

## **About this Document.**

This document is a draft translation of Bruchius' Grondige Beschryvinge van de Edele ende Ridderlijcke SCHERM- ofte WAPEN-KONSTE. I consider this a rough translation, as I have made little effort towards improving the sentence structure in English, instead keeping the translated text as close to the original as possible. This was done to keep the amount of interpretation going into making the translation minimal. Furthermore, I have kept many of the fencing terms relatively untranslated. Please note that, though I am a native speaker of Dutch, and proficient in English, I am not a professionally-trained translator, nor a specialist in 17<sup>th</sup> Century Dutch. Therefore, while I feel confident that the content of the original text is well-represented in this translation, I cannot fully guarantee that it is correct.

Enjoy!

Reinier van Noort

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Thorough description

Of the Noble and Knightly

# FENCING- or WEAPON-ART.

Never similarly published in print in this Low German Language.

*Decorated with many fine Copper Figures.*

Published and brought to the light by

Johannes Georgius Bruchius, Fencing- or Fighting-Master of the widely  
acclaimed Academy at Leiden.

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Roughly Translated to English by Reinier van Noort, 19-26 –10 – 2009.

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*To the honourable, respectable, provident LORDS*

MY LORDS

## THE GOVERNORS

Of the highly-famous and widely acclaimed University within Leiden.

The Lord FREDERICUS van DORP, Lord of Maasdam, Member of the Knighthood of Holland, Dike-reeve of Rhineland, formerly Ambassador to the most August and most Highly-powerful Kings of Poland and Sweden, &.

The Lord JOHANNES van THILT, J.C. Mayor of the City of Haarlem, Member of the Dike Board of Rhineland, &

The Lord CORNELIS de WIT, Governor of Putten, Bailjuw of Beyerland, Mayor of Dordrecht, Delegate of the Council of Holland,&

*Equally also to the Lords Mayors of the City LEIDEN,*

The Lord and Mr. JOHAN MEERMAN, J.C. formerly Ambassador to the most August and most Highly-powerful King of England, Scotland, and Ireland, &

The Lord and Mr. PAULUS van SWANENBURGH, J.C.

The Lord *JACOB* MAAS

The Lord DANIEL van ALPHEN

*Besides the Respectable, Wise Lord,*

The Lord and Mr. PIETER BURGERSDYCK, J.C. Pensionary of the City Leiden, and Secretary of the above-mentioned Academy.

## MY LORDS:

I do not doubt, that it will seem very surprising and strange to you H.E., that such a Man as I, who is used to handle nothing else than weapons, and that which corresponds to that, has let himself be transported so far that I have dared to put my Pen on Paper, to enrich the World with a Book. But as you H.E. see the matter that is treated in it, I feel sure that the surprise, if not entirely, will at least be dispersed partly. And certainly, I would not have dared to undertake this Work, if I didn't have the Footprints of distinguished Men before me. Such as, amongst others, the Highly-famous *Salvatoris Fabri*, who wrote of this in the Italian Language, as well as the Highly-esteemed *Gerardus Thibault*, who about 43 years ago has brought this issue to light in the French Language. Though that Work in itself is Praise-worthy, presently the manner of Circle-fighting, that he verbosely describes in it, has fallen out of use in these Days, because of the difficulty that is fixed to it, and also because now nobody wants to spend so much time on it (as the Old Lovers did do for it), which is to be lamented. It has now come so far with the Art, that no distinction is made between good and bad teachings, that are done to the Young Men, who, because they are still inexperienced in it, are easily taken in by such, who have this Art more from talking (litt: whom this Art is more beaten in the mouth), than acquired by experience, which is not all too common in the present Day.

Well-nigh 17 Years have now passed, that I have attended these Lands with my Art, as from the Year 1653 I served Heydelbergh, I was called from there in the Year 1655 to Uytrecht, where with all praise (according to my attestation) I practiced my Art until the Year 1660, by which time I, on the persisting of many Lovers, having left Uytrecht, came to this widely-famous Academy. But while I haven't been able to reach my eye-whites yet up till now, I have brought this Work to day, to by this bring me in your H.E. remembrance, and also at the same time, that these my *Weapon-exercises*, described on the strong persistence and request of some magnanimous Souls, may reach to serve many. By which I have also let myself be moved, to, with no small cost, let it all be illustrated from life, and brought to copper, to further convenience and profit of the Students.

While I have then taken upon me this my labour, effort and cost, to the greater good of the Low German Nation, I could choose no one better to dedicate this Work, as you H.E. also being assured that you as might Patrons will be able to sufficiently protect me from the *Zoilus*. So I request then in all humbleness, that it pleases you H.E. to accept his little, simple, though thorough Work, and to let me in into your H.E. benevolence.

Hereby I commend you H.E. into the protection of the Almighty Patron, and myself into your H.E. good grace and mercy. Given in Leiden, on the 2 July 1671.

*Your H.E. Lord and Lords most subservient and most humble Servant*

JOHANNES GEORGIUS BRUCHIUS,

*Fencing- or Fighting-Master at Leiden.*

## TO THE READER.

*Well-disposed Reader: Do not think that I would ever have intended to communicate this Book to the world, while there are already some who before me have written very skillfully and verbosely, either in High German, Italian or French, if I hadn't been compelled and pressed (with a general shortage of those necessary and renowned writings, that are now scarcely to be found) by a great number of Lovers and various Statesmen of this Country, by their continuous persisting, to also publish this work in Dutch. Therefore I have, to satisfy this need, very concisely and as clear as day presented, to my utmost capacity, the Knightly and overly dignified Art of Fencing in these few Leaves. So that it will be hard for nobody, if he is only with right lust overcome by this noble Art, to gather this with little effort from these Papers, and to push into thorough knowledge thereof, yes to masterly put the same to work. I consider it nigh on unnecessary to say much to recommend this Art to anybody: for there is no one amongst the high or low Statesmen, who do not consider the same as the most imperative, that one can own in the world. Because often one can only by that save and keep his life, when it sometimes is in the utmost danger. From which one can easily derive that this splendid Art should be as dear to each as his own life, as long as nobody is assured that he will never be brought into similar danger. Though, in special, it is more than imperative for such, who are inclined to pass and spend their life to protect their Homeland against the violence of the Enemy, and to protect themselves as much as is in them, as the daily experience shows sufficiently. For it is this Art, that learns us how we escape the greatest dangers, and can protect our life. That shows how we must adjust and move ourselves to, at the commencement of a Battle, see any advantage off our Enemies, and to prevent all danger. Yes, how that we pose our Body in posture, how we move all our limbs, and shall assure our feet, just such as we will show abundantly in this Book. Just as it is highly necessary for a steersman that he calls on help from his Sea-chart and Compass, so that his ship, which floats on the hollow billows of the savage Sea, does not knock on concealed Reefs, or get stuck on hidden Sandbanks, but may sooner arrive in a desired Harbour, just as necessary is this Art for a righteous Soldier, to escape many dangers by it, and receive a desired end, while it teaches us all, how that one movement of the Body must follow on the other, to avoid the danger, and obtain Victory. This quick and beneficial movement of the Body and of the Rapier are the keys to this Fencing-art, by which one opens and at the same time again closes his Body. Yes it is just as equal to us as a strong and solid Bulwark, by which our body is kept, and our Opponent is prevented in his intention.*

*Meanwhile, nobody should come to such thoughts, as that I have assembled this Work to teach another how that he, whenever he fancies it, shall injure his Neighbour. That is in the least not my objective. But I seek only this, that an honest Man may know how he shall be able to protect his own body when jumped by another and forced to, also to the disadvantage of his Enemy, which both the divine and human laws have deigned free.*

*If I become aware, that these Firstlings please the Lovers, then I will not rest, before my further promises to them will be paid. In particular, I will not save costs to let the remaining copper Plates, in which I will show everything clearly, be made properly to complete the Work.*

Fare well.

JOHANNES GEORGIUS BRUCHIUS.

*Fencing-Master of the widely acclaimed Academy at Leiden.*

### **What Fencing or Fighting, and how manifold are the same.**

The word Fencing or Fighting has various meanings, for it is taken as defencing, that is protecting yourself against the violence another, who wants to injure you. So that in this sense, it appears to come from the word Fence (litt. Screen) or Rondasch, which in the old Times man used to turn with it away the violence of his Enemy, and to protect his own Body. Fighting is also sometimes used for a treatment of two Parties, or also for an entire battle array, who with force of arms go up against each other, be it that it happens on Horse or on Foot, on Water or on Land, with equal or unequal Weaponry. Sometimes it also means a Duel of two Persons, who with one or another weapon pull up against each other.

What interests me, by Fighting or Fencing I understand a Battle of two Counter-parties with equal Weapons, though not with Pistols or Guns (Roers), but only with Side-arms, and that on Foot: where in the Art of Man (next to God) by fast movements of the fist, and quickness of the Body is the most important. And that is in fact the Fighting- or Fencing-art.

So that Fencing or Fighting is no other than an Art, by which he who is Master in it can, using only his Side-arm, keep his Opponent from his body so, that on all his limbs he remains uninjured, but can conversely injure his Opponent himself (if he only wants to).

So that from this one can easily grasp, to what end one ought to teach, learn and use this Art.

Namely, so that he, who has learned this Art right and well, knows to protect himself from his Enemy, and if necessary to injure, yes to conquer him. To which alone also this Book was written by me (with certain Rules and fixed Grounds), though not according to the old, but to the contemporary manner.

In the First Book, will be spoken of the Rapier alone, (just as the Italians say) *Pede firmo*: that is, how one in the Thrusting has to keep one foot standing, and with the other step forward, and then after the Thrusting swiftly put that back again. After that also, how that one will advance with the Left foot, or pass.

In the Second Book, will be dealt with the Rapier *per Caminade*, as the Passade is the means of *Pede firmo*, or the *Long-Thrust*, and the *Caminade*.

In the Third Book will be spoken of the Rapier alone, how that a Left will go against a Right and manoeuvre.

The Fourth Book will show, how one will use a Rapier to Cut.

The Fifth Book will deal with the Rapier and Poignart.

With this I will conclude my book by God's grace. The great God give happiness to till the beginning and the end. Yes give, that all those who will read and understand, may use at the right time and place, though not come to abuse out of playful luxury and imprudence. This is my wish over all, this my end, that I intend with that. If I reach that, I will count my labour well spent.

### **Ode and Honourary Poem to the Author.**

A Knightly name demands Knightly works.  
Who wants to be a Knight, must strengthen himself so  
By Weapon-practice, that by the gained force  
[He] very safely scorns an inspired fear,  
That faintheartedness may not roam in such a Soul,  
However beset by guile of cunning Rogues  
So that what man has learned, he does not fear to do.  
According to my judgement, the handling of the Sword  
Is the right way to this, for even the most blessing  
Or Knightly honour, is gained by no one,  
Than he who stays Conqueror, or Knightly has died  
In service of the State. Each then praise BRUCH,  
Who very concisely, tersely, and clearly shows the way,  
To with a quick Hand lead the Sword so,  
That the Enemy's pride must be muzzled by it,  
If it concerns duty or honour. Continue, do not cease the work,  
So that by your doing, this Knightly art perfected,  
Where possible, may be. Assured, that that Man,  
Deserves complete praise, who does that what he can.

C. M. M. P.

Contents of the first Book.

Considering the Single Rapier, described in Order, as follows.

***First of all, of the general Fundaments.***

The fundament consists first of the following pieces, from which all other movements find their origin, as there are, *Prima, Secunda, Tertia, Quarta*, and after these follow the *Bastards*.

***Considering the First, named Prima.***

The *Prima* indicates the First movement, when you draw your Weapon from its scabbard. See page A. Fig. 1. And then the Bar of your Rapier must stand level, the plain of your Hand outward looking to your right, just as you will see in the Posture on page A. Fig. 2.

***Considering the Second, named Secunda.***

The *Secunda* is formed like this: the Palm of your Hand down, and the Bar level, as the Posture Fig. 3. on page A. shows.

***Considering the Third, named Tertia.***

The *Tertia* is formed with the Palm of your Hand inward, that is, to your left side, and the Bar level. See page A. fig. 4.

***Considering the Fourth, named Quarta.***

The *Quarta* forms itself, if you put the Palm of your Hand upwards, with the Bar level, as the Posture Fig. 5. on page B. does show you.

***Now follows the Fundament of the 4 Main-thrusts, which are done as follows.***

The *Prima* is thrust with a high Hand, above or below the body, as the opportunity prefers.

The *Secunda* is also thrust high, and with level Arm, that is with your Point, Hand and Shoulder in a straight line. See on page Q. Fig. 66.

The *Tertia* is thrust with a low Hand and a high Point, just as the Posture on page Q. fig. 64. shows you.

The *Quarta* is thrust with a high Hand, and the Point a little lower than the Hand, following the demonstration in Figures 10. and 15.

***Now follows the explanation of the Posture.***

If you position your body upright and in a straight line, and if your arm is stretched out, so it is necessary to know how you will position your body in a firm and assured good Posture. So know first that you feet will stand, heel against heel, in a straight line, and about 1½ Rhineland feet from each other. Then bend your knees, but so that your body rests on the left leg, so that the forward right foot is unloaded, and can advance lightly in stepping or thrusting. And hold your left hand up at the side. In this posture you are held to stay as long as you are in Action, to not give your Opponent a greater advantage, though by movements and turnings of the Hand, the Body is althuss moved.

***Now follows the explanation of the Stocada.***

If you (as said above) have so positioned yourself in Posture, and you want to complete your Thrust, then observe well how you will thrust, so that you do not thrust out too little or too much (far), so that you can quickly return in your Posture. Know then, that if you want to thrust, in thrusting you fall forward with your upper Body, and your right foot will be positioned well, namely so that your toe, knee and face together stand on a straight Perpendicular (line), and both feet in a straight line, as also both arms in Parallel with the feet. So you will stand firm, without moving: just as the Posture Fig. 6. on page B. shows.

***The division of the Blade follows.***

It is very necessary to understand this division, because without that, nobody can (with Art) defend himself. (It) consists out of these four parts: the strong, which is the part next to your right hand, next to this follows the half-strong, and then the half weak, and finally the weak, reaching to the end of the Point: *just as you see on page B. Fig. 7.* NB. The cause why the Weapon is divided like this, is this, that the one who well knows how to use this, can have great advantage because of it, always seeking with his strong the less-strong of his adversarium, and watching to maintain this, as long as you stay before your Contra-opponent, be it before or after the thrust.

***Now follows the explanation of the three Measures, as there are the longest, the middle and the shortest.***

Considering the long Measure, this is the one, when you attack your Opponent from so far that you can just hit him with the point of your Blade with a long thrust.

The second Measure is the one that, when you advance from the long Measure with both feet, and you acquire complete weakness (no opposition) from the Opponent, when you thrust, you can hit him with certainty.

The third is, when you get so close in Distance, that without moving the front foot, you can hit your Adversarium, and in this Measure, the Passade is commonly made.

***Now follows the explanation of the Passades.***

Passing must be done when you are in the third Measure, that is, so close that you can thrust your opponent without foot. Then commonly from the same movement comes a Passade, that is a step forward with the left foot while injuring. As soon as you are past the Man, you quickly come back into Posture, so that when your Enemy (after he is wounded) turns himself around, and seeks to further attack you, you are immediately ready again to defend yourself. It can also be observed that you in the same time that you are passing you let your hand slope down, in the pulling out, in the *Quarta*, *just as you see on page K. Fig. 42.* and in the same movement do battere his Blade, and make it powerless. Then in passing your Rapier will not be in the way, nor hinder your walk.

***Now follows the explanation of the openings of the Body.***

There is no Art or Science that does not have her certain matter and peculiar profit, and so it is also with this Art and Science. Thus it is then necessary to understand, know, see and acknowledge the openings of your Body and those of your Enemy. Considering these openings, there are three. The first is on the outside, over the right arm, the second is on the inside of the body, to the left breast, the third is below the belt of the pants, to below the hip. For arms of legs are not counted to be openings, because there deadly wounds are rarely or never caused by thrusting. But in a cutting-fight it is very different, for there the head and other limbs cannot be excluded. How subtly these openings must be observed (*or*: How these openings must be observed subtly?), each can be taught by his master.

***Follows if in Fighting or Fencing one shall use the left hand, or not.***

While some people can be found, who judge that in Rapier-fighting one may not or should not use the left hand, others judge more unwisely saying that it is not just or decent, and that one should always lower the hand. But I understand, and many wise Masters with me, that the left hand is necessary, not that men then, without distinction will or must parry with it, but all at the right time. For I have found in experience that all Contra-thrusts, or in the Riposta, can be cleanly deflected with it. I have even seen with my eyes that a Nobleman, with his left hand saved his life, after the point of his Enemy had already penetrated the skin of his Breast, and he himself has prevented it, with his left hand, and with the turning Contra-tempo. Not do I understand that man deliberately with his left hand shall hold his Enemy's Weapon, as some do, which is not permissible, but only the deflections, which is permitted

the one as well as the other. On how and when to use the left hand in the right time, each shall inform with his Master, who has experience in that, and it shall be partly shown herein.

***The explanation of the Tempo, or the right Time, when this same has to be used.***

There are many uncountable people, who manage to say much about Luck and Fortune, and who complain much about it, and most of them know not what it is, or how to find it. Because Luck, or Fortune (as the Painters paint) stands on a Mussel shell or Cockle, with painted Wings, swaying through the Sea, or through the Air, here and there, showing herself to all people, having on the forehead long strands of hair, so that the ones who expect her, can grab by them. But behind she is smooth and bald, and the ones who, careless, let her pass, are bare and destitute, and most do not know the cause, but only complain about Fortune. For Fortune, or Luck, is no different from the time we live in: as the wise King Salomon says in Ecclesiastes in the 3<sup>rd</sup> Chap. vs. 4. *Everything has its intended Time, and all the intentions under the Heavens have their Time.* Just as you will see in the 9<sup>th</sup> Chap. vs. 11., so also goes the saying: *Hairy is the Forehead of Luck, but behind her Back is smooth.* Therefore, those who know how to observe the right Time, or the Tempo (as we call it) are the most blessed. Because this is the mark of our Art, and requires great speed, and is the hardest and most subtle, though the Feeling, which in our Art is also subtle, has great similarity with Tempo. Many there are who think that the Art can lightly be learned, and who think that if they take many lessons, it will be good, but they do not know that they deceive themselves. Others say: As long as I know a Thrust or two, I have enough, and they do not know that it must be learned in time, and with time. Just as all things have their time, so too Fighting has its time, in general and in particular. Then in particular it is necessary in our Art of Fighting that the Man must observe his intention in the right time (or in Tempo), if he wants to be known to be understanding the Art well. I do not say that a Captain, or War-hero at Sea or Land, is so brave or wise, that the chance wouldn't even escape him. Because of that it has not been said that he has been defeated, but he will attempt with all his powers, to tear his Enemy from his advantage. Also, no Fighter is so good, that a Tempo never fails him. Because of that he is not yet defeated, as then he can recover himself by a rapid Resolution.

***Now follows the explanation of the Resolution.***

The Resolution is the bond between all other previous teachings, for no Science of Fighting (such as Motion, or Movement, Measure or Distance, Tempo or the right Time when it is to be used) helps there, if there is no Resolution with it. The Resolution then is that, that one can swiftly and quickly resolve on all movements of the Enemy. For it is by itself actually the aptitude of a Man for this Art, to <move> oneself with all dexterity from one posture in the other, as the opportunity of your Enemy presents itself, and that with a swift Resolution. For the one who makes his thrust well, he must necessarily do all, the Distance, the Movement, and the Feeling, with the Time and Resolution, in the blink of an eye and that with a great speed.

***Now follow the Terminos after the Italian manner, and they are understood as so by the Lovers of the Art in use.***

- |                      |   |
|----------------------|---|
| Postura, or Posture  | <i>This is the right stance; how you will position your body against your enemy, that you will be capable to work in it and to defend yourself in it.</i> |
| Contra Postura       | <i>This is, when your opponent has positioned himself in a good stance, how you will again position yourself against him to your defence.</i>             |
| Stoccada             | <i>A clean long thrust from the free fist is called that.</i>   |
| Alongate (Alongeren) | <i>This is thrusting out (far?).</i>  |

Riposta	This is an after-thrust.
Repose (Repousseren)	<i>This is, when you thrust, and retire again, you are after-thrust, or that you yourself after thrust shortly.</i>
Pede Ferme	That is thrusting with firm/fixed feet.
Mensura, Measure	<i>Indicates the right Distance, or width, to reach the Opponent with a long thrust.</i>
Motion	<i>This is a movement with the body, foot, or with the sword.</i>
Strengere or Attack	<i>This means so much as to assail your Adversarium with the sword or to seize him, with good advantage.</i>
Parry	<i>This is, when your Opponent thrusts at you, that you with art turn his Rapier or Blade away from your body.</i>
Battere	<i>This is striking with the foot, or Rapier, standing still in place.</i>
Cave	<i>This means so much as going through under the blade, outside or inside the body.</i>
Concave	<i>This is, when you go through with your Opponent at the same time.</i>
Recave	<i>This is, acting as if you want to go through, and turning back again in the same movement.</i>
Advance	<i>This is, when you approach or follow your Opponent.</i>
Engage	<i>This is when you have your Opponent's blade in your power.</i>
Muteren	<i>This is, as you go with your blade nearly here or there.</i>
Copereren	<i>This is, when you thrust with the Second or Quarta, that you manage to cover your head.</i>
Finta, or Finteren	<i>This is that you seduce your Opponent, when you act as if you want to thrust, and then thrust him somewhere else.</i>
Tempo	<i>Means so much as observing the right time, when you want to place the thrust, or observing all movements in their right time.</i>
Contra Tempo	<i>This is, as your Opponent thrusts, that you thrust with advantage at the same time with him.</i>
Retract (Retraheren)	<i>This is, when you place your body backwards, though with advantage, to take away Distance from your Opponent.</i>
Revert (Reverteren)	<i>This means so much as going over your Opponents blade, or over-raising.</i>
Riversa	<i>This is thrusting in a triangle, over or under the arm, on the inside or the outside.</i>

Ligeren	<i>This means so much as seizing your opponent's blade with a half-circle, be it on the inside or the outside of the body. With this the under-thrusts are mainly parried.</i>
Rumperen	<i>This is tearing your Opponent's blade from you, inside or outside, with the Second.</i>
Chiamata, Chyama- teren, or Appelleren.	<i>This is, when you poke or lure the opponent and give him a deceiving opening to the detriment of your Adversarium.</i>
Volta, or Volteren	<i>This is so much as thrusting the Quart, with a backward rotation of the body.</i>
Disarm	<i>This means taking someone's Weapon away from him.</i>
Resolve	<i>This is, when a Tempo is given to you, that you quickly dare to work on it.</i>
Passade, or Passing	<i>This is when you under the Opponent's Rapier, walking past with the left foot, at the same time hit your Adversarium, or wound him.</i>
Demi Passade	<i>This is, when you injure with a step, and immediately go backwards again.</i>
Contra Passade	<i>This is, when your Enemy walks at you, or passes, that you pass him at the same time, though with your advantage.</i>
Circuleren	<i>This is the keeping Blade of your Adversarium turning.</i>
Camineren	<i>That is defeating your Adversarium without standing still.</i>
Gradueren	<i>This is, when you are assailed by your Opponent, and not without danger you can go through under his blade, how you will deliver yourself.</i>

Now will follow the lessons, of one against the other, and how they are to be used, described by the name of *Nicolaes* and *Jacob*.

**First, in which manner, or form, by the various movements, the *Quarta* must be thrust.**

*The first lesson*

*Jacob* positions himself, or moves into Posture, with an outstretched arm, and lets his Point look out to his right side: *as you see on page B. fig. 9.* *Nicolaes* attacks him on the inside, quickly advancing and unexpectedly thrusting the *Quart* to the inside of his body: *as you see on page C. fig. 10.*

*Another. 2.*

*Jacob* again positions himself in the same Posture, with an outstretched arm, and lets his point look out to his left side a little: *as you see on page C. fig. 12.* Seeing this, *Nicolaes* attacks him on the outside with the *Quart*, and advances with his Rapier, into the weak of his opponent's blade: *see fig. 13. on page C.* And if he advances, *Jacob* will have caved under the blade, to seek his advantage. *Nicolaes* has observed the Time, or Tempo, and has thrust into the Tempo and has wounded him with the *Quart* on the inside: *as the Posture on page D. fig. 15. shows.*

*Another. 3.*

To regain his advantage, *Jacob* again puts himself in the above-mentioned Posture, and *Nicolaes* advances on him deliberately, and attacks him again on the outside with the *Quart*: *as you see on fig. 13. on page B.* *Jacob*, not giving him time to acquire the measure, has caved with the intent to thrust him in the caving with the *Quart*. *Nicolaes*, being watchful, caves with him, and advances. *Jacob* means to cave again, but *Nicolaes* has observed the Tempo, and has thrust in with his *Quart* into his cavade: *as you see on page D. fig. 15.*

*Another. 4.*

*Nicolaes* positions himself in Posture, so that his point looks out a little to his left side: *as you will see on page C. fig. 12.* *Jacob* attacks him on the outside with the *Quart*. As soon as *Nicolaes* sees that the weak of his blade has been constrained, he has immediately retired: *as you see on page F. fig. 25.* *Jacob* advances, and seeks to attack him on the outside again: *see page C. fig. 13.* *Nicolaes*, observing the time, if *Jacob* advances to seize his blade, has immediately caved, and with the *Quart* has thrust into him to the inside of his body, and has wounded him so: *just as you see on page C. fig. 10.*

*Another. 5.*

*Nicolaes* again positions himself in the same Posture, and opens himself up, that is, he gives an opening over his right arm. *Jacob* seeks not to attack him, but puts it straight under *Adversarius'* blade, to take from him the Measure: *see page S. fig. 72.* But *Nicolaes*, noticing this, has himself immediately attacked him on the outside: *as you see fig. 26. on page F.* *Jacob*, not being able to suffer this, caves; *Nicolaes*, observing the Tempo has thrust into the cavade with the *Quart*: *as you see on page C. fig. 10.*

*Another. 6.*

*Nicolaes* seeks to resume, and positions himself in Posture in a straight line, with his point looking out to the right side: *see fig. 9. on page B.* Seeing this, *Jacob* immediately attacks him from the inside: *see fig. 8. with the bastard Tertia.* Seducing his opponent, *Nicolaes* lowers his blade to his right side, to deliberately open himself on the inside: *just as you see fig. 75. on page S.* Thinking that he has the

advantage here, *Jacob* thrusts with the *Quart*, but being watchful, *Nicolaes* has in the same time lifted his Rapier, and has wounded *Jacob* with the *Quarta* contra Tempo, if he gained the weak with the lifting: *as you see fig. 15. on page D.*

***Another. 7.***

Continuing his advantage, *Nicolaes* has again positioned himself in the above-mentioned Posture, and *Jacob* attacks him as told above. *Nicolaes* again lowers his weapon to the right side: *as you see on Page S. fig. 75.*, but *Jacob* not wanting to thrust again, stays still in his Posture: *as you see fig. 74. on page S.* Seeing this, *Nicolaes* steps with both feet to his left side, and attacks *Jacob* on the outside with the *Quart*: *see fig. 13. on page C.* As soon as *Jacob* caved on that, *Nicolaes* has thrust him in the same Tempo with the *Quart* on the inside: *as you see on page D. fig. 15.*

***Another. 8.***

*Nicolaes* again positioning himself in Posture, lets his point look out to his left. *Jacob* courageously approaches him and attacks him on the outside, so that *Nicolaes* is forced to cave, and to retire: *see on page F. fig. 25.* *Jacob* does not let this disturb him, but follows him, and caves contra Tempo at the same time with him, so that with this he comes back into Measure, and so attacks on the outside. *Nicolaes* again caves under the blade, but observing the time, *Jacob* has advanced into the Cavade, and wounded on the inside with the *Quart*: *as you see on page D. fig. 15.*

***Another. 9.***

*Nicolaes*, again positioning himself in Posture, lets his point look out to his right side. Seeing this, *Jacob* attacks him on the inside: *as you see fig. 8. on page B.* *Nicolaes* watches his advantage, and lets him act. *Jacob*, thinking to have him well, thrusts on the inside with the *Quart*. *Nicolaes*, observing his time, raises his hand, and thrusts with him Contra *Quart*: *Because he has well-observed his weakness, otherwise it would have been difficult to do for him.*

NB. This piece will not be done lightly by anybody, unless he has well exercised his weapon, and the Feeling.

***Another. 10.***

*Jacob*, not thinking that he would become so over-hasty, seeing that *Nicolaes* is preparing to again move into the same Posture, again attacks him from the inside: *see figure 8 on page B*, and he observes the weakness well, and “screws” his body close into itself. Not knowing what he means to say by that, *Nicolaes* finds that *Jacob* starts to push against his blade. Before *Nicolaes* sees through him, *Jacob* advances with his left foot, and with the half-passade puts the *Quart* on his chest, and with his left hand parries *Nicolaes*’ weapon to his left side: *just as you see fig. 16. on page D.*

***Another. 11.***

*Nicolaes* thinks he has to change Posture, and positions himself such that he stands in the middle Tertia, and he lowers his point before his Adversarium: *see on Page E. fig. 18.* Not lazy, *Jacob* makes his Contra Posture, and turns his hand into the Second, and with his point he comes at/towards *Nicolaes*’ Hilt: *just as you see fig. 19. on page E.* *Nicolaes* lifts his blade, and attacks *Jacob* on the outside, but *Jacob* observes the Tempo, and if *Nicolaes* lifts his blade to attack on the outside, *Jacob* caves, and turns his hand back into *Quarta*, and thrusts him the *Quarta* on the right breast, with advancement of the right foot: *see on page D. fig. 15.*

***Another. 12.***

*Nicolaes* again positions himself in Posture, though with a higher point. *Jacob* attacks him on the outside: *see fig. 22. on page E.* and if *Nicolaes* is attacked, he pulls his blade back to himself to the left

side: *see on page S. fig. 72. Jacob* steps with his feet to his right side, to further follow him, but if *Jacob* is following, *Nicolaes* caves, and thrusts on the inside with the *Quart*: *see on page C. fig. 10.*

**Another. 13.**

*Nicolaes* again positions himself in his Posture, but *Jacob* lowers his point before him: *see fig. 18. on page E. Nicolaes*, seeing this ligeres his blade: *just as you see on page E. fig. 20. Jacob* acts as if he wants to thrust over his arm with the *Tertia*. *Nicolaes*, wary of the thrust, parries him out to his right side, but as *Jacob* has not completed his thrust, he caves in his Tempo, and thrusts the *Quart* to the inside of his body, *just as you see fig. 10. page C.*

**Another. 14.**

*Jacob* being ready first, quickly positions himself in Posture, and lets his point look out to his right side a little. *Nicolaes* attacks him on the inside. *Jacob* advances gently with his feet, and shortens his arms, and advances with both feet, and thrusts with the *Quart* on the inside, before *Nicolaes* sees through him: *as you can see on page C. fig. 10.*

**Another. 15.**

After his Adversarium has positioned himself in the above-mentioned Posture, *Nicolaes* attacks him on the inside: *see on page B. fig. 8. Jacob* advances and again shortens his arms. *Nicolaes*, seeing this, advances with his left foot, and attacks him from the outside: *just as you shall see on page G. fig. 29.* If he is attacked on the outside, *Nicolaes\** caves. Observing the Time, *Jacob\** thrusts in the Cavade with the *Quart* if *Nicolaes\** caves: *see fig. 15. on page D.*

**Another. 16.**

*Nicolaes* positions himself in Posture, with his point looking out to his right side. *Jacob* attacks him on the inside and pulls his upper body far backwards: *just as you see on page F. fig. 25.* Quickly, before *Nicolaes* sees through him, he caves, and attacks his Adversarium on the outside, with advancement of the upper body: *see on page F. fig. 26. Nicolaes*, being startled by that, caves. *Jacob*, observing the time, advances quickly with his left foot, and makes him a Demi-passade on the inside with the *Quart*: *as the figure 16. on page D. shows you.*

**Now follows how the *Long-Stockada* on the outside over the right arm must be done, in various manners.**

**17.**

First, *Jacob* positions himself in Posture with an outstretched arm, and he lets his point look out to his right side. *Nicolaes*, making his Contra-postura, attacks him on the inside, *see page B. both figures 8. and 9. Jacob* caves through under the blade, thinking to thrust his Adversarium under the arm, but *Nicolaes*, preventing him, thrusts with the *Tertia* on the outside over his right arm, *see page Q. fig. 64.*

**Another. 18.**

*Jacob* resumes it, and positions himself in the same posture, *Nicolaes*, again attacking his Adversarium on the inside, *just as you see fig. 8. on page B. Jacob* caves, and retires some, but *Nicolaes* follows, and advances with both feet, caves, and attacks him again on the inside. *Jacob* again goes through under the Blade, but *Nicolaes* observes the time (if he sees that he is in Measure), and thrusts in the Cavation, with the *Tertia*, over his right arm, with a step forward of his right foot: *see on page Q. fig. 64.*

***Another. 19.***

*Jacob* again lets himself be attacked on the inside, and if he is attacked, he lets his Weapon go to his left side, and retires his body, and opens himself over his right arm: *see on page S. fig. 72.* Seeing this, *Nicolaes* thinks to swiftly thrust him in this same opening, but *Jacob*, if he sees the thrust coming, turns his hand in the high *Secunda*, and so thrusts *Contra-Tempo* with him over his right arm, with an advance of the right foot: *see on page R. fig. 69.*

***Another. 20.***

After *Jacob* has positioned himself in *Posture*, and is again attacked by *Nicolaes* on the inside, he retires himself, and lets his sword go to his right side: *see on page S. fig. 75.* *Nicolaes* follows him with his Rapier, and if he feels towards his *Adversarius'* blade, *Jacob* caves in the same *Tempo*, and thrusts with the *Tertia* over his right arm: *see on page Q. fig. 64.*

***Another. 21.***

But if *Nicolaes* does not want to attack, without standing still: *just as you see on page S. in both figures 74. and 75,* then *Jacob* just has to step to his left with his feet, advance and cave: *just as you see on page C. fig. 13,* and in the same *Tempo* with the *Tertia* thrust over the right arm: *see on page Q. fig. 64.*

***Another. 22.***

*Jacob* positions himself in the *Tertia Guardia*, and lowers his point: *see on page G. fig. 30.* *Nicolaes* attacks him on the inside with the hanging *Quarta*: *see fig. 31.* *Jacob* caves, and retires, and stays in the same *Posture*, but *Nicolaes* follows and again attacks him again, as before, but *Jacob* caves again. *Nicolaes*, observing the same time, has with the *Tertia* thrust in over his right arm: *see Fig. 64.*

***Another. 23.***

*Jacob*, positioning himself in *Posture*, and letting his point look out to the left side, *Nicolaes* attacks him on the outside. But *Jacob* lowers his Weapon, and opens himself on the inside: *see the two figures 30. and 31.* *Nicolaes* follows him on his blade. *Jacob*, observing the same *Tempo*, thrusts with the *Tertia* over his right arm: *see on page Q.*

***Another. 24.***

*Nicolaes* changes posture, and turns his body, and pulls his blade to himself, and opens himself on the inside. *Jacob* follows and seeks to attack him on the inside. But *Nicolaes*, if he is attacked on the inside, caves, and thrusts with the *Tertia*, over the right arm of his *Adversarium*: *see Fig. 64.*

***Another. 25.***

*Jacob* positions himself in posture, and puts himself in a straight line. But *Nicolaes* positions himself with his left foot forward, and attacks him on the inside. *Jacob* rapidly goes through under the Blade. *Nicolaes* thrusts in (if *Jacob* goes through under the Blade) with the *Tertia* over the arm: *see on page Q.*

**Now follows how one shall practice the *Finta*, in many ways, single and double.**

**26.**

*Jacob* positions himself in posture, with his arm in a straight line. *Nicolaes* attacks him on the inside, and batters with his right foot, and makes him a *Finta* on the inside, with the *Quarta*: see on page P. fig. 61. *Jacob*, thinking no different than that it is a thrust, parries the same *Finta*. *Nicolaes*, observing the Time, caves, and thrusts with the *Tertia* over his arm, with advancement of the right foot: just as you see on page Q. fig. 64.

Nota. In all *Finta* one must pay attention that the right foot does not advance in the Battament.

**Another. 27.**

*Nicolaes* positions himself in Posture, and opens his body on the inside. *Jacob*, seeing this same opening, attacks him on the inside, and as soon as he touches on his blade, he makes him a *Finta* on the outside, with the Bastard *Tertia*: see on page P. fig. 63. And as soon as *Nicolaes* feels for that, or parries the *Finta*, *Jacob* again caves through under the blade, and thrusts the *Quart* at the right breast: just as you see on page C. fig. 10.

**Another. 28.**

*Jacob*, being ready, first puts himself in Posture, but *Nicolaes* attacks him on the outside, and makes him a *Finta* on the outside, under his blade, with the *Quart*, close below the hilt of the Sword, just as you see on fig. 63. on page P. *Jacob* reaching for that, *Nicolaes* rapidly caves through again, and thrusts in with the *Tertia*, over Adversarium his arm: see on page Q. fig. 64.

**Another. 29.**

*Jacob* presents himself in his Posture, but *Nicolaes* attacks him on the inside, and batters with his right foot, and makes him a *Finta* on the outside, below his arm. As soon as *Jacob* feels for that, he quickly caves again, and makes him another *Finta* on the inside (just as you see from the double movement of the fig. 61. on page P.), with small movements. As soon as *Jacob* feels for that again, *Nicolaes* rapidly caves through under his blade, and thrusts with the *Tertia* over his right arm: see fig. 64.

**Another. 30.**

Often, if *Jacob* positions himself in such above-mentioned Posture, *Nicolaes* can, with a contracted body, attack him on the inside, and make him a *Finta*, with the *Quart*, on the inside, close to the cross of his Sword. As soon as *Jacob* feels for that, *Nicolaes* can observe the Tempo, cave, and thrust with the *Tertia* over his right arm: see on page Q. fig. 64.

**Another. 31.**

*Jacob*, being surprised by his Adversarium so many times, seeks to revenge himself, and positions himself in the same Posture again. *Nicolaes* attacks him on the outside. *Jacob* seeks not to waste time, to bring his Adversarium in the net, retracts his body with his sword, and lets his point go to his left side: just as you can see on page S. fig. 72. *Nicolaes* thinks to follow him, and then to seek his advantage, but *Jacob* observing the Tempo, (if *Nicolaes* follows him on the outside) quickly caves, and makes him a *Finta* with the *Quarta* on the inside: see fig. 61. on page P. *Nicolaes* starts, and parries the same *Finta*. But *Jacob*, being in the before, caves, and thrusts with the *Tertia*, over Adversarium his right arm: see on page Q. fig. 64.

**Another. 32.**

*Nicolaes* thinking, I will make him a different Posture, and puts himself in the high *Quarta* with high point before his Adversarium. But *Jacob* also changes, and attacks him with the *Secund* on the outside: see on page V. fig. 80. Swiftly, he makes him a *Finta* on the inside under his Blade: see fig. 62. *Nicolaes* reaching for that, *Jacob* has caved, and thrust in over his arm with the *Secund*: see on page R. fig. 69, though so that he has his left hand with it, to free the danger below; as the above-mentioned figure shows.

**Another. 33.**

*Nicolaes* again puts himself in Posture, but *Jacob* again attacks him on the outside with the *Secunda*, and makes him the *Finta* again below. As soon as *Nicolaes* reaches for that, he makes the second *Finta* up on the outside: see on page P fig. 62. *Nicolaes*, alarmed for his eyes, parries up. *Jacob*, watching the movements, thrusts in with the *Secunda* under his Blade, with advancement of his right foot: just as you will see on page Q. fig. 66.

**Another. 34.**

*Nicolaes*, again puts himself in Posture, though with his point looking out to his right side. *Jacob* attacks him on the inside. *Nicolaes*, if he is attacked, takes off of the Blade, and goes down, in under the *Tertia*: see on page E. fig. 21. *Jacob* ligeres him his Sword, but *Nicolaes* acts as if he wants to thrust in under his Blade. *Jacob* reaching further, *Nicolaes* has caved, and thrust in over his right arm with the *Tertia*: see on page Q. fig. 64.

**Another. 35.**

*Jacob* (after his Adversarium again shows himself in the low *Tertia*), ligeres him, but *Nicolaes* raises his Rapier, and Finteres up: just as you see fig. 62. *Jacob* starts, parries up, but *Nicolaes*, observing his Tempo passes with the *Secunda*, in under Adversarium his Blade: just as you see on page H. fig. 35.

**Another. 36.**

*Nicolaes* again positions himself in his Posture, and lets his point look out to his right. *Jacob* attacks him on the inside, with the Bastard *Tertia*. *Nicolaes* caves and retracts backwards. *Jacob* follows and caves with him, but *Nicolaes* caves again, and if he caves, *Jacob* makes him a *Finta* with the *Quarta* on the inside: just as you see fig. 61. *Nicolaes* feeling for that, *Jacob* passes at him (after he was in the deepest Measure), with the *Secunda* on the inside, advancing his left foot: see fig. 40. on page K.

**Another. 37.**

*Jacob* puts it in the middle *Tertia*. *Nicolaes* making his contra Posture, puts it with his point under the strong of Adversarius his Rapier, and that in *Secunda*: just as you see on page S. fig. 72. Swiftly, he makes him a *Finta* on the inside, with the *Quarta*: see fig. 61. As soon as *Jacob* has felt for this same *Finta*, *Nicolaes* has caved, and thrust in with the *Tertia* over the right arm: see fig. 64. on page Q.

**Another. 38.**

As *Jacob* has again positioned himself in his Posture, as said above, *Nicolaes* seeks with the *Quart* to teach him the same Lesson, and then puts it with the *Secunda* under the strong of Adversarium his Blade: see fig. 72. Rapidly, he makes him the same *Finta* with the *Quart*, and thrusts with the *Tertia*, over Adversarium his right arm: as you will see on page Q. fig. 64.

**Another. 39.**

*Nicolaes* makes his Posture, and puts him in the middle *Secunda*, with his point looking out to his left side: see fig. 19. on page E. *Jacob* puts him with his point in the *Quarta* under his Blade. Quickly, he makes him a *Finta* on the outside, with the *Tertia*. *Nicolaes* caves through in the same time under the

*Finta*, and if he caves, *Jacob* has observed the time and has wounded with the *Quarta* on the inside, with advancement of his left foot: *just as the Posture on page D. fig. 16 shows.*

**Another. 40.**

After *Nicolaes* has positioned himself in his normal Posture, and has been attacked by *Jacob* on the inside with the Bastard *Tertia*, *Nicolaes* has pulled his body, with his Rapier, backwards: *just as you see on page S. fig. 75.* But seeing that *Jacob* does not follow him, but stays still flat, *Nicolaes* acts as if he wants to thrust in below. *Jacob* parrying the same rapidly, *Nicolaes* has caved through under the Blade, and has thrust in with the *Tertia* over Adversarium his right arm: *just as you see on page Q. fig. 64.*

**Another. 19.**

*Nicolaes* positions himself in Posture, with a straight out-stretched arm, and puts it in the Lower *Tertia*, below Adversarium his weapon. *Nicolaes* changes, and ligeres him with the *Secunda*: *see fig. 20 and 21.* And if he ligeres like that, *Jacob* has made a *Finta* on the outside. *Nicolaes* having felt after that with his Rapier, *Jacob* has caved, and has thrust with the *Quarta* on the inside, with advancement of the right foot: *see on page C. fig. 10.*

**Another. 42.**

*Nicolaes* positions himself in Posture, and is attacked with the *Quarta* on the outside by his Adversarium. Rapidly he Batteres, and makes him a *Finta* with the *Quarta*. *Jacob* goes through under the same *Finta* to seek his advantage, but *Nicolaes* caves with him, and in the same movement, swiftly makes a Volta with the *Quarta*, to the inside of his body: *just as you see on page M. fig. 50.*

**Another. 43.**

After *Nicolaes* is attacked so another time, he again makes a *Finta*, just as said above. *Jacob* again caves through under the *Finta*, and wants to thrust with the *Tertia* over Adversarium his right arm. But *Nicolaes*, well observing the *Tempo*, thrusts in *Contra-Tempo*, with the *Secunda*, over his arm: *just as you see fig. 69. on page R.*

NB. *Nicolaes* has well observed, that he came his Adversarium in the weak, otherwise he would have been in great danger.

## **Follows of the half Passades on the inside.**

**44.**

After *Jacob* has attacked his Adversarium on the inside, and is well in Measure, he swiftly thrusts on the inside with the *Quarta*. *Nicolaes* parries the same thrust to his left side, but *Jacob*, being ready, advances with the left foot, and makes him a *Half Passade* on the inside on his Breast and with the left hand he falls on Adversarium his Hilt: *just as you see on page H. fig. 32.* If that is done like that, you can lower your hand in *Quarta* again, and put your Body backwards, and in the same time battere your Adversarium his Blade, and again point the Point on his Breast: *just as Posture 37. on page I. will completely show.*

NB. *Observe that this Demi-Passada can always be done, if you are in the deepest Distance, be it that you thrust to gain the Measure, or already have the Measure, or if your Opponent parries to his left side with a low hand and a high point: just as the Figures (mentioned above) have shown.*

**Now follows of the full *Passada*, how one shall pass away, from the inside of the Body, below the Blade.**

**45.**

*Nicolaes* positions himself in Posture, and opens himself and lets his point look out to his right side a bit. But *Jacob* attacks his Adversarium on the inside, with the half *Tertia*. *Nicolaes* retires, and caves through under the Sword, but *Jacob* caves at the same time with him, and in the same time he thrusts with the *Quarta* (to the) inside of his body. *Nicolaes* parries this same thrust away from him to his left side, but *Jacob*, being in the deepest Measure, quickly passes with the *Secunda*, on the inside, under Adversarium his Rapier, with advancement of the left foot: *as you see on page K. fig. 40.*

NB. Observe that in all Passades, after completing the thrust, you swiftly lower your hand in the *Quarta*: *just as figure 42. on page K. does show you*, and that in the second step, with the right foot. The third step, with the left foot, is the movement with the striking on the Blade, or to the Head: *see figure 124. on page Hh.* And if you continue walking, and behind your Adversarium you position yourself again in a good defense.

**Another. 46.**

*Nicolaes* positions himself in his regular Posture. *Jacob* attacking him seriously on the inside in his very weak. *Nicolaes* caves with haste, and retires, and attacks him on the outside in his weak, with advancement of his body: *just as you see fig. 26. on page F.* But *Jacob* caves immediately on that, so that *Nicolaes* has observed the time, advanced with his left foot, and on the inside passed with the *Quart*, and with his left hand has turned away Adversarium his Rapier: *just as you see fig. 16. on page D.*

**Another. 47.**

*Jacob* positions himself in Posture, and his hand, with his Sword, he turns in *Tertia*, and he lets his point see out to the right side. *Nicolaes* advances, and strongly attacks him on the inside with his Rapier: *see on page B. fig. 8.* *Jacob*, having the Measure, passes unexpectedly with the *Secunda* on the inside, through under the Blade: *see on page K. fig. 40.*

**Another. 48.**

*Nicolaes*, seeking his Revenge, positions himself in Posture, and lets himself be attacked on the outside by his Adversarium. And as soon as he is attacked, he retires and caves, and opens himself further on the outside: *just as you see on page S. fig. 72.* *Jacob* caves *Contra*, and follows him. And in the same time as *Nicolaes* is followed, he has observed the *Tempo* well, and he has quickly made a *Finta* on the inside with the *Quarta*. *Jacob* reaching for that, *Nicolaes* has passed through under the Blade with the *Secunda*, and his Head he has guarded well under his hilt: *see fig. 40. on page K.*

**Another. 49.**

*Jacob* lets him attack from the inside, being attacked he lets his Point go to his right side, though with stationary hand(s). *Nicolaes* follows him with his Blade, and in the same *Tempo*, as *Jacob* his Blade was moved, he has passed away under the Blade with the *Secunda*: *as figure 40. shows you.*

**Another. 50.**

*Nicolaes* positioning himself in Posture with his Point looking out to his left side, *Jacob* attacks him on the outside, and in the same time that *Nicolaes* is attacked, he has caved, and on the inside made a *Finta* with the *Quarta*. And if *Jacob* parries the same *Finta*, *Nicolaes* has thrust in over the right arm with the *Tertia*. But *Jacob* has caved through under the thrust, and parries it strongly from inside (to the inside?). *Nicolaes*, having out-thrust himself, resolves in the blink of an eye, and passes in the same *Tempo*, with the *Secunda* on the inside, through under the Blade: *see fig. 40. on page K.*

















































