46. Musical staff 46: Treble clef, 2/4 time signature, quarter-note pattern.

47. Musical staff 47: Treble clef, common time signature, quarter-note pattern.

48. Musical staff 48: Treble clef, common time signature, quarter-note pattern.

49. Musical staff 49: Treble clef, 3/4 time signature, quarter-note pattern with triplets. *Da Capo.*

50. Musical staff 50: Treble clef, 3/4 time signature, quarter-note pattern with triplets.

51. Musical staff 51: Treble clef, common time signature, quarter-note pattern.

52. Musical staff 52: Treble clef, common time signature, quarter-note pattern with a *p* dynamic marking.

TATTOO.

53. 

54. 

55. 

56. 

57. 

58. 



First Part, in Camp or Garrison.

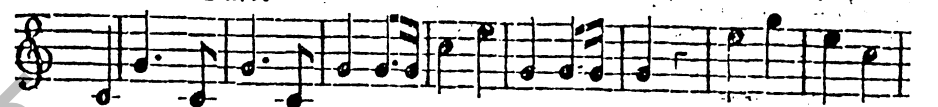





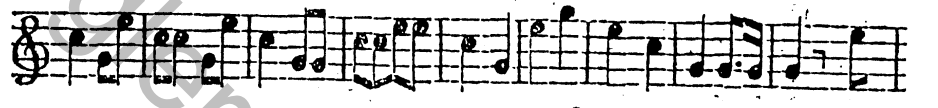





Second Part.









Third Part.

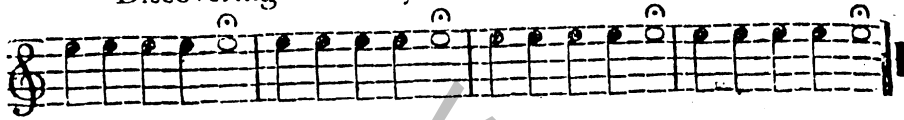




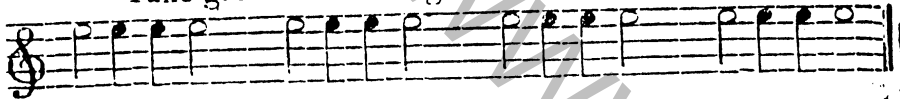


SIGNALS WITH THE WHISTLE.

Discovering an enemy.



Take ground to the right.



Take ground to the left.



Advance.



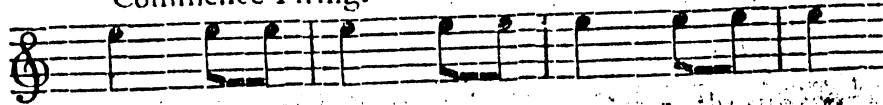
Retreat.



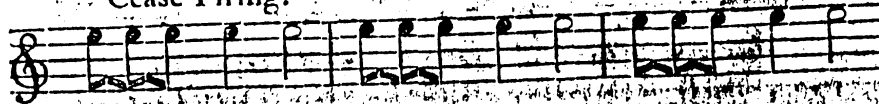
Halt.



Commence Firing.



Cease Firing.



Close.

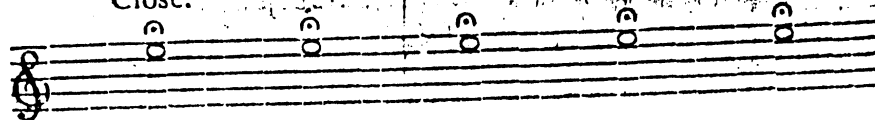


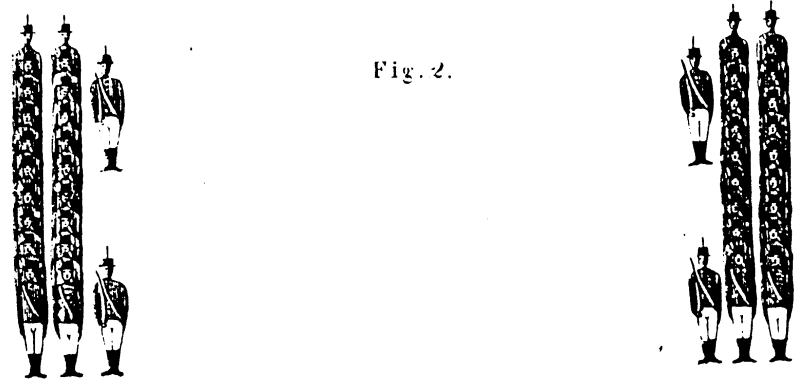
Plate I.

Fig. 1.



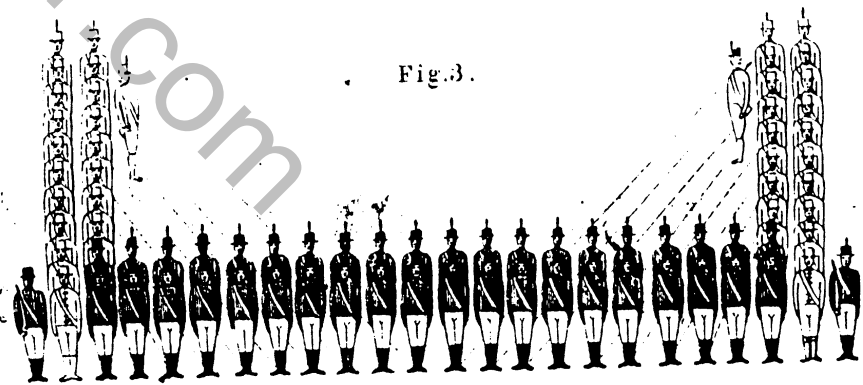
March Outwards

Fig. 2.



Marching in Files from the Flanks.

Fig. 3.



Forming to the Front.