

Short introduction

to the most subtle techniques

in the

# **Art of Fencing**

Published by Don Emanuel Friedrich

English translation by Reinier van Noort  
4-2-2016

### **About this document**

Between 1733 and 1742, likely in the first few years after 1733, the second fencing treatise ever to be written in Swedish was produced in Lund. This treatise, *Kort anledning til de subtileste grep i fäcktare-konsten*, or “Short introduction to the most subtle techniques in the art of fencing”, was written and published by the Spanish captain Don Emanuel Friedrich De Bada. The following document is an English translation of this treatise.

### **About the author**

Don Emanuel Friedrich De Bada became the university fencing master in Lund in 1733. Previously, this position had been occupied by Christoffer Porath, son of a fencing master of the same name, who in turn was probably the older brother of the famous Diedrich Porath (author of the first fencing treatise to be written in Swedish; *Palaestra Svecana*, published in 1693). This Christoffer Porath is also the “captain Borath” referred to by De Bada in his treatise. However, in 1732, Christoffer moved to assume a similar position at the university of Uppsala. Before coming to Lund, De Bada had been a dancing and fencing master at the academy in Åbo.

De Bada turned out to be a somewhat hot-headed and controversial person. In his 9 years in Lund, he appeared before the university council many times, and concerning various accusations, which were made both by him and against him. It started in 1736, when, after attending a party, De Bada accused a Captain De Roijer of trying both to murder him, and to rape his wife. Faced by De Roijer's lawyer, De Bada could not substantiate these accusations. Instead, he claimed that he only had a poor grasp of Swedish, and hence had to turn to somebody else to write his letter, and any blame for the harsh language this letter contained should be placed with its author. De Bada ended up settling the case by paying for De Roijer's lawyer. In the following years, other cases involving De Bada included a divorce, several accusations of fathering illegitimate children, and another attempted murder. In 1742, De Bada left for a position as court fencing master in Stockholm. Three years later, when he re-applied for his old position in Lund, he was, understandably, thanked.

In Lund, De Bada was succeeded by lieutenant and fencing master Helfenstein (first name unknown). This was likely the same person as the “famous fencing master *d'Helffenstein*” mentioned in De Bada's treatise.

### **About the translation**

In his foreword, De Bada states that he “knows little of the Swedish language”. Indeed, his limited ability in using the Swedish language is noticeable when reading, or translating, his treatise. I have strived to make this translation clear and readable for a modern reader. However, where the text was ambivalent, this ambivalence has been preserved. De Bada mostly used the impersonal pronoun *man* (“one”). He also, occasionally, used the first person, *jag* (“I”). Where appropriate, these have all been replaced by the second person, “you”, to improve clarity and continuity. Like contemporary (and earlier) authors writing in German or Dutch, De Bada used a Swedified variation of Italian and French fencing terminology. This terminology, along with the used English translation, is given in the following list.

attaque	engagement
attaquera	to engage
battera	to beat
battering	beat
cavation	disengagement
cavera	to disengage

dissarmation	disarm
dissarmera	to disarm
ecar	<i>écart</i> – the text gives “opening”, but it seems to refer to an attack with a void of the body to the outside line
falla ut	to lunge
fecktare	fencing
finte	feint
flanconnada / flanconade	<i>flanconade</i> – an attack in <i>quarta</i> , placed on the outside under the arm, usually made by binding down the opponent's sword
klinga	blade
legation	bind
legera	to bind
menegera	to manage
messeur	measure
parade	parry
parera	to parry
passada	<i>passada</i> – an attack made with a passing step
pie fermo / piefermo	firm-footed
plit	sword
prim / prime	<i>prima</i>
quart	<i>quarta</i>
repostera / reprostera	to riposte
retterada / rettirade	retreat, alternatively: counter (this is indicated in the footnotes)
rettirera	to retreat
reitterera	to repeat
ringare	grappling
secund	<i>secunda</i>
Starka	strong
strengera	to gain (the sword)
swaga	weak
tempo	<i>tempo</i>
ters	<i>tertia</i>
volta	<i>volta</i> – an attack with void of the body, made by turning and stepping with the left foot behind the right

### **Bibliography**

Tersmeden, Fredrik (2012) Fäktnästarna vid Lunds universitet, in: Erenius, M; Hanell, F; Lundqvist, A (ed.) *LUGI Fäktförening 100 år 1912-2012*. Lund, Sweden, LUGI Fäktförening, pp. 55-75.

## **Acknowledgements**

Per Magnus Haaland kindly reviewed and edited my draft translations, resulting in the final version that you now have before you.

Andreas Engström tracked down this little treatise in the Kungliga Biblioteket (the National Library of Sweden), and paid to have it scanned and made available, thus making this translation possible.

In addition, Axel Petterson has helped with the translation.

## **Please note the following:**

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Short introduction

to the most subtle techniques

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# **Art of Fencing**

First Part

Published for the use of the noble and studying  
Youth, which in the future can be  
employed in the Military Class.

Published

by

*Don Emanuel Friedrich*

1.

When the hand of God is with,  
one stands without danger.

2.

Do not draw your sword without cause,  
do not sheath it without honour.

3.

Be bold like a lion,  
kind like a snake.

4.

Be not shy in adversity,  
nor boast of good fortune.

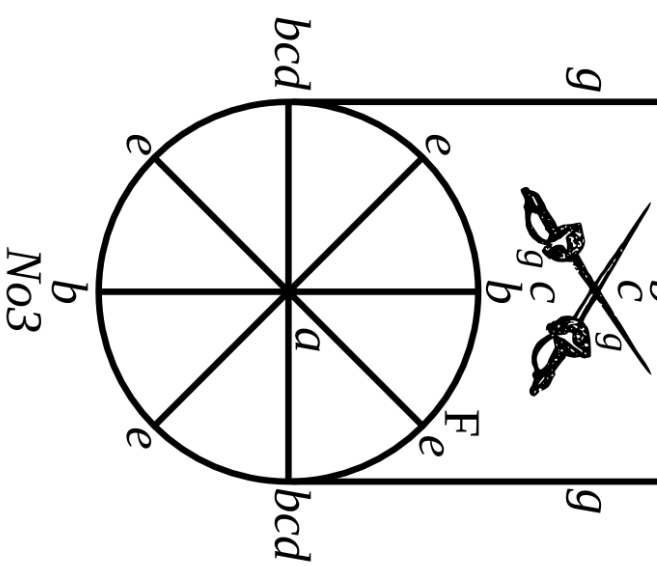
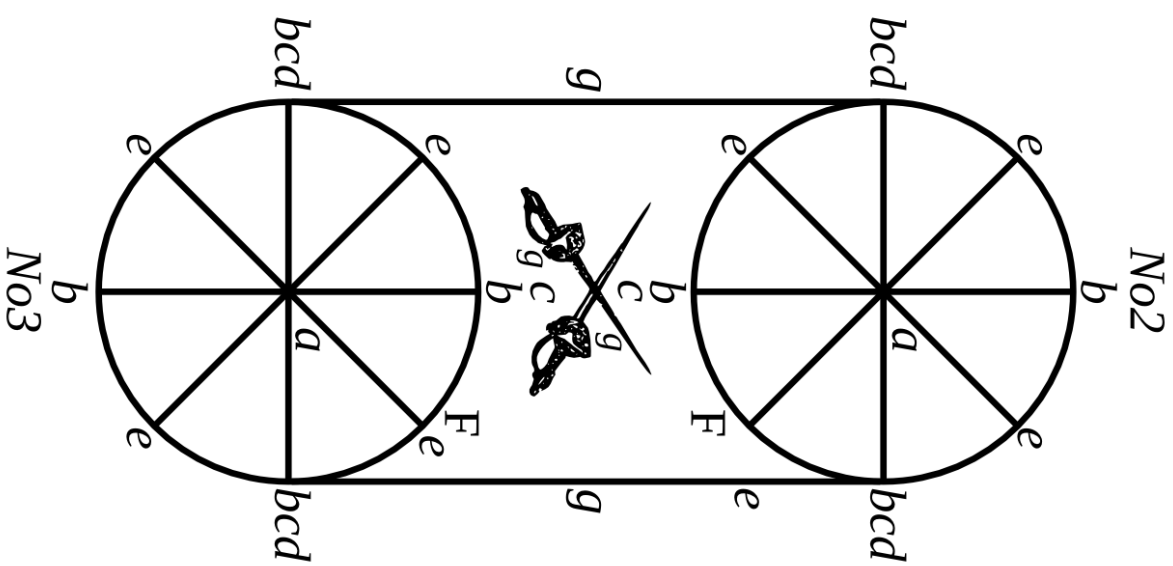
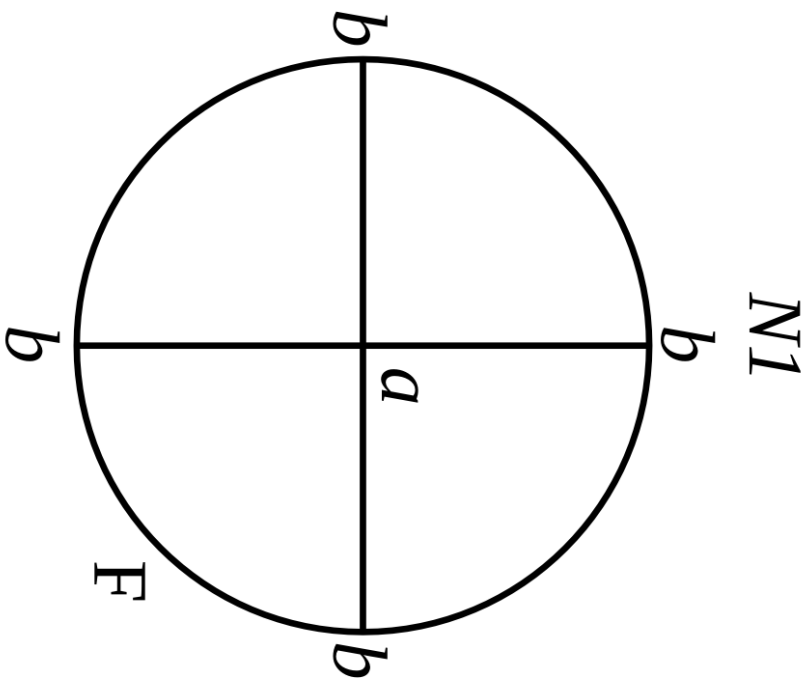
# Foreword

## To the gracious Reader.

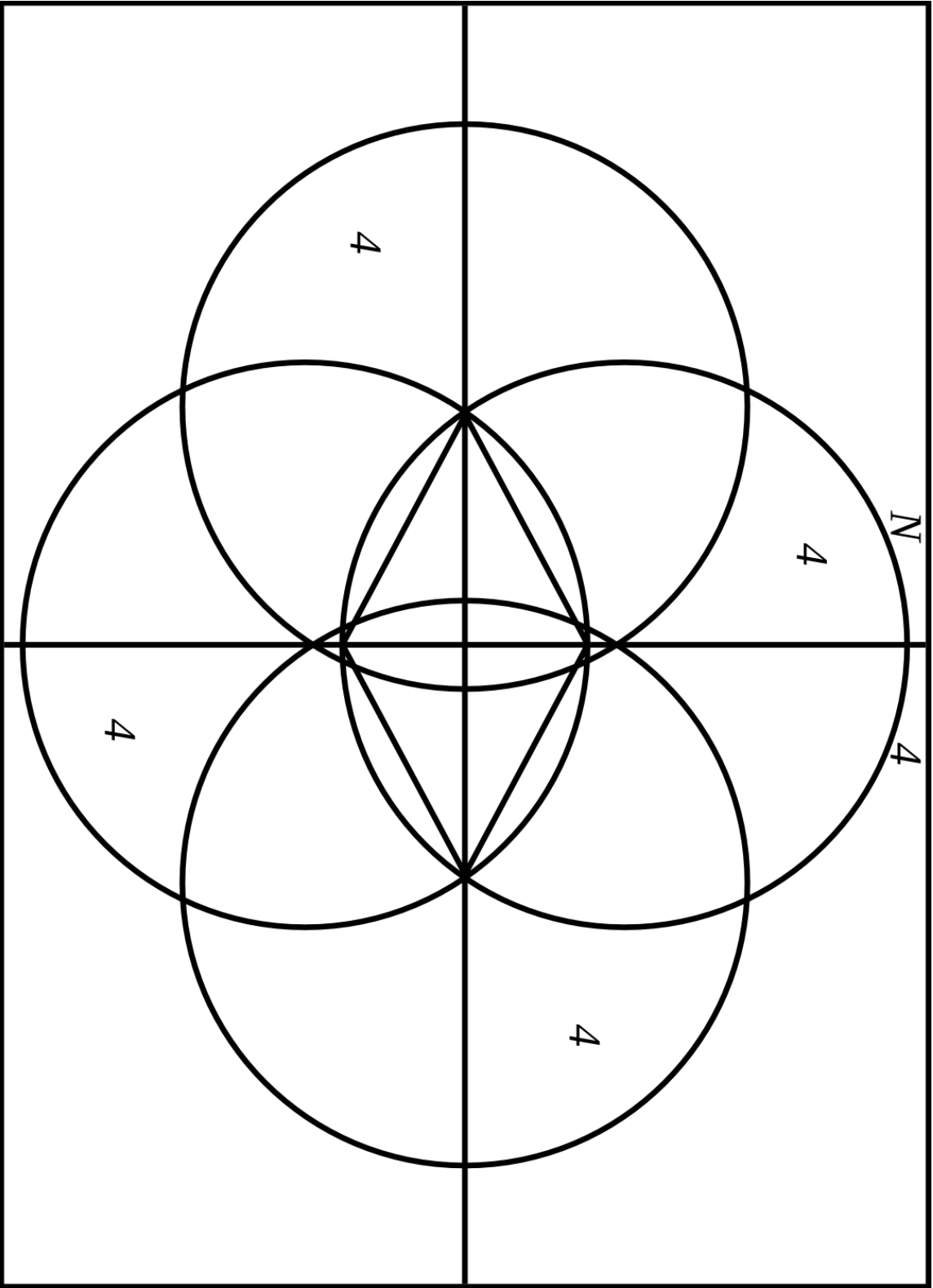
It may seem strange to many, since so many beautiful books about the art of fencing are published, that I, as one of the worse thereof, and knowing rather little of the Swedish language, dare to issue this small, well-intentioned piece, which in particular serves to recommend me to the distinguished lords, whom I esteem, in the art of fencing. And while with this I also intend the nobles' and the studying youth's use, I think, however, that those who are already masters in this noble art, learn to retrieve not the smallest advantage of this, as they can recollect from it, what can be lost in the absence of practice. The gracious reader learns just through reading any paragraph, without considering my ignorance of the Swedish variety of speech, and that I often err in it. I hope the gracious reader excuses such mistakes of mine, casting his thoughts mostly on what I wanted to say, and not how neatly and well it is written. I therefore beg the gracious reader's enormous discretion, being so much more assured thereof, whether with this work's printing I do not manifest any science or display any artfulness, to make myself renowned. But all is written for the foregoing reasons. Finally, I recommend myself in all the gracious readers' grace, with unchanged enduring.

The gracious reader's

Humble and most obedient servant







No. 4.  
**Position**  
with its change

- A Centre.
- B Diameter.
- BC *Passadas* back and forth.
- BCD *Voltas*.
- E *Écart* or openings.
- F Circumference.
- G Distance between the counterparts.

Short introduction  
on  
The Art of Fencing.

*Ch. I.*

If fencing demonstrates a position, with its stable centre and circumference, then the left foot shall stand upon the centre, on the diameter. From there, you can turn to all diameters, to the left and the right, how you want. In this way you can defend yourself against anybody, if you understand the mixture of fencing, that is cuts and thrusts together, with their cuts and parries.

*Ch. II.*

You are not always in the *salle*. Therefore you must be able to defend yourself, wherever you are. All *passadas* and all *voltas* shall be done as much as possible on its [the circle's] circumference.

*Ch. III.*

If you are forced to go off its<sup>1</sup> circumference, diameter line, or straight line, then you must have your reasons for that, [and] be able to directly form another circle at the side, which forms a triangle in the middle.

*Ch. IV.*

Now it is to be noted that, as much as possible, you shall seek to keep to the circumference. Should you be forced to go inside of it, then you must make sure that you remain in the mathematical principles, and can form two other circles, so that through that a square is formed, containing the four circles.

*Ch. V.*

This conduct in fencing is called firm-footed, after what was usual in old Roman, Italian, Spanish, Portuguese and French Academy *salles*. That which goes outside the circumference away from the square (called loose fencing), is called free play, because it does not bind itself to a particular place, but goes back and forth at will, as long as they want.

*Ch. VI.*

This is not to be rejected, but it comes by itself and is not as artful as the other rules, that are the foremost and most fundamental in all fencing. With firm-footed fencing you must bind the blade. You can also fence loose on the blade, but so little that you can hardly see it<sup>2</sup>, for the reason that yours shall be ready for the parry.

*Ch. VII.*

What is Fencing?

Defending your body through a safe posture.

1. The circle's.

2. I.e., when "fencing loose on the blade", you must keep the distance between the blades very small.

## What is a safe posture?

If you fence with the right hand, stand with the left foot on the centre,. If you fence with the left hand, then you stand with the right foot on the centre or diameter line towards your enemy, so that the right foot is opposite the left.

### Ch. VIII.

Closely observe your distance to your enemy, who will also stand on a straight line with you. Arms and feet shall make a parallel<sup>3</sup> and perpendicular<sup>4</sup> line, which consists of elbows, wrists<sup>5</sup>, and knees.

### Ch. IX.

You must observe the enemy, whether he is strong or weak, and as soon as you can, [you must] notice with a glance, and a ferm *appèl* upon his sword, whether he gives in or resists strongly. You shall not let your enemy come so close in measure, otherwise he could give a thrust with speed sooner than you think of it, so that you come short with your parry. Therefore, when you notice that he wants to come so close, then immediately be prepared to thrust to in the *tempo* that he comes, and afterwards directly go to the parry. Then beat his sword, shortly, a little across the weak, then it has more strength.

### Ch. X.

Forcing the opponent to be able to sense your strong.

This is done through a short and firm disengagement with the middle of the blade, or a little more when you notice that he wants to come in your strong, with your strong against the middle of the blade of the enemy. If he parries too strongly in *tertia*, he gives an opening in *quarta*, if he parries too strongly in *quarta*, then he gives an opening in *tertia*. Upon this opening, you will disengage deftly, and thrust on the breast, or else to the closest opportunity, closer to your point. Observe, nevertheless, that you do not fall with your head into his rapier, by observing a moderate distance, to be able to deftly lunge and retreat like an arrow, without dropping, so that this can be possible with a steady guard or centre.

### Ch. XI.

The greatest art, according to my opinion, is to force your enemy to a false *tempo*, or else to a false parry, which is the same, [with] only a small difference to the *tempo* in which he gives an opening. Then thrust in firmly in *quarta*, in *tertia*, hanging *quarta*, or *quarta* over the arm, or else in *quarta* under the arm, or *quarta coupé*, which is a beautiful *quarta* on the outside. You can observe the same for the *prima*, *secunda*, and *flanconade*.

If you have a good opportunity, you can also take it, to cast the sword over the point in *tertia* or in *quarta*. This is a little dangerous, if you are not fairly quick, because it can easily be parried with a *volta*, in *quarta*, *tertia*, or with a turn of the body the Italian way, and also with a retreat<sup>6</sup> by *passada*. With that, put the point forward, if you want to parry your head against a straight cut.

### Ch. XII.

#### *Quarta* thrusts.

Now, to come to the beautiful *quarta*, which I favour greatly, namely the *quarta coupé*, by the method which captain Borath (\*), the present fencing master of the Royal Academy in Uppsala has perfected. He sets himself under the point of his counterpart, in such a way that his sword goes a little beyond the strong of his enemy, appearing as if he wants to effectively thrust in *tertia*. Thereby

3. Horizontal.

4. Vertical.

5. The literal translation of *leder* (from *led*) would be joints, but it is consistently used to indicate the wrist.

6. Here, *retterada* could alternatively mean “counter” (see below, at footnote 8).

the other becomes afraid, [and] goes to the parry. He does not care for that, [and] thrusts in *tempo* in *quarta*.

(\*) The *quarta coupé* has the property that, as soon as you complete your thrust, and get out of pure *quarta* thus, the weak has passed the enemy's strong, a little over the hilt over his wrist in *quarta*.

We have had this thrust for a long time in Italy, but it is not as well-known here, as it has just recently been brought here.

### How shall you parry the thrust?

Is that with a simple parry in *tertia* or *quarta*? Neither.

Perhaps you could think that it should be by a counter-disengagement in *tertia* or *quarta* while breaking the measure with the body, and [with the] left foot by  $\frac{1}{4}$  measure, as well. This could be so, but thereby you lose the opportunity to be able to thrust back or riposte, and your counterpart can nevertheless redouble his attack by counter-disengagement and thrust the same *quarta* in *tempo*, so that you are forced to parry by counter-disengagement or else simple.

When he engages deftly and quickly by *passada*, there is no better way out than jumping back and setting yourself in a new posture, as they say.

As soon as the enemy comes into measure, so that you can hit him, then you must lunge and throw a *quarta* to the head. This is all still hazardous, but it is the correct resort.

When he wants to come under your blade or in *tertia*, with his strong a bit beyond, then you shall thrust just before he comes completely beyond, not giving him time to be able to disengage. If he only moves, then thrust. If the feigns a thrust<sup>7</sup>, go directly to the parry, and thrust again. Give him no time to complete his intention, otherwise you will be deceived. It is better to prevent than to be prevented.

### Ch. XIII.

Thrusting *flanconades*, which is not ordinary.

You shall never thrust *flanconades* before the other lunges. And you shall fall into measure immediately as if you were to parry, thus you bind the enemy's sword thereby. Just turn the hand very gently, you thrust *flanconades* in *quarta*. You can also use the same method by counter-disengagement via retreat, and correctly thrust your enemy, for the reason that he cannot thrust and retreat at the same time.

### Ch. XIV.

Parries against the *Flanconade*-thrust are these.

1<sup>st</sup> As soon as someone engages your blade, or presses on it, then you first turn your wrist in *tertia* in such a way that your blade comes upon his, then the wrist turns to a little more than half *quarta*, thus you complete your turn, and then it becomes full *quarta*, . Thus it is parried.

2<sup>nd</sup> As soon as your enemy engages you in measure and wants to take your sword, you disengage, and thrust out a straight line *tertia* to the head.

3<sup>rd</sup> If he is too strong for you, and you want to be a little wary, then you must quickly turn your hand in *tertia*, bind the sword and with the right foot step off your line, to your circumference. There assume a new guard upon the circumference, thus it forms a new centre and a new circle.

### Ch. XV.

What is lunging in measure upon the sword?

What is lunging in measure? Respectively.

As soon as you are engaged, if you have a short blade compared to the other, then you must absolutely know the following.

As soon as he wants to come closer, and extends his arm the slightest, or else is so rash that he lunges too soon, which is futile, then, feet together, you shall skip a short skip with a disengagement or counter-disengagement (which is a masterpiece) and make sure all the while to firmly bind over,

7. "felar han stöt", here, the author may have made a mistake, meaning "felar honom stöt", or "if the thrust misses him".

and so far in, that your enemy's point is a little beyond your body, as if you were to disarm him. Thus he receives a thrust below the neck or else to the breast, the sword forming a right angle. Should he want to step back, then he will receive a thrust, before he can take your weak to parry. We will not talk about cuts, since he who fences well understands both. Common sense gives that, as from every parry, a cut falls by itself, likewise, from every parry for a cut, a thrust falls by itself. Fencing shall be the art I always used. This is essential in field-battle and in any encounter.

#### Ch. XVI.

The remaining thrusts are known, as well as all feints, and you learn the latter out of common sense and exercise.

#### Ch. XVII.

The greatest subtleties are to be able to deceive your enemy to false parries and openings, and to know to profit thereof. Do not give him the least time to move his wrist and sword, but immediately be ready to thrust in at the smallest movement with opening that he gives.

When he is forced either to retreat or to parry, you can disengage in that, and thrust at the same time that he gives you an opening in his parry, because in this manner, he has no time to be able to parry by counter-disengagement. (\*)

(\*) You can thrust him by *passada* at the same time that he wants to retreat, and even redouble your *passada*, if needed, since you want to retreat, rather than leave your body open. Therefore it is better to pass him completely, and then take a new position with a new guard.

#### Ch. XVII.

It could happen that, by accident, he thrusts into a collision, and then he thrusts [it] into himself. He falls onto your tip before he realises it.

#### Ch. XVIII.

This is for a gentleman who already knows how to fight well, and who has familiarised himself with the general rules, namely managing his strong and weak, and remaining as close to his enemy's sword as necessary.

This you know, that it is a general rule to move your wrist as little as possible, to disengage subtly. If you want to press upon the sword of a strong man, you shall deceive him in this way. Pretend to be as strong as he, and when he presses upon [yours] more, then immediately let his sword fall, and in the same *tempo* disengage and thrust him.

#### Ch. XIX.

What conduct shall you use against one who holds the sword out straight and stiff, and wants to force his enemy in this way?

You first deceive him in the above-mentioned way.

1<sup>st</sup> You can beat rapidly with your full strong against the third part of his blade, with a disengagement, and close the measure with the left foot in the same moment as the beat, and complete your thrust. Through this he is forced to make a movement. This you must know to profit from, yet further.

2<sup>nd</sup> You engage him very carefully, and move your left foot off your centre to the circumference, so that the head and body fall in *quarta*, and with the right hand you thrust him, either to his hand, arm, or shoulder, or you cut him in the arm.

Then he must once again make a movement, and then you make a *passada*, and the left foot steps forward and you thrust towards his face. Then he is forced to cover himself, and you have the opportunity to do a *seconda coupé* to his neck. If he were step in at you, then pass him completely and switch places, and you both come in another centre.

Before he turns himself, you have the advantage to cut or else stab him with an under-*quarta* to his side. With such a counterpart you must proceed very gently, and not force his blade aggressively.

### Ch. XX.

There are some who throw in *flanconades*. This is dangerous. You shall well beware not to let your sword be taken, which is not done except in this way.

You observe that he does not come too close to your sword. He engages faintly, and before you know it, he throws out a straight thrust with his half strong against your weak. If he hits, it is well, while if not, he is back immediately, out of danger, and is capable to bind the sword or else thrust back when he has entered into his safe posture again. Therefore, you shall observe the distance and retreat with counter-disengagement. That way you force him to enter into his guard.

But should he want to force by disengagement, then you thrust him by counter-disengagement in *tempo*.

You also have a backwards counter-disengagement that is commenced in the same way on the right and on the left, in *tertia* or in *quarta*, with a lower parry, so that the point first drops down more than usual, in such a way that your blade's strong next touches on the middle of your counterpart's blade towards his weak. In the same way you can parry simple, with the observation that you pull back the front leg by *passada*, so that you shall not receive a thrust to the thigh, and will be ready to cover your face.

Short notion

of the most subtle

of the

# **Art of Fencing**

## **Second Part**

Published for the use of the noble and studying  
Youth, which in the future can be  
employed in the Military Class.

Published

by

*Don Emanuel Friedrich  
de Sommerecourt.*



## Ch. I.

Necessary observations on the subtle techniques in Fencing.

Engage *quarta*, thrust *quarta*. Engage *tertia*, thrust *tertia*. Engage *quarta*, thrust *tertia*. Engage *tertia*, thrust *quarta*.

## Ch. II.

Repeat *tertia* without disengagement. Take the opponent's weak a little hard, thrust *tertia*. This is a delicate parry. Do the same with *quarta*, namely.

Repeat *quarta*, thrust *quarta*.

Another way.

Engage *tertia* with disengagement. Should the opponent press your blade, counter-disengage, and thrust *tertia*.

The same.

Engage *quarta* with disengagement. Should the opponent press upon the blade, counter-disengage, and thrust a straight *quarta*.

## Ch. III.

Retreat<sup>8</sup> in *tertia*.

If your counterpart engages in *tertia* with disengagement, counter-disengage, parry with a little knock, and thrust a straight *tertia*.

## Ch. IV.

Retreat in *quarta*.

If your opponent engages in *quarta* by disengagement, counter by counter-disengagement with a little knock or beat, thrust *quarta*, and with this you firmly observe the firm foot.

All that you do when retreating and engaging, you shall also be able to do with a firm foot.

## Ch. V.

Engage and gain the opponent's blade a little. Thus he is forced to parry. In that moment disengage and thrust *quarta* over the arm.

Though it is on the *tertia*-side, *quarta* over the arm is distinct from *tertia* thus: you do not turn your wrist into *tertia*, but you keep your wrist in *quarta* and lunge so, with this observation that the head falls in *tertia*.

## Ch. VI.

*Quarta* under the arm.

Engage in *quarta* a little high towards the face, as stiffly as you can. Through this, he is forced to parry high, which is an error. Then, let his blade go, and immediately thrust *quarta*, right under his arm, letting foot, body, and head fall a little out of line, towards the circumference, in *tertia*. At the same time, retreat in your posture with a disengagement, take the weak of his blade with your strong, and enter into a straight posture. Then you observe what he wants to do.

## Ch. VII.

Thrusting *prima* without disengagement.

Engage *quarta*, and turn your wrist into *tertia*. Throw your head into *quarta*, and lunge.

Thrusting *prima* with disengagement.

Firmly engage *tertia* in a straight line. At the same moment he wants to parry you simply, disengage, and thrust in the same way.

8. “*rettirade*” and “*rettirera*” commonly refer to “retreating”, but here and in the following chapter, as suggested by Per Magnus Haaland, they could alternatively carry the meaning of counter-attacking.

## Ch. VIII.

With counter-disengagement.

Engage *quarta*. If he wants to parry and thus counter-disengages, disengage in the same *tempo* and thrust exactly in the same way.

Thrusting *secunda*.

Engage *tertia* straight forward, parry with a fault, i.e. parry the counterpart's blade a little high. Then fall under the arm and thrust a straight *tertia* under the arm. This is *secunda*. It is the best of all, and can be thrust without danger.

Thrusting *secunda*, your left hand shall be ready, towards where your counterpart's sword is.

Second *secunda*.

Engage *tertia*, and if you notice that your opponent does not cover his outside well, then lunge in *secunda* (in the same way as described before) and, normally, take the opponent's weak with your strong while you fall into your guard again.

Third *secunda*.

You lunge long below the stomach in this way.

When you notice the same fault as was described before, then you fall into your *secunda*, completely off the line, towards the circumference, and retreat, as you should.

## Ch. IX.

Inverted *secunda*.

Engage *quarta* moderately high with little force, without going too far.

As soon as he wants to parry, let his blade go and thrust *secunda*, which is almost the same as *quarta* under the arm, only with the difference that in *quarta* under the arm you hold your wrist in *quarta*, and in the other you turn into a *tertia*, more similar to a *prima*.

## Ch. X.

Inverted *prima*.

And *tertia* with bind, called *secunda* over the hilt.

Engage *quarta*, gain the blade with counter-disengagement so that you come into *quarta* again, without letting go of the opponent's blade. Then thrust in a half *secunda* or a half *prima*, throw your head into *quarta*, and parry your opponent's blade with the left hand up in the air.

Such thrusts are dangerous or perilous, as a good fencer does not let his blade be suppressed or overwhelmed. This goes well against a beginner.

## Ch. XI.

How do you throw the point over in *tertia* or in *quarta*?

Engage in *tertia*. If he parries simple, a little low and hard, then lift your blade up in the air with this observation, that you see with your eyesight, that your strong is against his weak. Then lunge and thrust a firm *quarta*, with the caution, that the front foot falls a little off the line, on the circumference in *quarta*, with gripping in the Italian manner, with the body such that your left hand is ready to be able to throw itself in the air or else downwards, depending on the opportunity, to be able to parry.

The same conduct is observed, with the hands inverted, when you engage in *quarta*, and then you want to throw a *tertia* over the point. With this difference, that you shall not go off the line with the foot, but make a small triangle with the body into *tertia* with force, so that when the other should lunge, his thrust goes past at the same time.

## Ch. XII.

### *Engaging by disengagement.*

As soon as someone engages *tertia* by counter, then you counter-disengage, and thrust a *tertia* or *quarta* in *tempo* with a very small angle, depending on the opportunity given by the counterpart, who engages.

But the safest and greatest subtlety is to stay with the counterpart's blade, without pressing vainly and without intention. Therefore, you shall hold your blade straight and firmly. For if it were to happen that the opponent wants to disengage and thrust a half or a full thrust, using a small measure with the body and feet, you can be faster and are able to counter-disengage, and parry immediately with a small short press, and then thrust *quarta* or *tertia*, high or low, according to the opportunity that occurs.

## Ch. XIII.

If you understand this counter-disengagement well, you can thrust him to the face when you want.

### Counter-disengagement.

The most subtle techniques are to disengage well and riposte.

You can also redouble the counter-disengagement. Then you must beware to judge well and carefully if your blade is close enough to be able to parry, or [if you are] forced to thrust in *tempo* in the same movement that your opponent makes when he wants to redouble his counter-disengagement.

Therefore I believe it to be the safest to parry by counter-disengagement, and then thrust, given that you do not have a fine opportunity to thrust in *tempo*, in *quarta* or *tertia*, with *passada* or without *passada*, or with a double *passada* as soon as the opponent wants to retreat<sup>9</sup>.

## Ch. XIV.

You must never risk<sup>10</sup> disarms. With a lesser opponent, who lunges too much, or else completely overextends himself, you can do this by *quarta*, *tertia*, *secunda*, hanging *quarta*, and various others.

## Ch. XV.

These are the *passadas* running past:

If you lose your grip during disarming, you pass your fellow completely, assume a new guard, and force him to quickly turn around, or else he might get a thrust to his side.

Note also, that all disarms that are done, consist of techniques from the art of grappling.

## Ch. XVI.

About feints.

What are feints?

Deceiving your opponent to false parries.

Which are the most important feints?

Engage *quarta*, feint *tertia*, thrust *quarta*.

Engage *tertia*, feint *quarta*, thrust *tertia*.

Engage *tertia*, feint *quarta*. Feint *tertia*, disengage, thrust *quarta*.

Engage *quarta*, feint *tertia*. Feint *quarta*, disengage, thrust *tertia*.

Engage *quarta*, engage *tertia* a little high. As soon as he goes high to the parry, thrust *secunda*.

Engage *tertia*, engage *quarta* a little high, thrust *quarta* under the arm. Likewise the inverted *secunda*.

Engage *quarta* by *appèl*, and intentionally leave a small opening on yourself in *tertia*. As soon as he wants to thrust in in *tertia*, then parry with the front foot and body a little off the line. Take his weak well with your strong, and thrust *tertia* by triangle all the way with the blade.

9. "*rettirera*" clearly means "retreat" here.

10. "*hasta*" means "to rush", but the author likely meant "*hasardera*", which means "to risk".

## Ch. XVII.

About counter-feints.

Engage *tertia* by *appèl*, give a small opening in *quarta*. As soon as he thrusts *quarta*, parry with a short beat, and thrust a straight *quarta*.

Engage *tertia*, and pretend to want to cut him over the head. If he steps back to parry, fall under, and thrust *secunda*.

Engage *quarta*, and pretend to want to thrust a *flanconade*. If he goes to parry, then disengage and thrust a straight *tertia*.

Engage *tertia* just at the point, and almost make a half thrust in *tertia*. If he wants to parry, then disengage and thrust a firm *quarta*.

This is a delicate feint. You can invent more feints.

The known *voltas*: these you can do without parry and with parry.

## Ch. XVIII.

Here is an opening with the front foot on the circumference. Namely, when a strong fellow wants to force your sword, so that you cannot parry, then fall completely off the line with your front foot toward the circumference, let your point drop a little, and lift your arm somewhat in the air, in such a way that you cover your head and body, ready to parry with the left hand, so that his blade goes past your body. [Do] this in *tertia*, so that he wants to thrust you in *quarta*. Then thrust him a curved *quarta* with bent elbow to his face, and in the manner of a *quarta* over the point. If he is very near, then cut him over the head, and immediately draw your arm back, so that the strike can go in. At the same time, make a full *volta* to change your position, go past your fellow, and assume a new firm guard.

The same can be done in *tertia*. Then the foot and body also fall on the other side of the circumference, like a parallel. This is named *écart* in French, opening in Swedish. This thrust is used much in Italy.

A famous Fencing master, named *d'Helffenstein*, uses this thrust often.

## Ch. XIX.

All that you can do with the right hand, you can also do with the left. Therefore I teach all my *cavaliers*, who frequent the Royal Fencing Salle in Lund, directly with both hands.

Below this come those exercises how the schools can do passes in the field with pikes, and even muskets that have bayonets when engaging.

When I fence, I would rather use subtle feints, so that I can receive an opening and thrust in the same *tempo*. Therefore, I do not respond to another's feints, because as soon as he makes me a large movement, I thrust in.

End.

Short notion

of the most subtle

of the

# **Art of Fencing**

Third Part

Published for the use of the noble and studying  
Youth, which in the future can be  
employed in the Military Class.

Published

by

*Don Emanuel Friedrich*

Necessary reminders  
on  
The noble  
Art of Fencing.

1<sup>st</sup>. Before you are forced to draw your sword, you shall turn the eyes around everywhere, so that you can see how large the position is in which to defend yourself – what center you might take, and where you can form a circle. You shall hold the circumference of that, so that you are ready, as has been mentioned before.

2<sup>nd</sup>. Carefully watch the nature of the field, holes, slopes, rocks and more. If you are forced to face your enemy on a slope, then it is best to take the lower position. He who is high up on a slope does not have as good an opportunity as he who is lower. The reason: when he wants to thrust down, then he gives a great opening to head and breast, and when he wants to thrust up to the head, then he gives all too great an opening under the arm. Should he then want to cut to the head, then that is very easy to parry.

Therefore it is best for both parties to fight on even ground.

3<sup>rd</sup>. You shall always seek to have the Sun and the wind in the back, so that you have your eyes clear.

4<sup>th</sup>. Above all things, you shall observe carefully to wait for your enemy, and with steadiness, not being hasty or indifferent. Thereby you save your strength. Do not use vain movements. As soon as the enemy is so near that you can hit him with certainty, then you shall lunge and thrust with firm boldness, so that you do not overextend yourself, and retreat<sup>11</sup> into your last posture, and parry your enemy's sword if necessary.

5<sup>th</sup> When you engage or assault your enemy, by disengagement or without disengagement, you shall do so so subtly and so neatly, that you scarcely touches your enemy's sword, and with diligence seek to drive him back, or deceive him to let himself open. If you then receive an opening, then you must use quickness, force and boldness, and thrust, by disengagement or without disengagement, according to the opportunity.

6<sup>th</sup>. The difference between retreating<sup>12</sup> and engaging is, that while retreating you cannot be quick enough, as you need, to go back, or [go] far [enough], to favour the simple parry, or [that] by counter-disengagement, which is the hardest. Why?

Because in retreating, you act defensively and wait for a good return-thrust, which is called riposting. If you act such that you are firm on your legs and do not fall, then you have the conduct to be known as a good soldier. If you run onto the sword without precaution, then you are always in danger, because your counterpart can just disengage by ignorance, and hit you with understanding of the art.

7<sup>th</sup>. How will you behave when you defend yourself against several people? This, you will think, is difficult. That may be so, but it can be done thus. When many come towards one, then you shall make sure you can divide them. Use a mixture of the Art of Fencing with cut and thrust, both defensive and offensive, so that you can take down the closest at hand, then the others flee away, and are ashamed that they are many against one. Nevertheless you shall take your person into safety, and seek to retreat through a small *Spadrooning*, which is mixed with small cuts and thrusts according to the opportunity. Or else seek ground with *passadas* and *voltas*, so that you have the back free, and wait for the greatest help, which is God's power to defend yourself, like a brave soldier to the death.

11. Here, “*rettirera*” is translated as “retreat”.

12. “*rettirera*”.

Fencing with the sword is nothing like charging. For then it is best to be in the hills. Should someone come at me, I can strike him down with a rock.

End.