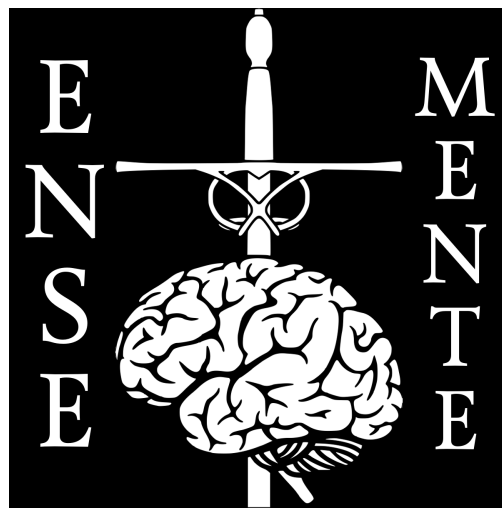


Alexander Doyle's
“New, fashionable, knightly art of fencing
and defending.” (1715)



An English translation by Reinier van Noort

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VI.O, 12/01/2019

Alexander Doyle's "New, fashionable, knightly art of fencing and defending."

Reinier van Noort, Ense et Mente

About Alexander Doyle

Alexander Doyle's *Neu Alamodische Ritterliche Fecht- und Schirm-Kunst*,¹ published in Nuremberg and Frankfurt in 1715, is a prime example demonstrating how internationally connected Europe was at that time. Written in German and published in Germany by an Irish fencing master, it describes a style of fencing that, its author asserts, is mainly French and Italian in nature. However, it includes some techniques (for example the disarm by *ligation*) and technical aspects that, at that time, are mainly found in German styles. This multinational nature of Doyle's education, work, and life is further confirmed when he informs us in his 1720 *Kurtze und Deutliche Auslegung der Voltagier-Kunst*,² that he learned vaulting "with great effort, deliberation, and diligence, in Italy, France, England, Ireland, and other places".

While Doyle must, therefore, have traveled quite a lot, by 1715 he had settled in Mainz as fencing master at the court of Archbishop-Elector (and Archchancellor) Lothar Franz von Schönborn, to whom he dedicated his treatise. By 1720, Doyle had gained a position as fencing master at the university of Mainz, while also still remaining the fencing master of the elector-princely court in Mainz, and he dedicated his vaulting treatise to Anselm Franz von Schönborn, a nephew of Lothar Franz.

Brief comparison to other work

Two years prior to the publication of Doyle's *Neu Alamodische Ritterliche Fecht- und Schirm-Kunst*, in 1713, the first edition of Johann Andreas Schmidt's *Leib-beschirmende und Feinden Trotz-bietende Fecht-Kunst* was published, likewise in Nuremberg.³ Therefore, it is particularly interesting to compare these two works.

When doing so, Schmidt's work shows a closer connection to the (earlier) Italian style than Doyle's. While both masters used a terminology that is largely Germanised version of the terminology used by Italian fencing masters of the 17th century and onwards, Doyle mixed in (Germanised) French terms to a larger degree than Schmidt did. Furthermore, Schmidt still forms his four guards in the Italian manner, by turning hand and sword roughly 90 degrees from guard to guard, starting at *prima* as the position you end up in when having drawn the sword. In contrast, Doyle does mention drawing the sword into *prima*, but he then continues to note that this *prima* is no longer used, and when drawing your sword you should bring it directly into *tertz*. Likely, this shorter, more horizontal drawing motion is made possible by the use of a shorter blade. The development to this drawing motion is typically also seen in French sources of around the year 1700, that deal with the use of the smallsword. Furthermore, Schmidt's *tertz* is formed with the crossguard vertical, and the palm of the hand (more or less) turned to the inside, while Doyle's *tertz* is done with the palm turned downwards, more similar to Schmidt's (and the Italian) *secunda*. At that time, the choice of this hand position on the outside line is, again, more typical of French smallsword fencing styles. Based on this brief comparison and the examples given here, we can tentatively conclude that the style of fencing presented by Alexander Doyle shows considerably more French influence than that of Johann Andreas Schmidt.

1. Doyle, Alexander, *Neu Alamodische Ritterliche Fecht- und Schirm-Kunst*. Nuremberg and Frankfurt, 1715.

2. Doyle, Alexander, *Kurtze und Deutliche Auslegung der Voltagier-Kunst*. Nuremberg and Frankfurt, 1720.

3. Schmidt, Johann Andreas, *Leib-beschirmende und Feinden Trotz-bietende Fecht-Kunst*, Nuremberg, 1713. For an English translation of this work see: Van Noort, Reinier, *Johann Andreas Schmidt's Life-saving and enemies-defying art of fencing*, Hagan, 2018.

The more French nature of Doyle's work compared to his German contemporary is also implied in the title of Doyle's work. At the time, French fashion was highly regarded and emulated in polite German society. This is reflected in the term *alamodisch*, which is derived from French *à la mode*, meaning "according to fashion" or "fashionable". In German, this term not only means that, but implies that it is "according to French fashion".

One interesting point to discuss is that Alexander Doyle describes the use of a *ligation* (a circular winding action performed against the opponent's blade) as a way to disarm your opponent. Whereas the term *ligation* (from the associated verb *ligiren*) is used in other German treatises, this is the earliest instance where the use of a *ligation* as a disarm is described. Interestingly, an anecdote about Johann Andreas Schmidt tells how, in 1721, he acquired a position as fencing master by repeatedly using this disarm by *ligiren* against two other fencing masters.⁴ However, the disarm by *ligation* (or *ligade*) is more commonly associated with the German Kreussler lineage, that claims its origins from Wilhelm Kreussler (1597-1673), who, according to Johann Joachim Hynitzsch,⁵ was a student of Salvator Fabris. Therefore, an interesting question is whether there is a connection between Kreussler and his lineage, and Doyle. While Kreussler did learn fencing in Frankfurt, close to Mainz, around the year 1618, in 1620 he became fencing master in Jena, quite far from Frankfurt and Mainz. Thus, beyond the inclusion of the disarm by *ligation*, there is no indication of any connection between Doyle and the Kreussler lineage. The earliest treatise known to describe fencing according to the Kreussler lineage is Anton Friedrich Kahn's *Anfangsgründe der Fechtkunst*,⁶ which was published in Göttingen, in 1739. This also work includes the *ligation*, and notes that, when performed properly, this *ligation* can result in the opponent being disarmed.

As the disarm by *ligation* is not found in Fabris's own work, and is not typical of other treatises related to the Fabris-based lineage, exploring how this technique became incorporated into this corpus is potentially very interesting. Perhaps the earliest occurrence of this technique as a disarm may be found in Iberian sources, in particular those dealing with *Esgrima Común*, where it is usually called a *garatusa*.⁷ It is also included as a disarm in the *Livre Des Leçons*, attributed to De Heredia, in which it is named the *Garatouçe*.⁸ Outside of these mentions, the earliest description of this disarming technique is found in Zachary Wylde's *English Master of Defence*, published in York, in 1711. However, Wylde calls this a *single lose disarm*, and does not mention any Spanish origin or name.⁹ Interestingly, just like Doyle, in the full title of his treatise, Wylde also included the term *a la mode*, pointing at a potential French origin for his style. However, the disarm by *ligation* is not found in any French works until later in the 18th century, making it unlikely that the source of this particular technique in the styles of Doyle and Wylde may not be French. Considering that Doyle came from Ireland and studied in England, it is therefore possible that Doyle picked up this technique in England. However, as noted above, the technique already existed in Spanish fencing for quite some time, and without a direct statement by any master, it is impossible to determine how it entered Doyle's style, or the German Kreussler lineage.

4. See Van Noort, 2018, pp. 6-7. However, this anecdote is first found in the *Nürnbergisches Gelehrten-Lexicon* of 1808 (Will, Georg Andreas and Nopitsch, Christian Conrad, 1808), quite some time after these events supposedly took place. Furthermore, as noted in Van Noort (2018), certain 19th century sources present a similar story about a visit by Kreussler to the court of Saxony.

5. Hynitzsch, Johann Joachim, *Scienza e pratica d'arme = Herrn Salvatore Fabris Obristen des Ritter-Ordens der sieben Herten verteutschte Italiänsche FechtKunst*. Leipzig (D), 1677. See also Van Noort, and Schäfer, 2017.

6. Kahn, Anthon Friedrich, *Anfangsgründe der Fechtkunst*. Göttingen, 1739.

7. Note that a *garatusa* is not always described as a disarm, and is often only described to create an opening, cf. Rivera, Tim, *Iberian Swordplay*, 2016, pp. 8.

8. See: Runacres, Rob, *Book of Lessons*, 2017, pp. 24-25.

9. Wylde, Zachary, *English Master of Defence, or, The Gentleman's al-a-mode Accomplish*. York, 1711, pp. 21.

About this translation

The following translation of Doyle's *Neu Alamodische Ritterliche Fecht- und Schirm-Kunst* is based on the copy held and made available, by the Niedersächsische Staats- und Universitätsbibliothek. Footnotes have been added to further clarify choices made in the translation, where I felt this was required, or to add additional information to help the reader understand the original text. In preparing my translation I sought to create an English text that is readable and clear to a modern reader, while staying true to the original German text. As part of this, I have changed the perspective in most of the text to discuss the actions from a second person perspective (whereas Doyle mainly discusses actions between two fencers in third person). In making this change, where it was not absolutely clear which fencer was meant, the most likely choice has been placed between square brackets ("[...]"). Square brackets have also been used to indicate additions made to the text to improve clarity or readability, but only when such additions were not considered self-evident. Italian, French, and German fencing terms used in Doyle's work, along with the English translations used here, can be found in the following list.

Doyle only mentioned the *prima* guard three times, and uses the same spelling in all instances. For the other guards he used both the older, more Italian names (*secunda*, *tertia*, *quarta*), and newer, more Germanized forms (*secund*, *tertz*, *quart*). Since the latter spellings are used considerably more, in this translation I chose to use only those forms.

ablaufen lassen	to let [it] run off
allongiren	to lunge
anbinden	to bind
angehen	to go in/at
anmarchiren	to advance
anrucken	to advance
ausstossen	to lunge, to thrust out
Appell	<i>appèl</i>
appelliren	to make an <i>appèl</i>
approchiren	to approach
arretiren, arrêtiren	to arrest
attaquiren	to engage
battiren	to make a beat
Blöse	opening
caminiren	to proceed
Cavation	disengagement
caviren	to disengage
contra-	counter-, <i>contra-</i>
Contradegagement	counter-disengagement
coupiren über, cupiren über	to cut-over
coupirte Stoß, cupirte Stoß	cut-over thrust
cupiren unter	to cut-under
dämpfen	to suppress

Degen	sword
disarmiren	to disarm
doupliren	to double
engagiren	to engage
Fainte, Fint	feint
faintiren	to feint
Flanconade	<i>flanconade</i>
forciren	to force
Gefäß	hilt
geschobener Stoß	sliding thrust
Griff	grip
Lager	guard
Ligation	<i>ligation</i>
ligiren	to bind
Linie	line
ludiren	to wrestle
marchiren	to advance
Mensur, Messur	measure
Muline	<i>mouliné</i>
Nachstoß	<i>riposte</i>
nachstossen	to <i>riposte</i> , to thrust after
Parade	parry
pariren	to parry
Passade	<i>passade</i>
passiren	to pass
Positur	posture
Prima	<i>prima</i>
Quardien	guards
Quarta, Quart	<i>quart</i>
Quart base	<i>quart base</i> , low <i>quart</i>
Quart Base Reverse	low reverse <i>quart</i>
Quart übern Arm	<i>quart</i> over the arm
Quart untern Arm	<i>quart</i> under the arm
Quart Revers	reverse <i>quart</i>
repostiren	to <i>riposte</i>
repousiren	to riposte
retrahiren	to withdraw

reteriren	to retreat
Reverence	salute
rumpiren	to break
scharffes Fechten	fencing with sharps
Scheide	scabbard
Scherzfechten	fencing in play
schlagen	to strike
Schwäche	weak
Secunda, Secund	<i>secund</i>
sessiren	to seize
Stärck	strong
Stoß	thrust
stossen	to thrust
Streich	stroke
stringiren	to engage
Tempo	<i>tempo</i>
Tertia, Tertz	<i>tertz</i>
Tertz base	low <i>tertz</i>
Tertz cavé dans les armes	disengaged <i>tertz</i> inside the arms
Volte, Volt	<i>volta</i>
voltiren	to make a <i>volta</i>
Winckel-Stoß	angled thrust
zerhauen	to cut at

Acknowledgement

I hereby heartily thank Jan Schäfer for editing my initial draft translation, and Jan Schäfer and Olivier Dupuis for helping with some linguistic questions. I also heartily thank Phil Crawley, Alex Kiermayer, Jay Maas, David Rawlings, Tobias Zimmermann, and many more for their insights and for interesting discussions that were helpful in placing this work in its historical context.

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New
fashionable knightly

Art of Fencing and Defending.

That is:

True instruction,

arranged after the newest French manner,

how you shall perfect yourself and behave in fencing and defending.

Published with 60 helpful figures for the better explanation to the respectable Lords enthusiasts, by

Alexander Doyle, native of Ireland.

Your Elector Princely Grace in Mainz decreed court fencing master.

Nürnberg and Frankfurt, to be found with Paul Lochnern, bookseller, Anno 1715.





To the Venerable Prince and Lord,
Lord
Lothar Franz,
Archbishop of the Holy See in Mainz,
Archchancellor of the Holy Roman Empire of Germany,
and Elector-Prince, Bishop of Bamberg, etc.

To my most merciful Lord,

Venerable Archbishop and Elector-Prince,
Most merciful Lord!

Ever since I have received the high grace of standing in Your Elector-Princely Grace's high protection and service, I have not only always duly had in mind my most subservient duty and obligation to serving Your Elector-Princely Grace's pages in this knightly art of defending and fencing with most faithful and most meticulous instruction, but with this I have been intent on how I might support anyone who, in part for his protection and security, in part and in particular to be able to serve the public in current dangerous events, tries to qualify himself through knightly exercises, according to the talents granted to me by God, and how I might help them promote such praiseworthy intentions as much as I can. Therefore, I was all the more instigated to compose this here "New fashionable knightly Art of fencing and defending etc.", arranged according to the current, perfected, both French and Italian manner, and titled thus by me, and to let the necessary figures for this be drawn accurately according to my instructions by very experienced artists, as it is commonly known that in the few treatises printed about this noble art before this, many mistakes can be found, that are absurd, not practical, even confusing, and easily lead to greater danger and injury, as well as errors originating from their engravers or otherwise. Although, my most merciful Elector Prince and Lord, I should almost be ashamed to most humbly dedicate to Your Elector-Princely Grace, as a spiritual Lord and Regent, this purely worldly little work that serves almost only for war, I am encouraged nevertheless on the one hand by the high Elector-Princely clemency that I enjoy from You, and which I have to thank for my current welfare, and on the other hand because Your Elector-Princely Grace not only greatly loved and practiced this and all other knightly exercises and sciences Yourself in Your youth, but even more because You see with pleasure all those, both noble and not-noble, who intend to be of praiseworthy and beneficial service to the most worthy German fatherland and common good, which Your Elector-Princely Grace has so far held in such great and world-praised diligence, well-practiced and experienced in them. And if accordingly my most subservient request reaches Your Elector-Princely Grace, and You deign to most gracefully accept this little treatise, which I hereby obediently dedicate to You in the deepest submission, and to permit it to be promoted to be printed, I will, however, consider myself in constant high Elector-Princely favour, as

Your Elector-Princely Grace's

Most-humble, most-devotedly-obedient

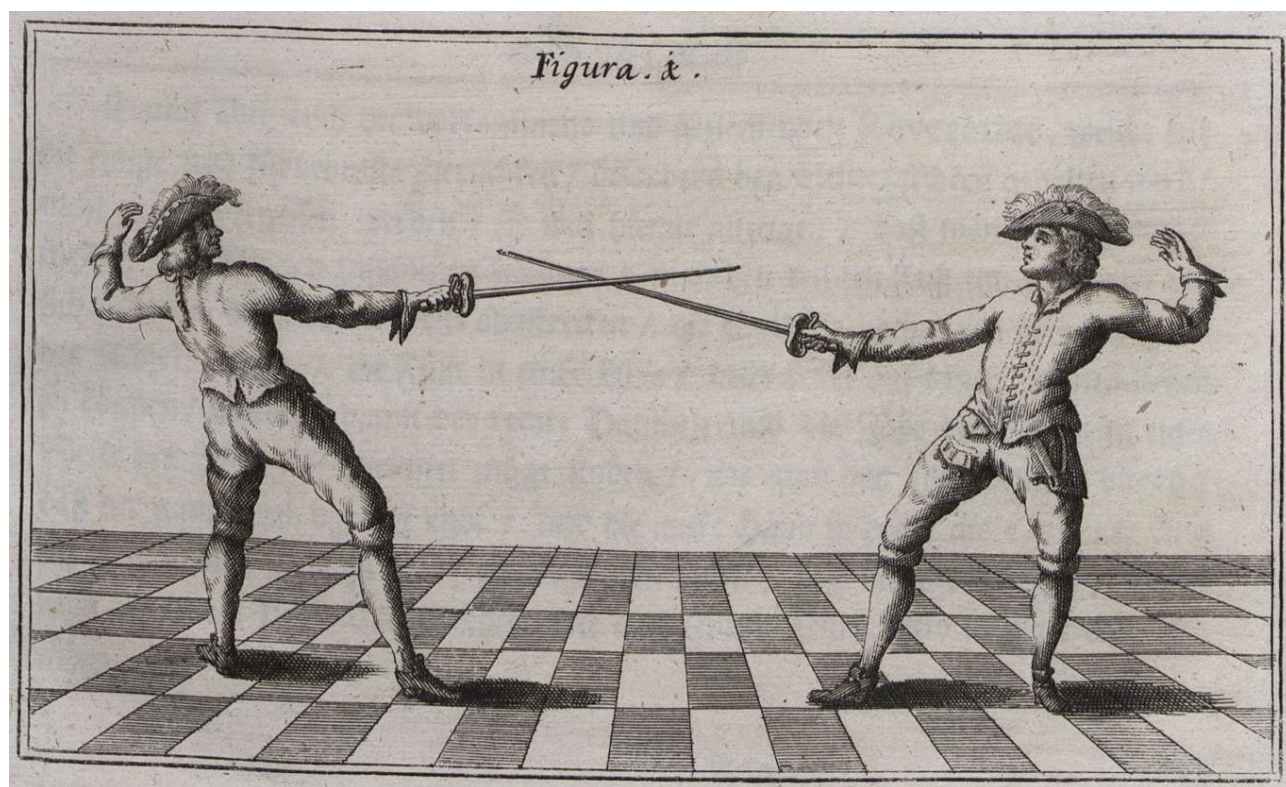
Alexander Doyle.

Summary instruction
on the

Four foremost guards found in the knightly art of fencing, where they have their names from, and what their operation is, as they are accurately described here in order:

With this must be noted that there are as many guards as there are foremost or main thrusts, namely these four: *prima*, *secund*, *tertz*, *quart*.

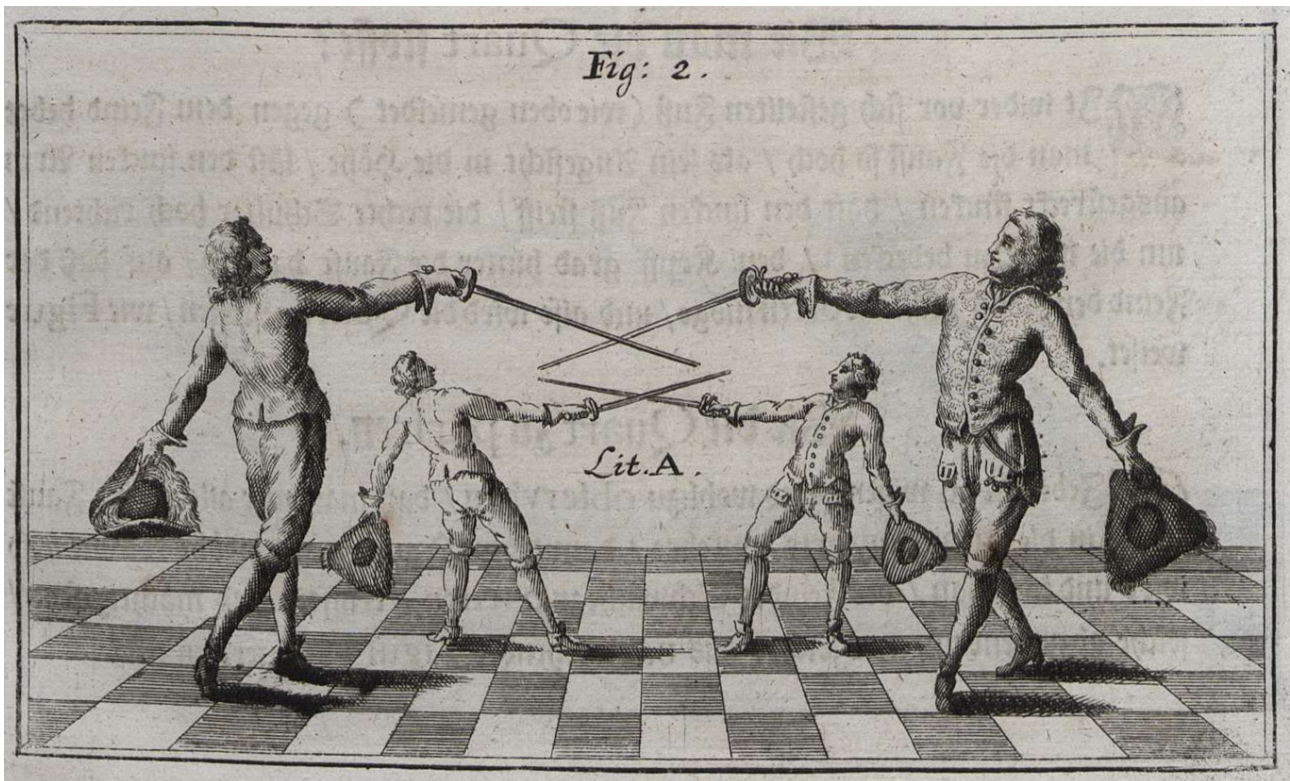
Now, concerning the first, named *prima*, this has its name from the fact that when you want to draw your sword out of its scabbard, you grab it at your side, with your fist turn around, and after drawing it, offer your point to your enemy, presenting your point towards his shoulder with your little finger up high, your thumb below, your fist closed, and your arm extended. And in this posture, the so-called *prima* is formed. Nonetheless, with this it is not wrong to note that this is no longer in use, the reason being that in taking and drawing the sword you directly come to stand in *tertz* against your enemy. Because then it is certain that, when one engages the point or weak of the other, and tries to turn this away, the other will disengage¹⁰ to thrust into the enemy's opening in *quart*, as this is denied in *tertz*, and he is forced to thrust in *quart*. This manner is the first to be taught by all expeditious masters to their respectable lords scholars.



But with this, the current and proper salute, which is held to be the only and foremost gracefulness, especially in fencing in play, must not be forgotten. Thus, with this I want to demonstrate that when, as said above, the blades come together, you must set your right foot one step forward, extend your right arm, direct your point as high as your enemy's shoulder, keep your feet in one line, to be able to stand more firmly on your legs, so that your right thumb and the toes of your foot may be directed at the same distance from your body, and also bend your left knee such that your whole body rests on it, and hold your left hand as high as your left eye, and a little behind, though not too much. And all this because in this way you may show yourself in a beautiful posture, and also expose so much less to your enemy.

10. Here, the original reads *lavirt*, which is most likely a printing error, *cavirt* being intended.

Standing in this posture, in one *tempo*, reach for your hat with your left hand, make a beat with your foot, and with a raised fist lower your point in *quart*, towards any company present, as no. 2 shows. Yielding two steps backwards, make a beat with your right foot, make a step forward with your left foot, and after putting your hat on, lower your point towards your enemy in one *tempo*, and thus set yourself in your previous guard again, as Lit. A.¹¹ shows. Now, while the figures or copper plates of this highly graceful manner of the salute cannot be directed so perfectly in all pieces, unless every way of them was explained, which would seem somewhat troublesome, nonetheless, the below figure will show it in part. And I ask all respectable lords enthusiasts that it may please them to be satisfied with that.



11. Note that in the image, contrary to the instructions, the hat is not put on yet.

How you thrust the *quart*.

With your foot set forward again towards your enemy (as said above), raise your fist up high, as high as your face, lower your extended left arm, and hold your left leg straight, directing your right shoulder high to cover your left, and holding your head straight behind your fist, so that your enemy cannot injure your head. And thus the *quart* is thrust, as figure [3] shows.

How the *quart* is parried.

With this you must know, and observe well, that you merely turn your fist inwards into *quart*, so that your thumb comes up high. Thus you will and can be strong and powerful, to parry your enemy's weak and turn it away, as this can be noted in the following figure.



How the *tertz* is thrust.

This is done when your hand is turned with its palm aimed downwards, your left hand is going down, the palm held outwards, but your head is held close to your right arm, so that it is more secure from your adversary, and then you thrust your adversary from the outside over his right arm, as figure 4. makes clear.

How the *tertz* is parried.

Turn your fist into *tertz*, your fingers downwards, parry your opponent's weak, aim your point at his head, so that, when he goes back, you can direct and deliver your *riposte* more easily in your guard, as can also be seen in figure 4.

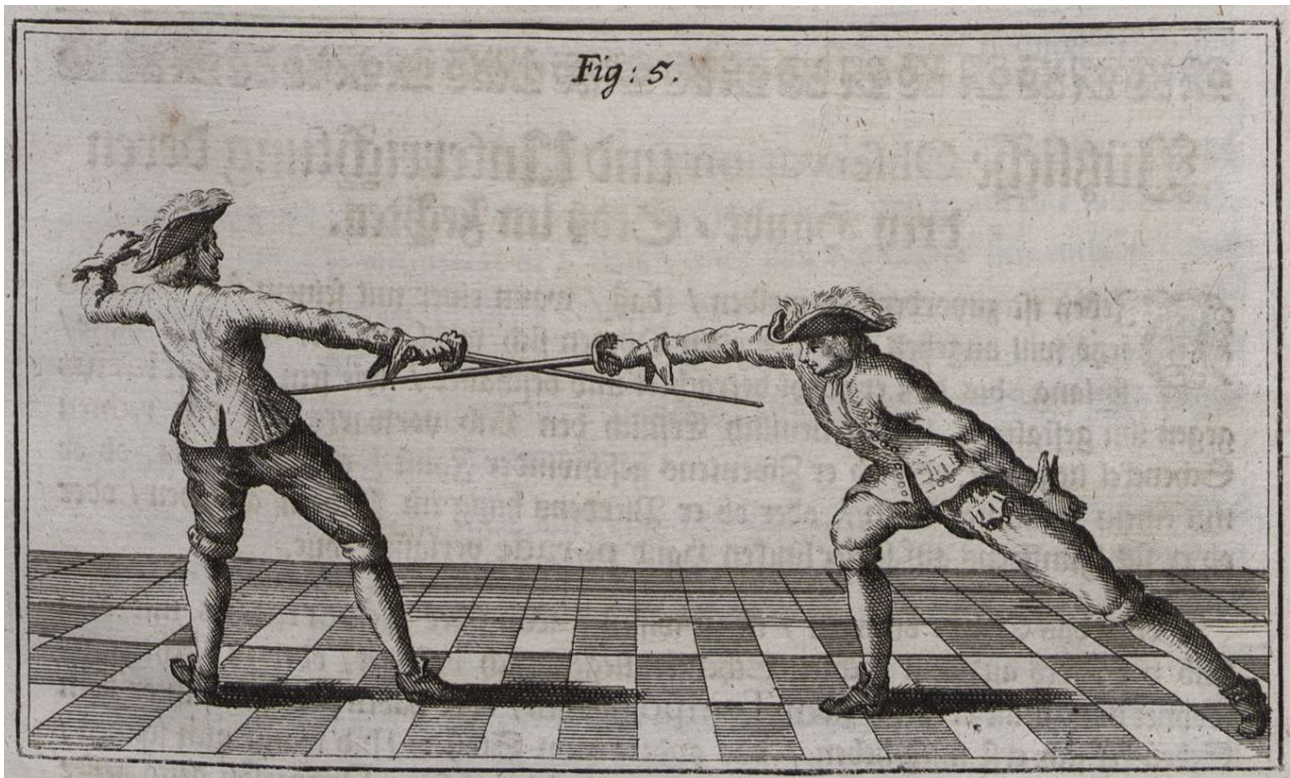


How you must thrust the *secund*.

This is thrust in the same line as the *tertz*, but with your body a little lower, and your chest above your right knee; with your head held against your arm, and your fist a little higher, to cover your head. Thus you can have your enemy in sight more and better under your blade, as can be seen in figure 5.

How the *secund* is parried.

To this end, turn your fist with your blade downwards again, to turn away the weak of your enemy's blade, aim your point straight at your adversary's breast or body, so that in *secund*, or else in *tertz*, you can more suitably direct the *riposte* when your enemy would go back somewhat, as can be noted in figure 5.



Useful observation and instruction on the three main thrusts in fencing.

Here, it must first be noted that when you now want to approach your adversary, you first and foremost keep yourself well out of measure, until you have well observed and considered how your adversary is arranged against you. Namely, whether he relies, firstly, on having his body forwards leaning on his right leg, or, secondly, on a swift fist, or, thirdly, on a bent arm, or, fourthly, on approaching heatedly in fencing, or, fifthly, on his left hand parry.

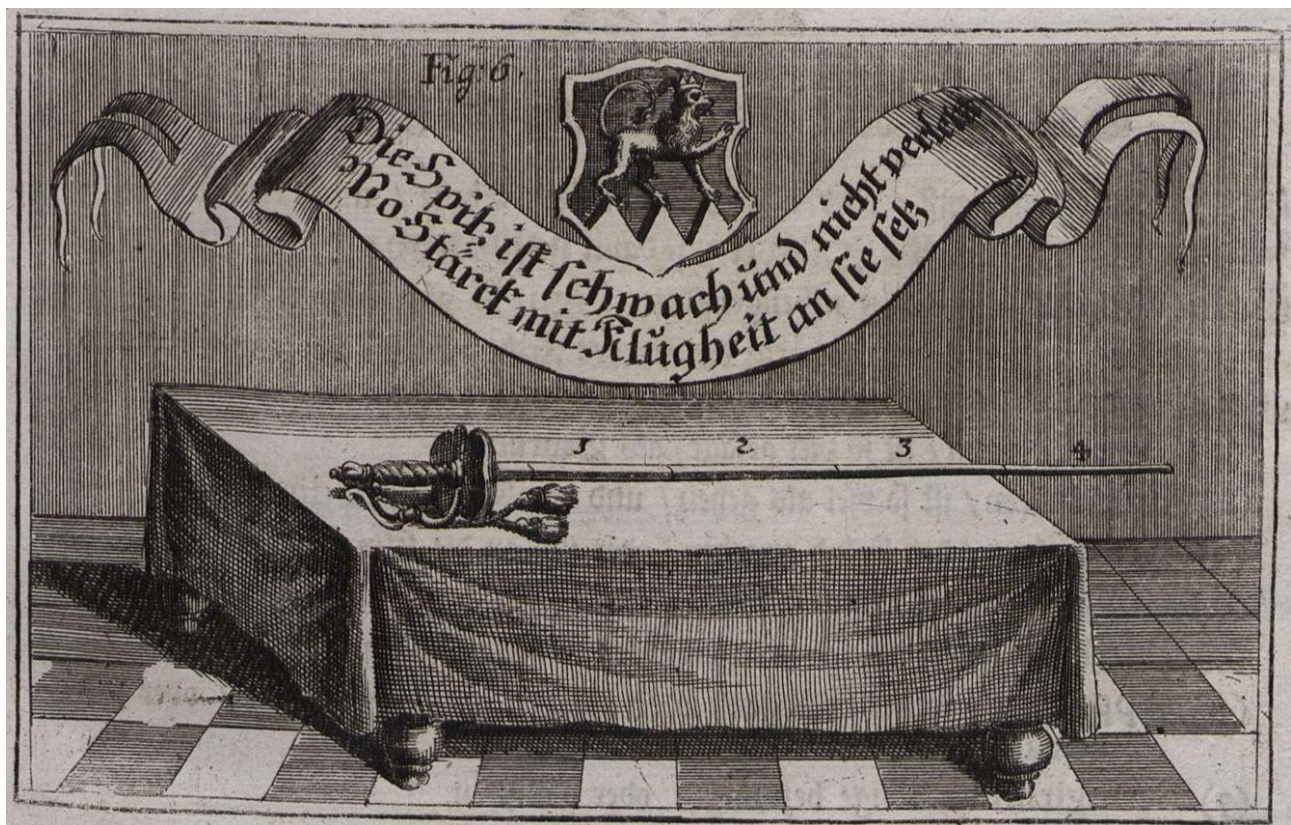
Concerning the first, you must know that when your adversary stands with his body forward leaning on his right leg, or usually fences like that, he now has to make or have two *tempi*. One because he first has to raise himself from his leg, and the second for the thrust. And when this now happens, you can easily notice this, and much better prepare your defense, so that you can and may *riposte* a *tertz* or *quart* at your adversary.

In the second case, if your adversary has a swift fist, then in your guard, you must cover yourself well against his blade, and then give a false opening, which means that you expose yourself with your point and then cover yourself well with your strong, or expose yourself with your strong, and cover yourself with your point. And thus you better lure and entice your enemy, but prepare yourself for the parry and *riposte*, and through that can subsequently injure your enemy.

In the third case, when someone fences with a bent arm, then, when this is observed, you must know that he will always seek and attempt to savagely dominate your blade, and force it. But you must not give such a fencer your weak, but much more observe how you may place thrusts on him in *tempo*. However, also take heed well that you do not receive a counter-thrust at the same time, which such and similar lords fencers do quite frequently.

In the fourth case, if your adversary approaches heatedly in fencing, then in that case you must necessarily observe his body well, to either arrest him with a *tempo*-thrust, or to receive him with a *volta*.

In the fifth case, when your adversary would rely on his hand parries, you must be diligent to only lunge half thrusts, so that you may deceive your enemy's hand parry and entice him to make a thrust, but you can also more easily complete *ripostes* on his blade, as all this can be noted and discerned with great delight from the following lessons and figures.



The point is weak, and does not wound,
When strong, astutely, sets upon it.

Of the division of the blade.

This is divided into four parts, with these words: **full and half strong**, as well as **half and full weak**, as can be discerned from the above figure 6.

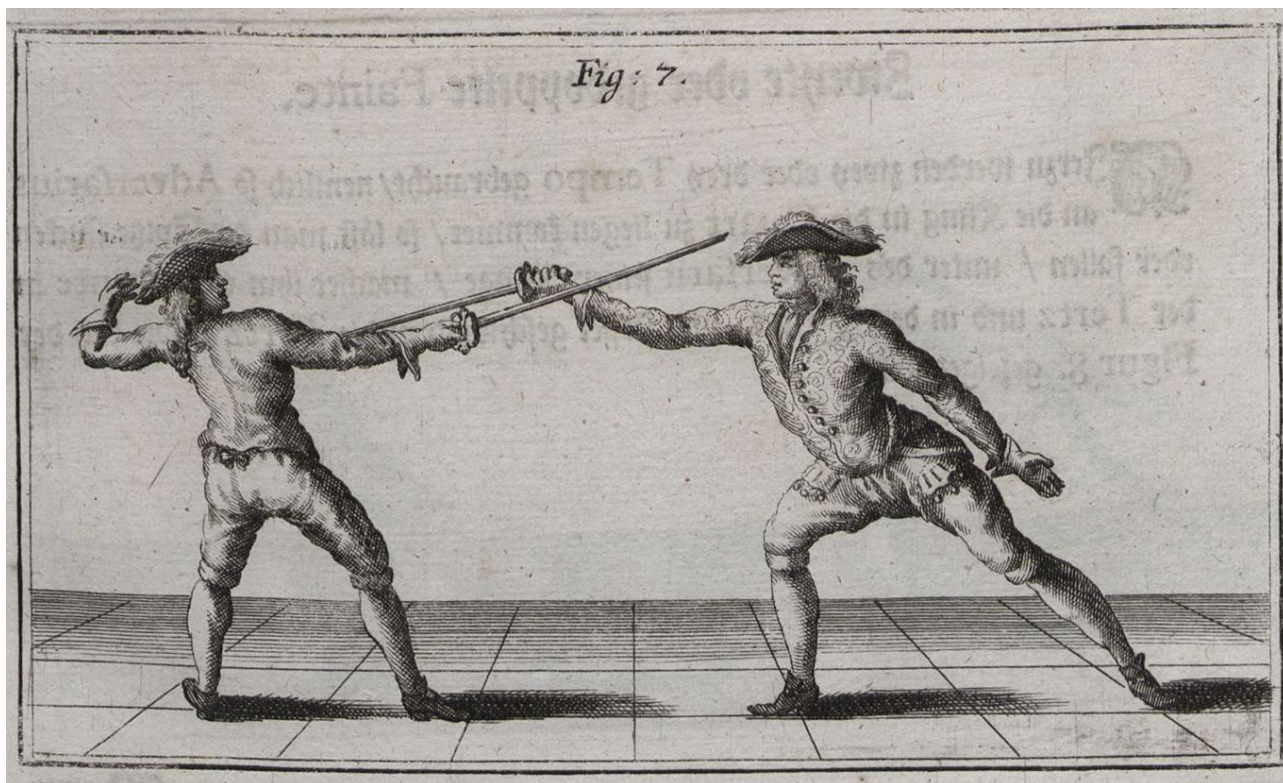
Here also belong the terms that are commonly found in the art of fencing. Namely:¹²

- 1) *Approchiren* – to approach: this means moving closer.
- 2) *Caminiren* – to proceed: this is walking while seeking to injure your enemy.
- 3) *Attaquiren* – to engage: approaching your enemy, or going onto his blade.
- 4) *Engagiren* – to engage: gaining the blade.
- 5) *Battiren* – to make a beat: striking on the blade, or stamping the ground with your foot.
- 6) *Appelliren* – to make an *appel*: reaching further, or prompting someone to either thrust or parry.
- 7) *Stringiren* – to engage: subduing or suppressing the blade.
- 8) *Ligiren* – to bind: binding the blade, or twisting it around.
- 9) *Caviren* – to disengage: going through underneath or over it.
- 10) *Allongiren* – to lunge: thrusting out.
- 11) *Pariren* – to parry: taking out or turning away the thrust.
- 12) *Repousiren* – to *riposte*: thrusting after.
- 13) *Passiren* – to pass: running in.
- 14) *Voltiren* – to make a *volta*: turning around.
- 15) *Sessiren* – to seize: seizing your [opponent's] sword.
- 16) *Rumpiren* – to break: breaking the measure.
- 17) *Retrahiren* – to withdraw: moving backwards.
- 18) *Disarmiren* – to disarm: taking the sword.
- 19) *Ludiren* – to wrestle: throwing your enemy to the ground.
- 20) *Faintiren* – to feint, or making a feint: deceiving your enemy, or gaining his opening.

12. In the following, I have set the original term from the German work, followed by its English translation used here, and then a translation of the description given in the work.

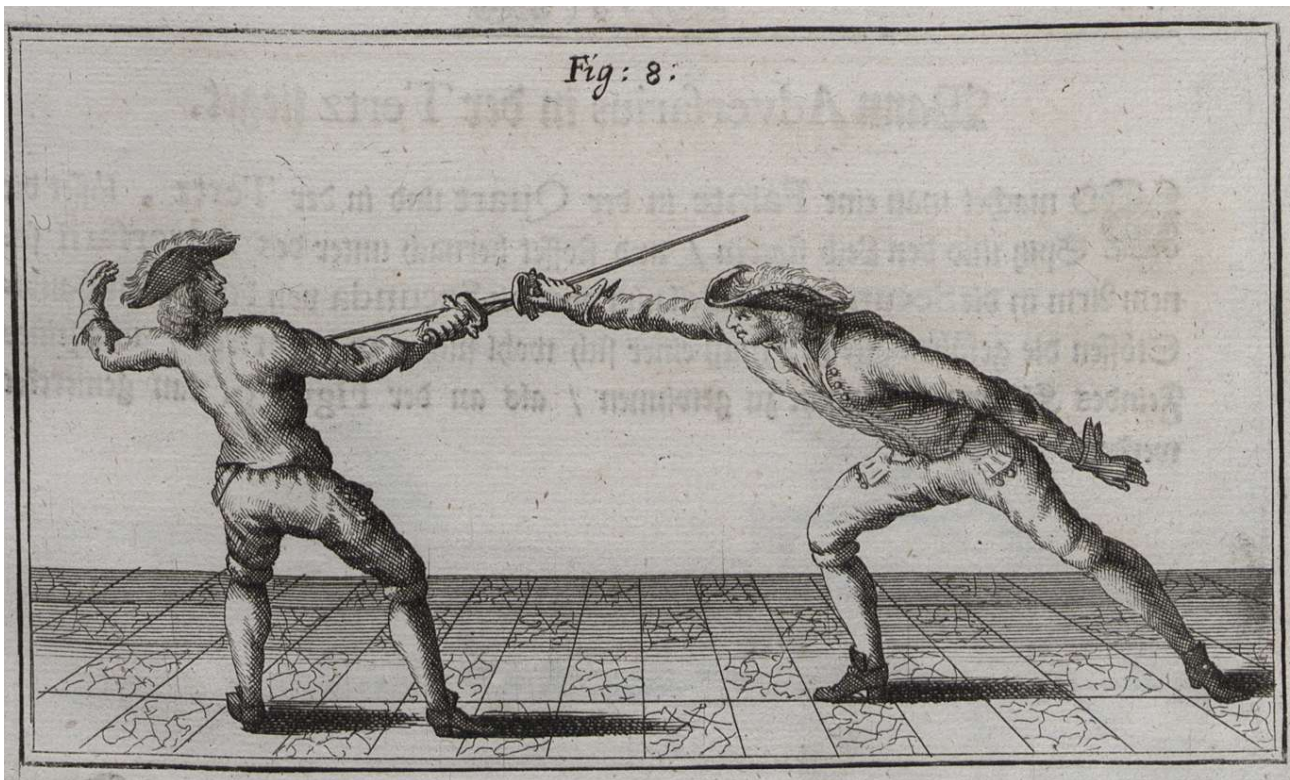
Way and manner of making a feint, while not giving your enemy an opening.

Firstly, when you come onto your adversary's blade, be this in *tertz*, or *quart*, you must know that you raise your fist to protect yourself well above. Then, lower your point, and in one *tempo* make a beat with your foot, make a little feint under his fist, in *tertz*, and then thrust a *quart*. Hold your fist high against your enemy's blade, retreat swiftly in your posture, and seek to come onto your enemy's blade in one *tempo*, to gain his weak, and, doing so, to make yourself all the more secure against your adversary's *riposte*, as is seen in figure 7.



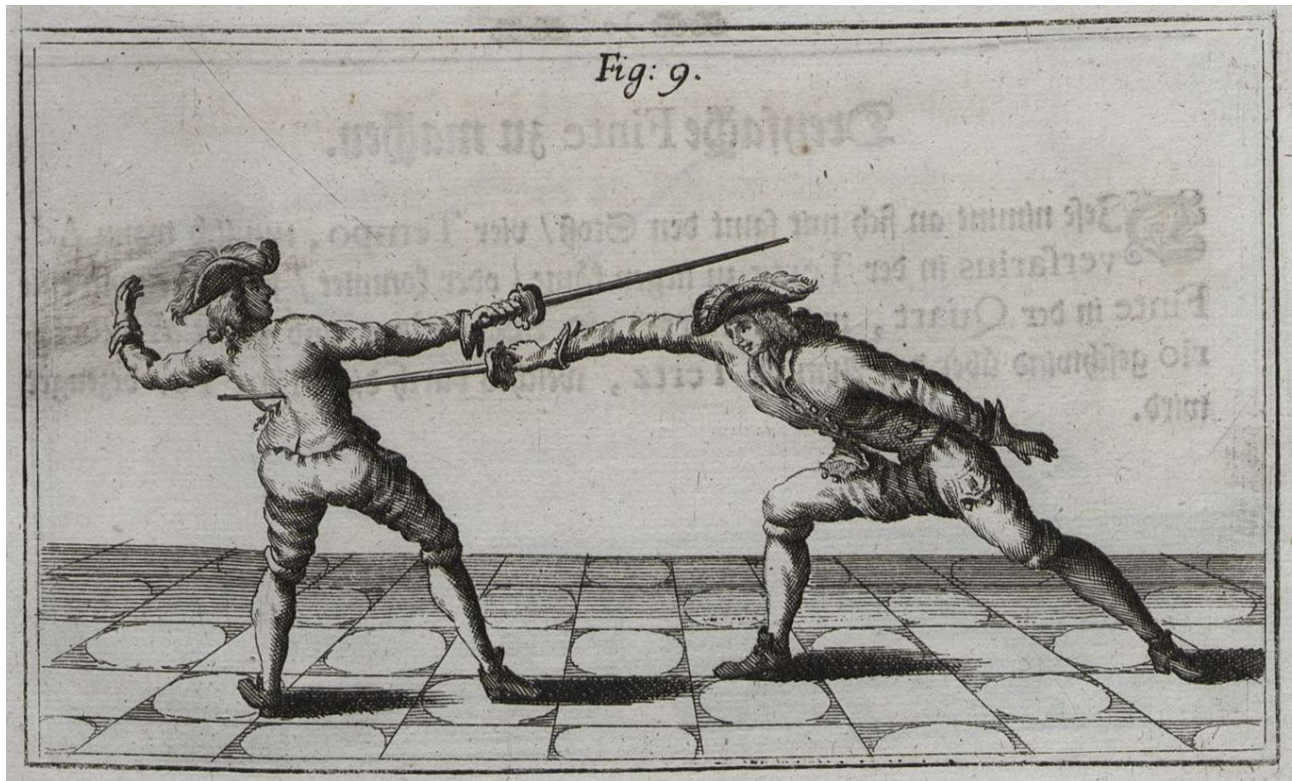
Second or doubled feints.

For this, two or three *tempi* are used, namely when your adversary comes to lie on your blade in *quart*, then you lower or drop your point under your adversary's blade, make a feint at him in *tertz*, and one in *quart*, and swiftly thrust the *tertz*, as is shown in figure 8.



When your adversary stands in *tertz*.

Then make a feint in *quart*, and one in *tertz*, lower your point and your body, and after that thrust under your adversary's arm in *secund*. But because, of the three main thrusts, the *secund* is the most dangerous, you must seek to retreat well, and to gain your enemy's weak, as can be noted in figure 9.



Making triple feints.

In itself, together with the thrust, this takes four *tempi*. Namely, when your adversary came or comes to stand in *tertz*, you make a feint in *quart*, one in *tertz*, and one in *secund*, and swiftly thrust the *tertz* over your adversary's arm, as demonstrated by figure 10.



When your adversary stands out of measure.

In such an occasion, while advancing, engage his blade high in *quart*, to bring your enemy to parry. Then, lower your point, and swiftly thrust the *quart* under your adversary's arm, as is seen in figure 11.



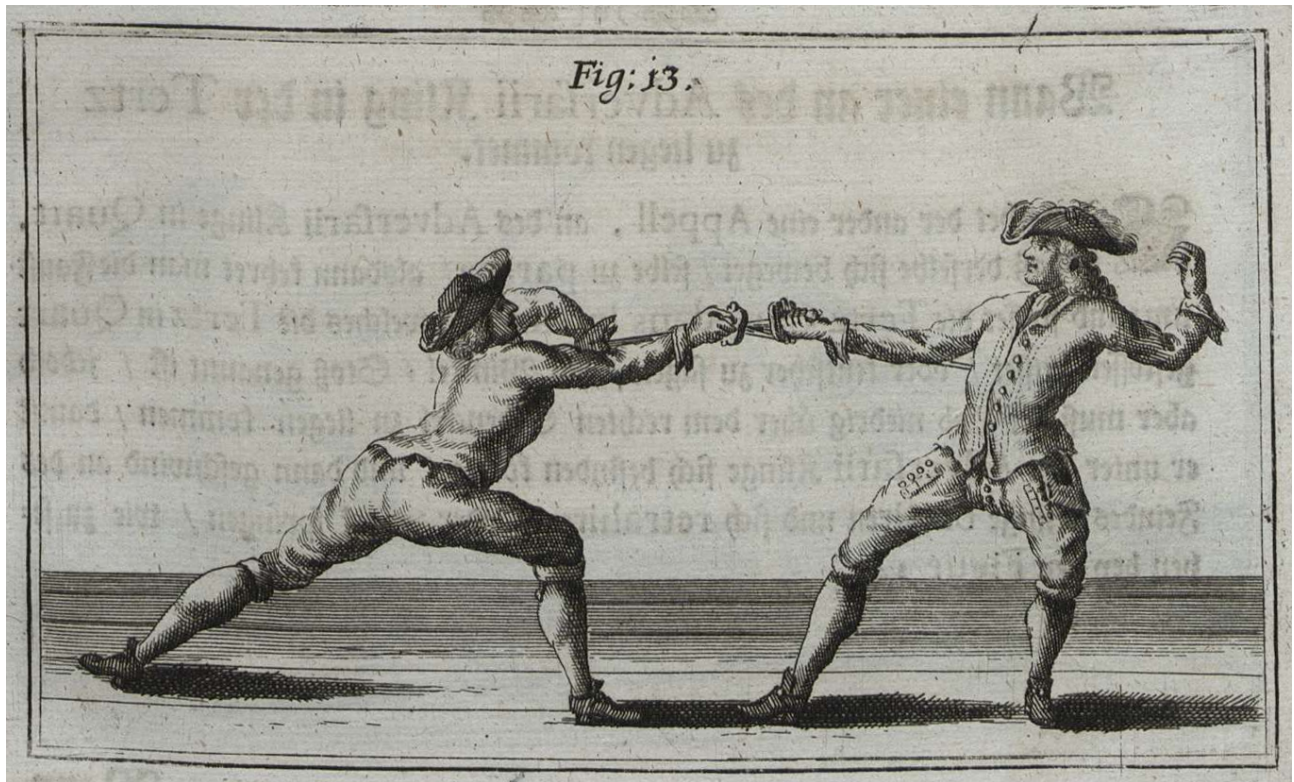
When your adversary seeks to engage in *tertz*.

When you see this, swiftly make a feint in *quart*, and thrust the *quart* over the arm. Place your fist against your enemy's blade, so that you can gain your enemy's weak with your strong, as is displayed in figure 12.



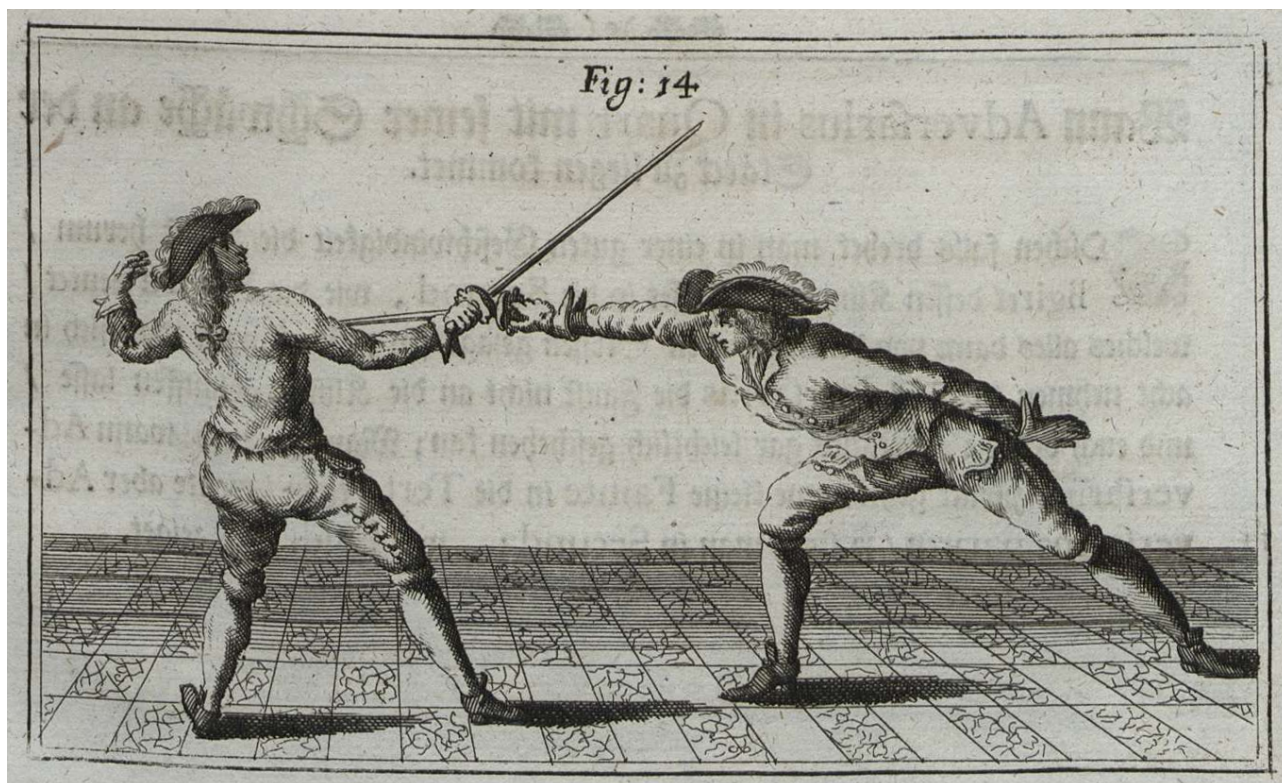
Way and manner how, on the other hand, you shall lure your opponent and entice him to thrust.

If you are intending or disposed to do this, you must, with your fist in *quart*, engage your opponent's sword in *tertz*, such that your enemy is ready to thrust the *quart*. Then parry his weak, and thrust the *flanconade*, which is called the reverse *quart* by the Germans, though such that you nimbly place your hand well, so that your enemy cannot turn his fist and injure you, as is demonstrated in figure 13.



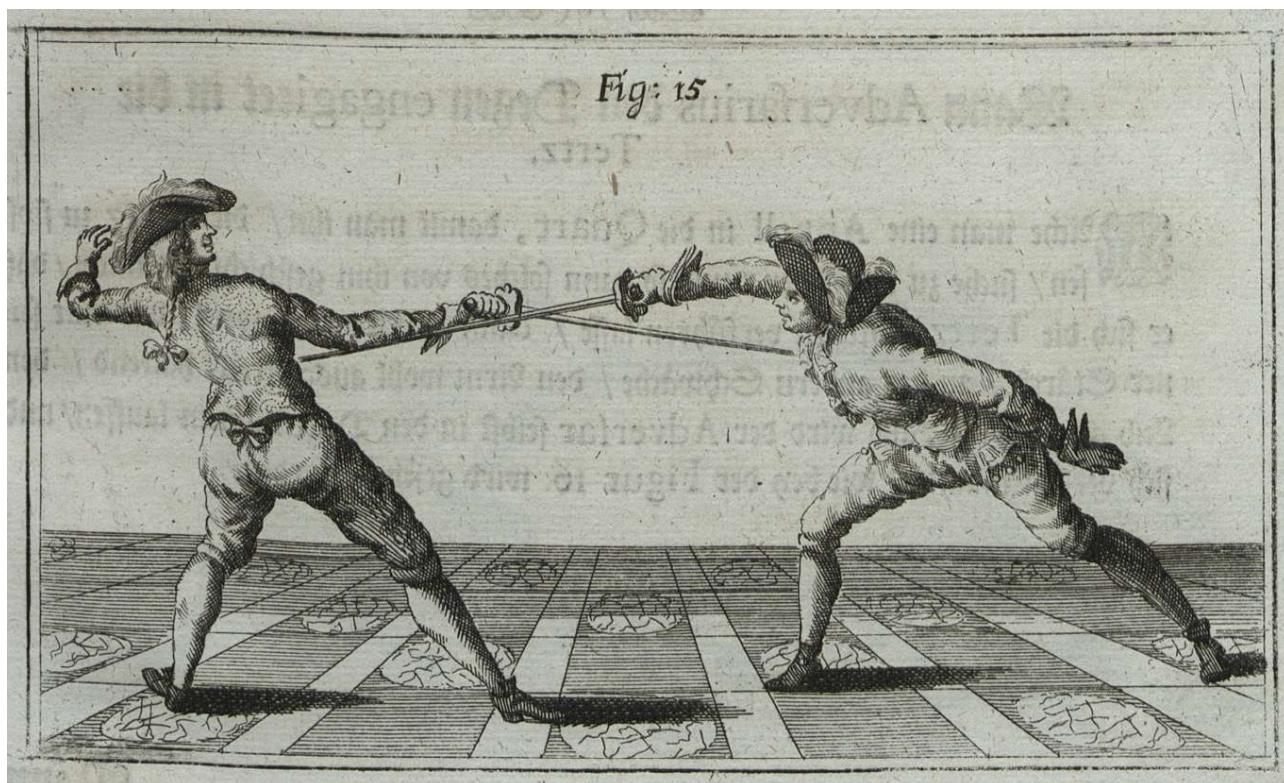
When your adversary comes to lie on your blade in *tertz*.

Make an *appel* on your adversary's blade in *quart*, so that he moves to parry this. Then, turn your fist around, and thrust the disengaged *tertz* inside the arms, which is called thrusting *tertz in quart*, or is called an angled thrust in German. However, your body must come to lie low above your right leg, so that you can be under your adversary's blade. Then, you must swiftly make a beat on your enemy's blade, and withdraw, or jump back, as can be seen in figure 14.



When your adversary comes to lie with his weak on your strong in *quart*.

In that case, turn your fist around in good haste, bind his blade, and thrust the *secund*, as the figure indicates, with which everything has been said about the straight thrusts. However, you must take heed that your adversary does not let his first run off on your blade, and injures you, which can happen quite easily. You can also, when your adversary goes back, make a little feint in *tertz*. And if your adversary wants to parry, then thrust the *secund*, as figure 15 shows.



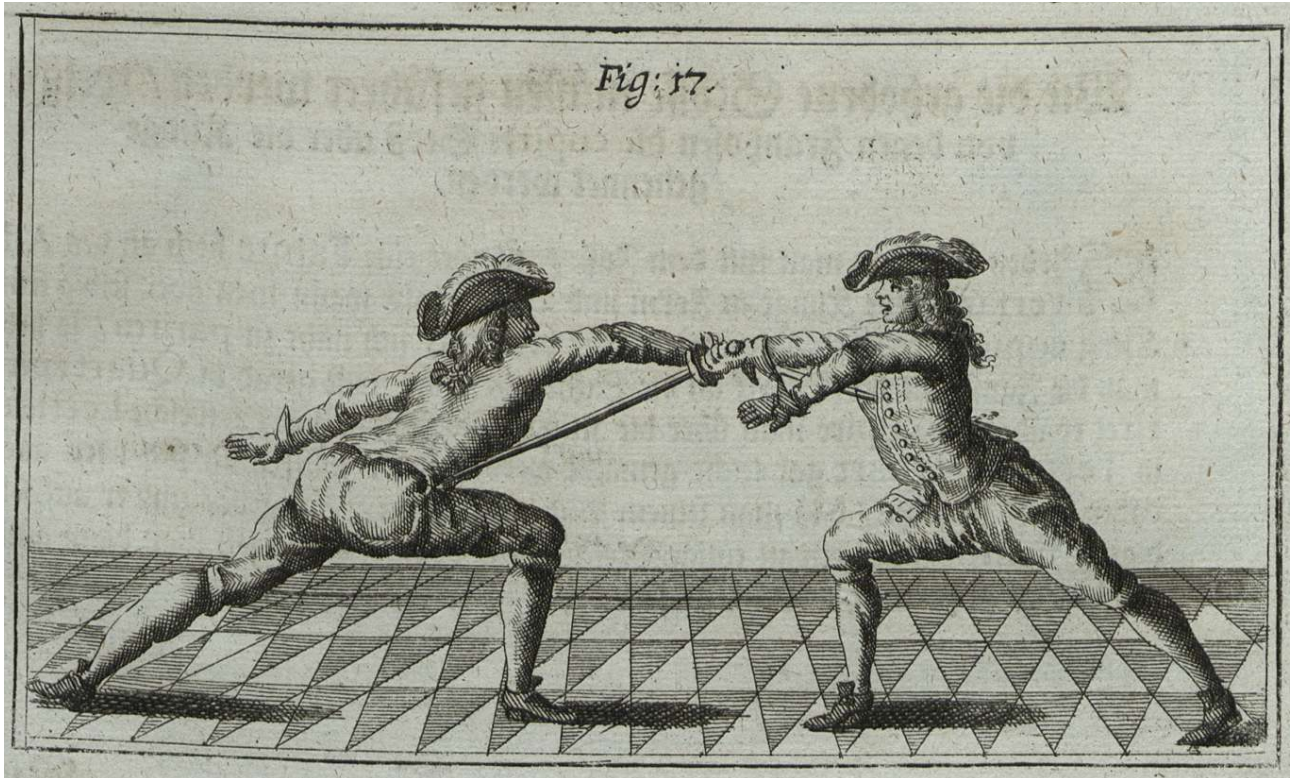
When your adversary engages your sword in tertz.

Make an *appel* in *quart*, with which you seek to entice him to thrust the *tertz*, and when he does this, namely if he lets himself be enticed to thrust the *tertz*, then parry well, with your strong on his weak, keeping your arm well-extended and your body low. Thus, your adversary will run himself onto your sword, and injure himself, as will be seen in figure 16.



When your adversary engages your sword high on the blade in *tertz*.

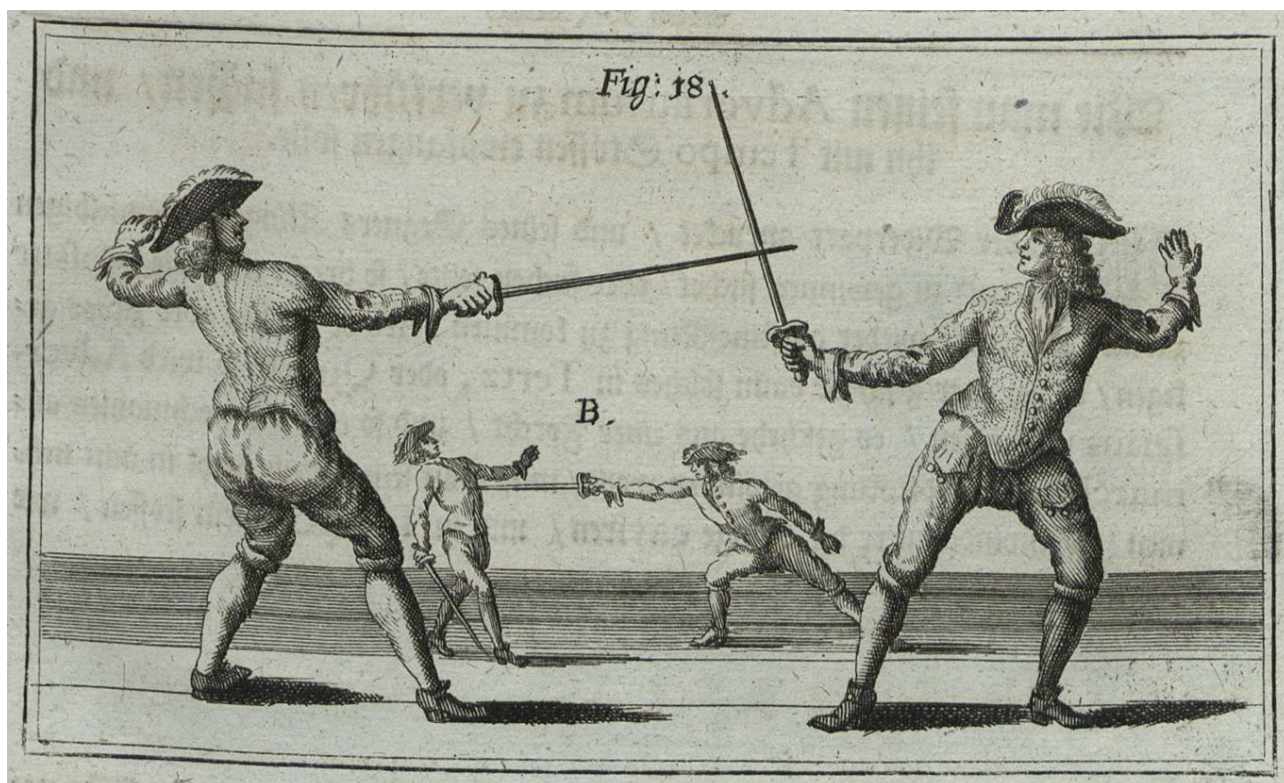
Then you, when you are fencing with him, must see to it very well that your adversary does not direct a *tempo*-thrust in *secund*, as his fist is raised high. But if it does not happen that your adversary performs or directs a *tempo*-thrust, then make a feint in *secund*. If he then parries that, then double with a feint in *tertz*, and thrust a *quart*. But if your adversary then parries, and wants to *riposte* with a *flanconade*, then merely swiftly turn your fist around into *secund*. Thus, indeed, your adversary will run himself onto your blade. But then, you must return¹³ onto his blade in *tertz* with particular swiftness, so that your adversary cannot hurt you with a *riposte*, as observed in figure 17.



13. Here, the original reads *reiteriren*. This is interpreted as a Germanised form of Italian *reiterare*, and translated accordingly. Alternatively, it may be an error, and *retiriren*, “to retreat”, may have been intended.

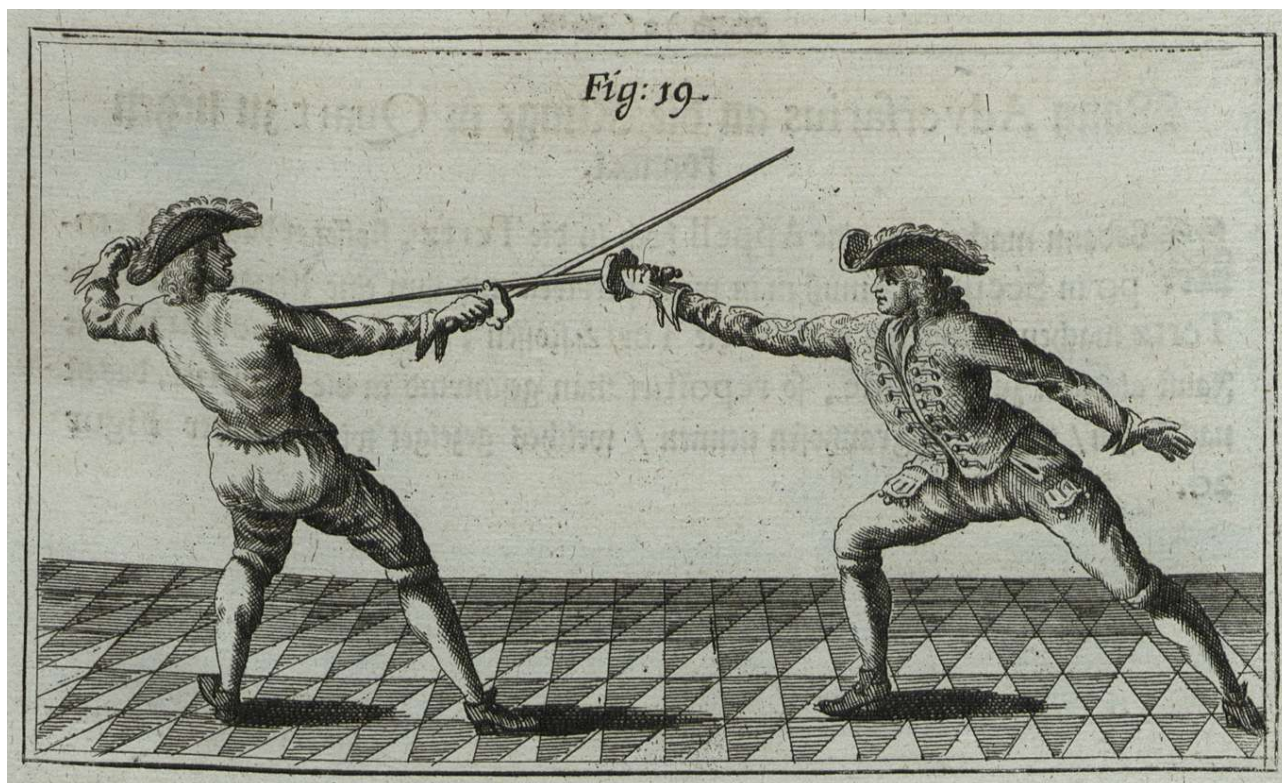
How the raised thrusts must be directed, which are called the thrusts cut-over the blade by the French.

With this, make a beat with your foot, and make a feint high on your adversary's blade, in the same form and manner as when you want to cut-over his blade. If he does not place himself or move to parry, then raise your fist with your strong onto his weak, and thrust straight in *quart*. But if he parries, then cut-over his blade, and thrust a *tertz*. This lesson can be done very easily in *tertz* and *quart*, but you must also see to it well that you do not give your opponent any opening, and he does not give you any injury in the same *tempo*. Therefore, you must also hold your body back well, as can be seen in figure 18.



How you shall seek to entice your adversary, to receive him with *tempo*-thrusts.

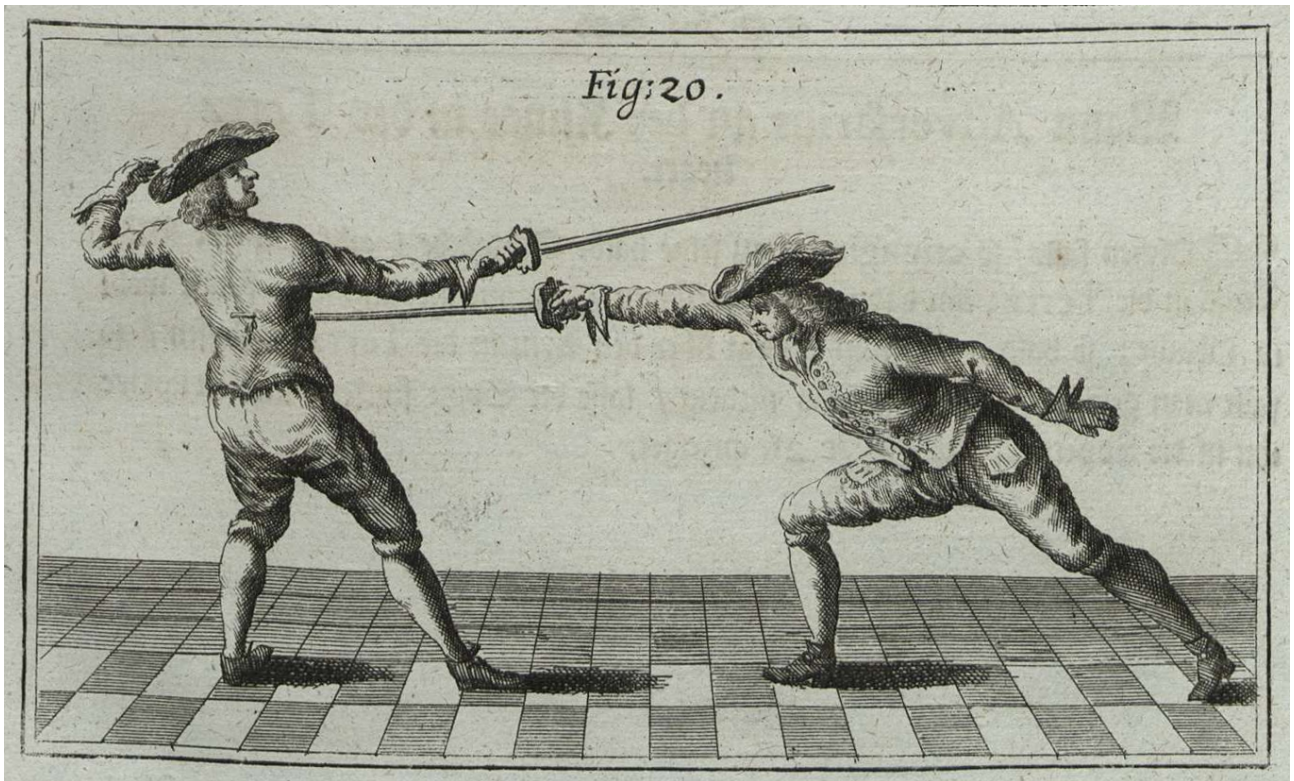
When your opponent advances, and seeks to gain your blade in the same *tempo*, or should seek to, then break the measure backwards, and seek to come onto his blade again, there where¹⁴ you were before, whether this is done in *tertz*, or *quart*. Thus, your adversary will think that you do so out of fear, and if he then wants to advance once more, and gain your blade, you must take heed of his body well, swiftly disengage under his blade, and thrust in *tempo*, as figure 19 indicates.



14. I.e., on the side of the blade that you were on before moving back.

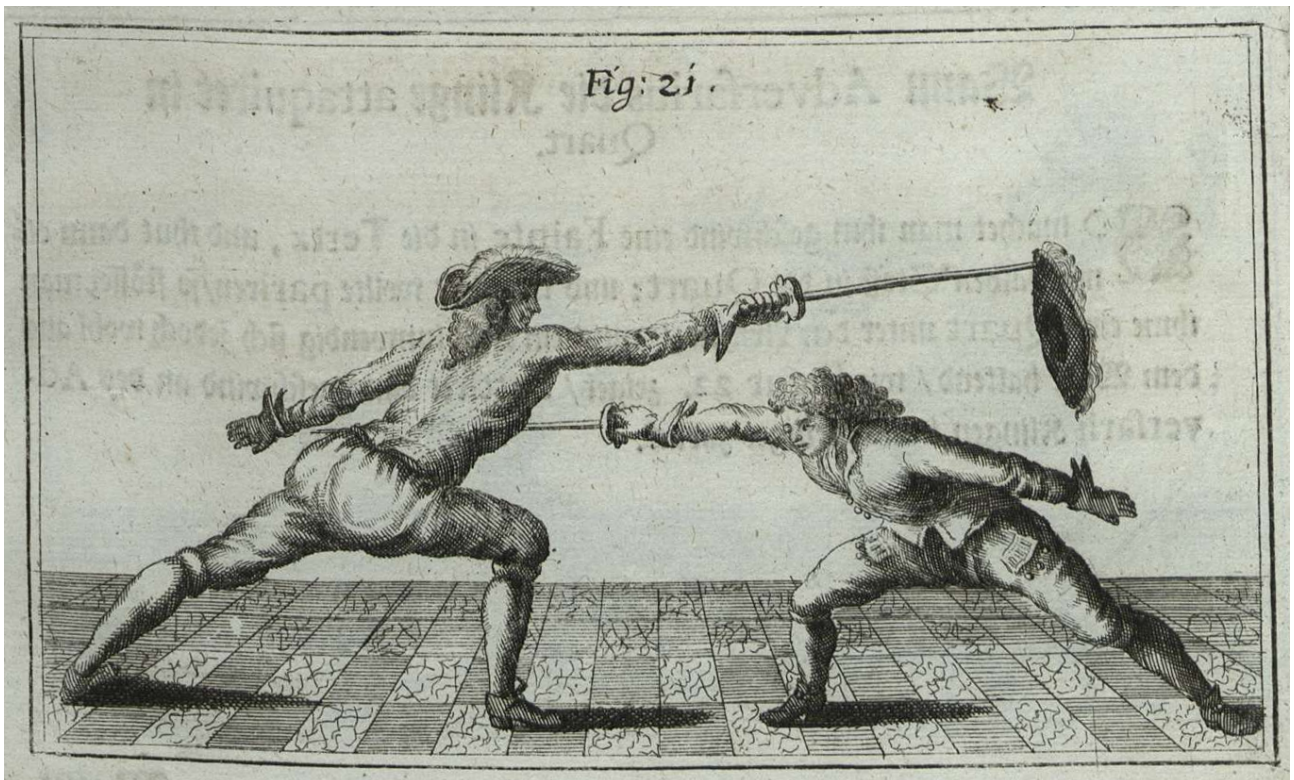
When your adversary comes to lie on your blade in *quart*.

Then make an *appel* high in *tertz*. If he then thrusts in *tempo*, in *secund*, you must parry well, and make a feint high in *tertz* at him, just as if you want to thrust the *tertz*. If your adversary then raises his fist to parry, then swiftly *riposte* in *secund*, which is what the French call thrusting after, as is shown in figure 20.



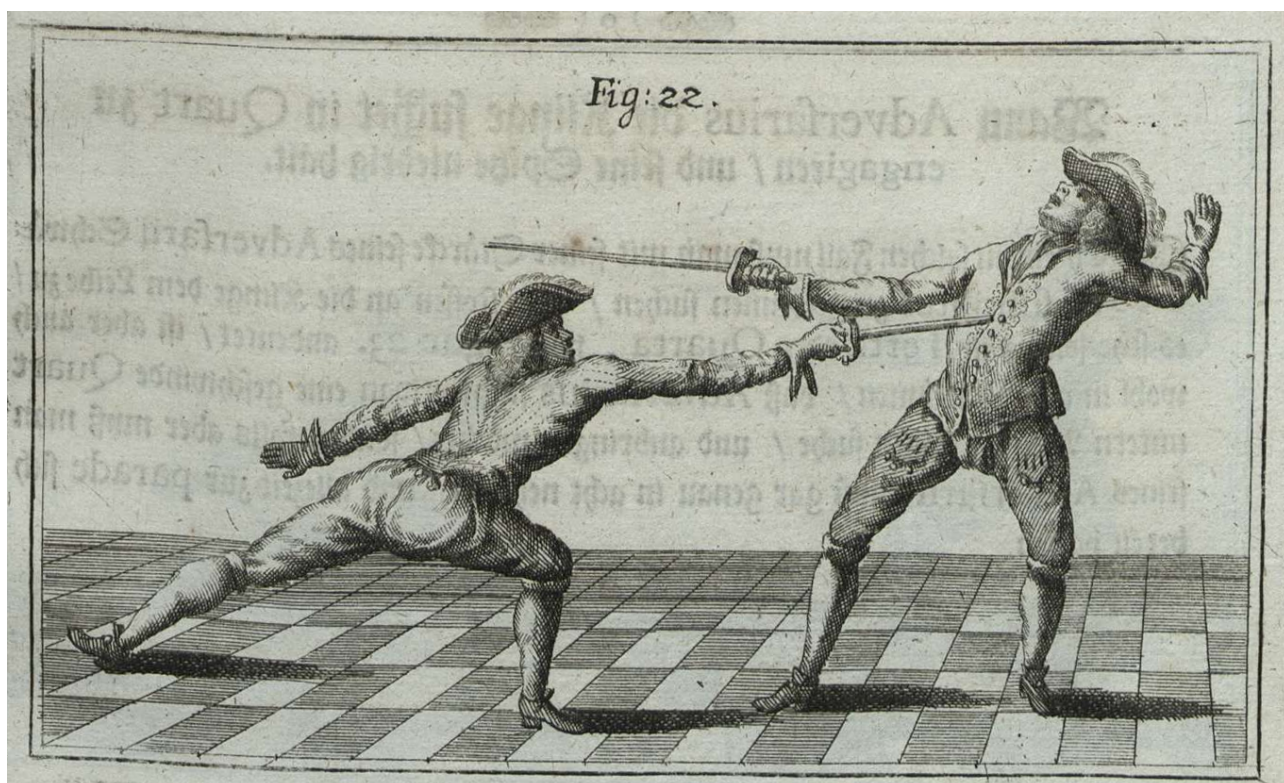
When your adversary lies on your blade in *tertz*.

In this case, engage his half weak and give him an opening in *tertz* to entice him. Then take heed of his fist well. As soon as he now moves to thrust over your arm in *tertz*, swiftly drop low with your body, lower your point, and arrest him in *secund*, as figure 21 shows.



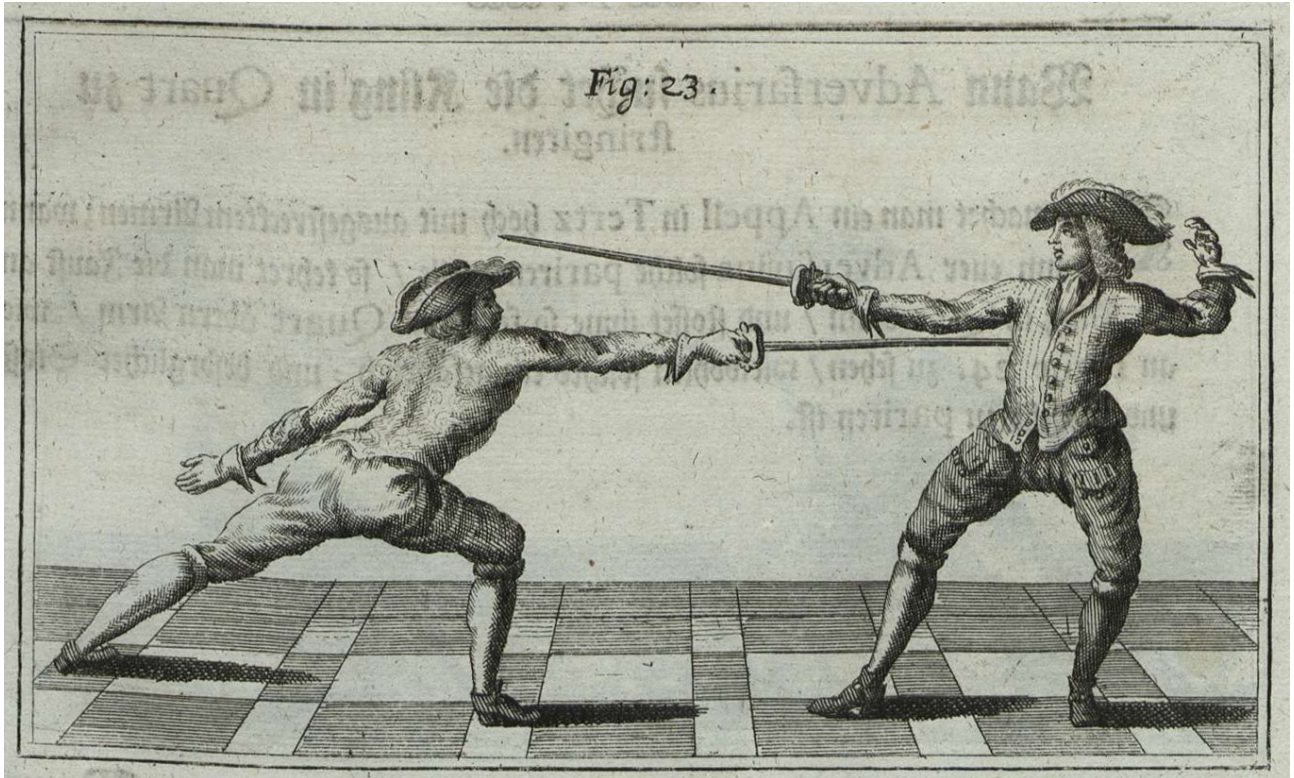
When your adversary engages your blade in *quart*.

Then swiftly make a feint at him in *tertz*, and then make a half thrust in *quart*. And when he wants to parry, thrust a *quart* under his arm, though while keeping your body well out of the way on the inside, as figure 22 shows. Then swiftly make a beat on your adversary's blade, and jump back.



When your adversary seeks to engage your blade in *quart*, and keeps his point low.

If this is the case, you must seek to gain your adversary's weak with your strong more subtly, and thrust on his blade at his body, either in *tertz* or *quart*, as figure 23 indicates. But you must also take heed well that your adversary does seek to thrust a swift *quart* under your arm, and may not deliver it. In that case, you must take heed very well of your adversary's fist, and always be prepared to parry.



When your adversary seeks to engage your blade in *quart*.

Then make an *appel*, high in *tertz* with your arm extended. Then, when your adversary wants to parry this, turn your fist around into *quart*, on his blade, and immediately thrust a *quart* over the arm at him, as can be seen in figure 24, even though this is a dangerous and redoubtable thrust, and hard to parry.



When your adversary seeks to engage your sword.

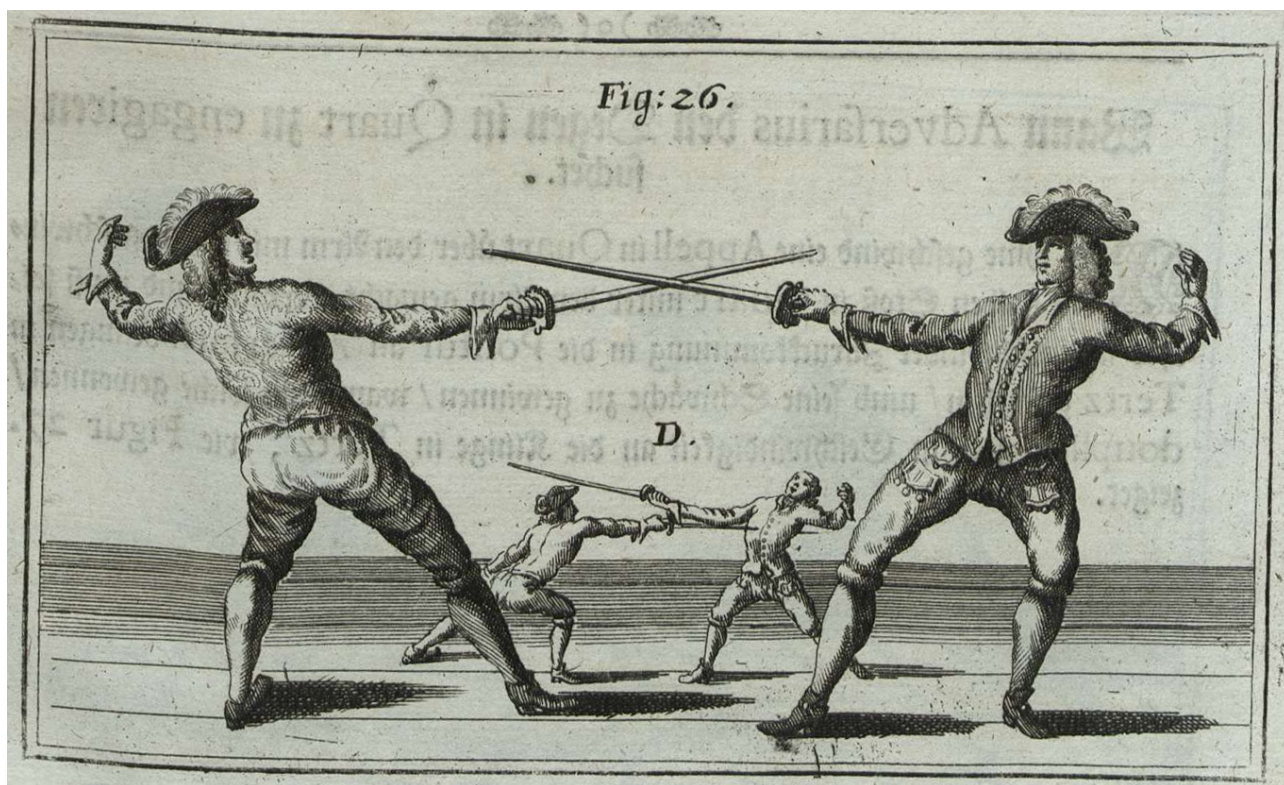
In this case, you must make an *appel* in *tertz*, and indeed with your arm extended. And when [you] then want to thrust the *tertz* or *secund*, and [the adversary shows] if [he] wants to parry or not, then turn your body around well into *quart*, and set yourself in posture as figure 25 shows.¹⁵



15. This lesson was hard to understand, and square brackets have been used to indicate uncertainties.

If your adversary seeks to engage your sword in *quart*, and, doing so, seeks to entice you to thrust.

When you notice this from your adversary, then make a feint at him in *tertz*, or else an *appel*. Thus, your opponent's ideas will be forestalled right away. If he then parries, thrust a *second* or *quart* at him where his opening can best be found. With this, you must also know, and note well, that whenever your adversary seeks to make multiple feints, you must always make a counter-*appel* against him to keep forestalling him in his ideas, as figure 26 shows.



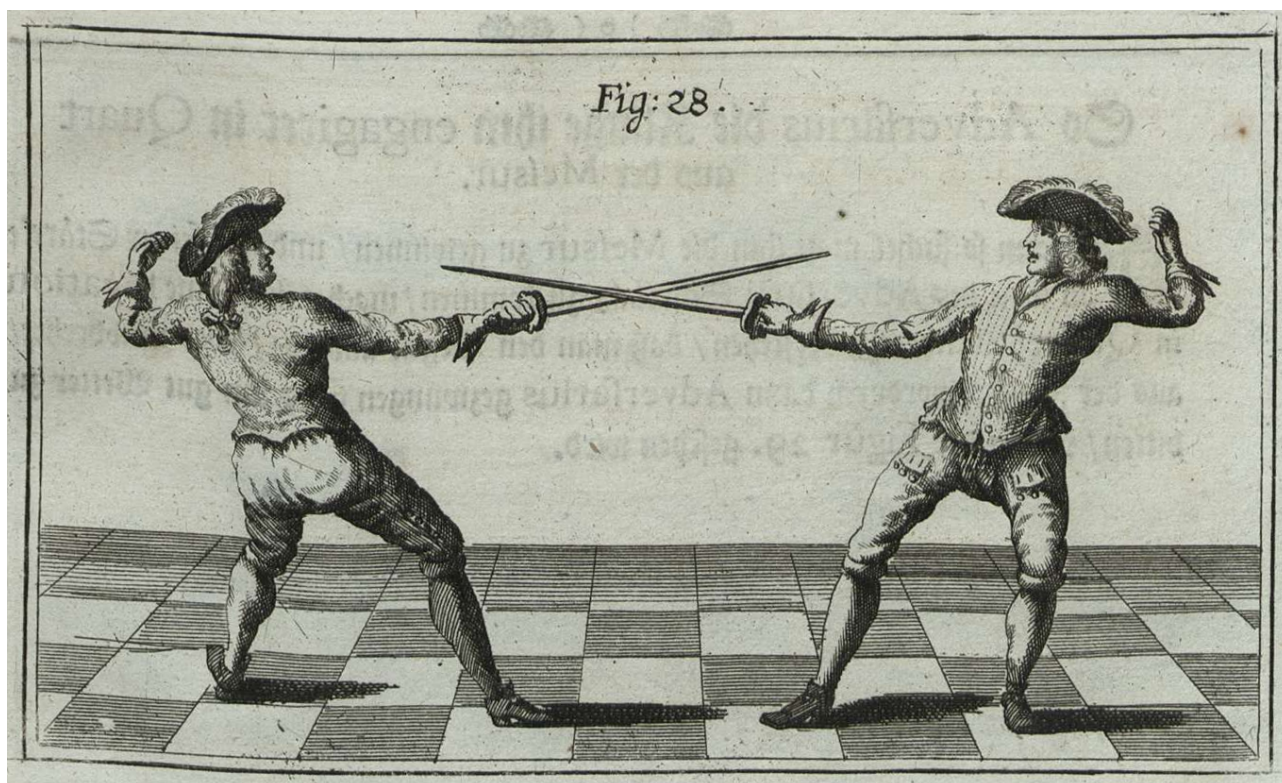
When your adversary seeks to engage your sword in *quart*.

You must swiftly make an *appel* in *quart* over the arm at him, with a swift half thrust in *quart* under the arm. And this must be done with a swift return into posture on your adversary's blade in *tertz*, to gain his weak. When this is gained, quickly double on his blade in *tertz*, as figure 27 shows.



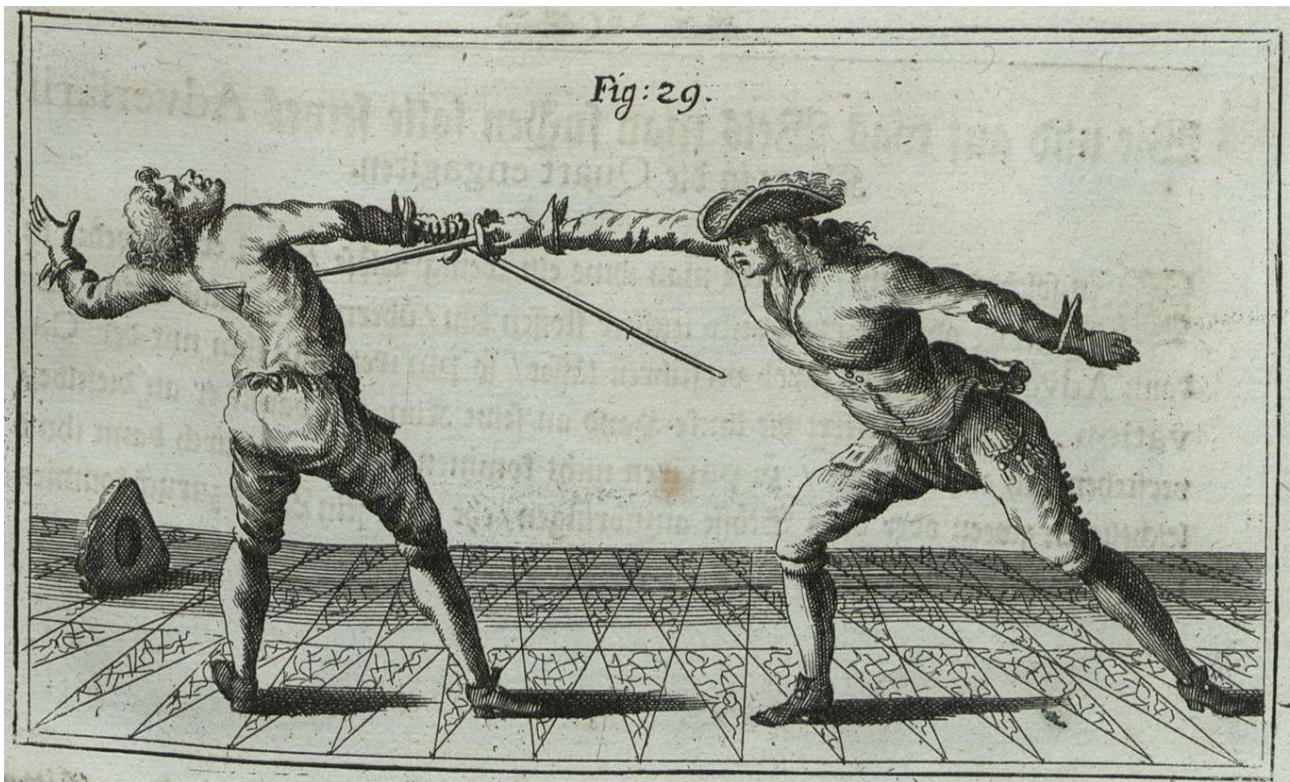
When your adversary advances to force your sword in *quart*.

Then you must not let him find your blade, but make a feint at him in *tertz*, and thrust a *second*. Then make a beat on his blade, and swiftly jump back into your guard, as can be seen at figure 28.



If your adversary engages your blade in *quart*, out of measure.

Then, seek to gain the measure against him, and to come with your strong on your adversary's weak. Make him a *ligation* in *quart*, which means that you bind his sword, or twist it around, out of his fist, through which your adversary is then forced to pray for mercy,¹⁶ as is seen in figure 29.



16. Literally, this reads “pray for good weather”. The same expression was also used by Jéann Daniel L’Ange in his 1664 *Deutliche und gründliche Erklärung der Adelichen und Ritterlichen freyen Fecht-Kunst* (see Van Noort, 2014, pp. 42).

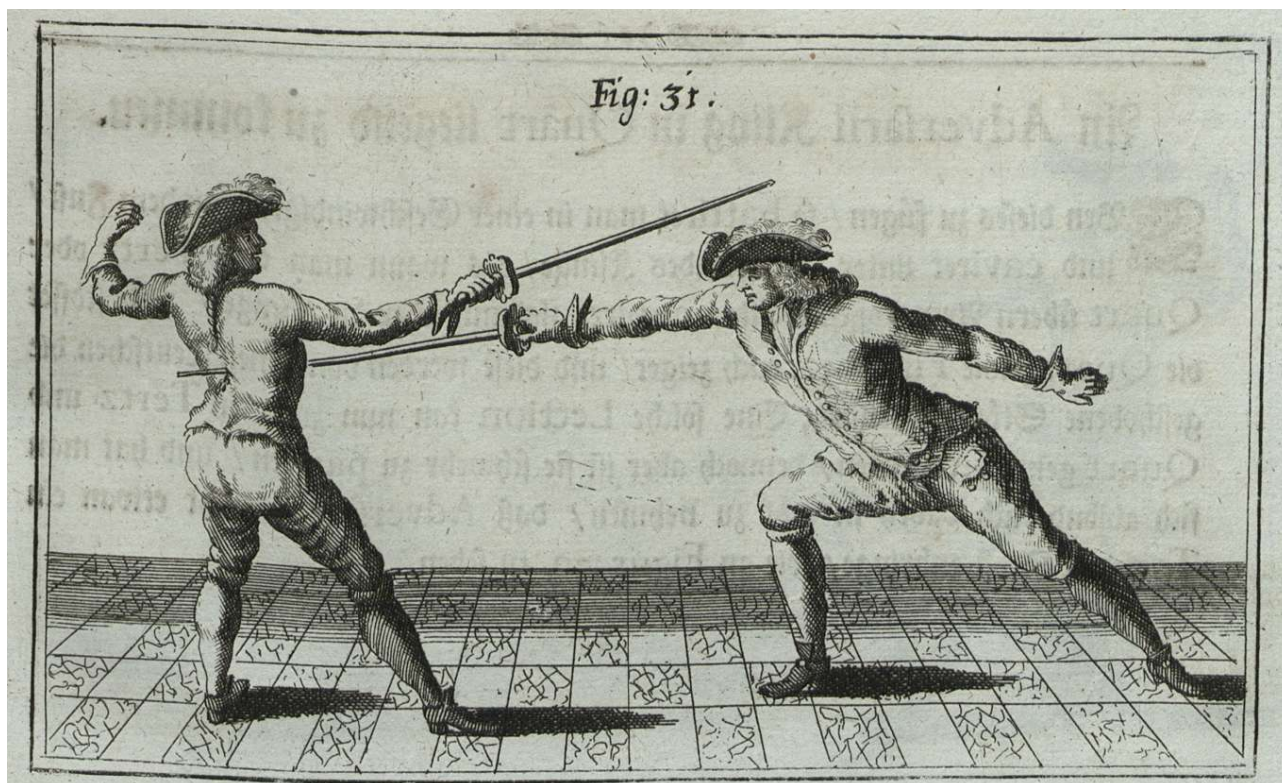
How and in which manner you shall seek to engage your adversary's blade in *quart*.

To do this, give him a small opening over your arm so that he can more easily thrust, either in *quart* or in *tertz*. And when your adversary lets himself be enticed to do so, then parry him with a disengagement, and place your left hand against his blade, so that he cannot parry your blade. By doing so, you can easily deliver two or three thrusts to him before he returns into his guard, as noted in figure 30.



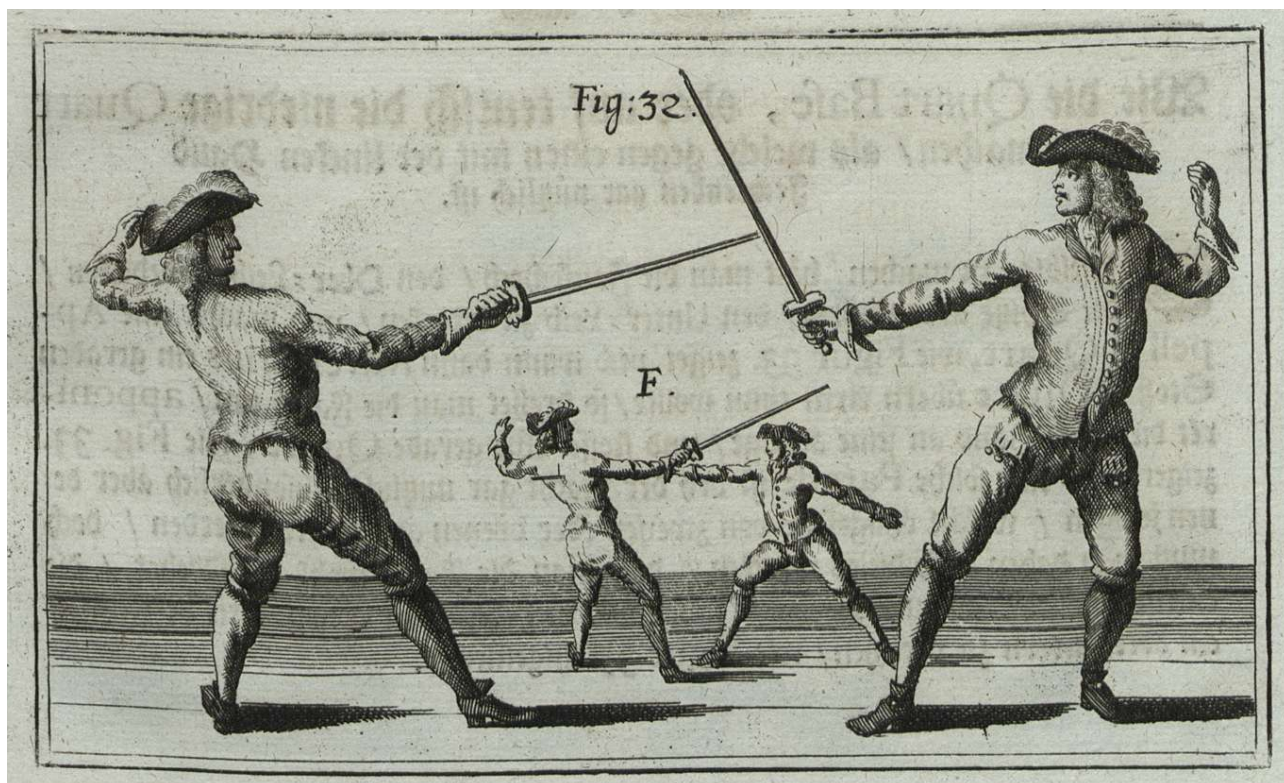
Making an *appel* on your adversary's blade in *tertz*, and how to act with that.

When you want to attempt or perform this, you must make a beat with your right foot, and extend your arm in *tertz*, just as if you want to direct the thrust in *tertz*, and then seek to entice your enemy to thrust in *quart*. If he then directs a *tempo*-thrust, then parry with a disengagement, which is called a counter-disengagement, and then swiftly thrust in *tertz*. But if your adversary parries, then double in *secund*, and jump back in your guard, of which figure 31 gives a demonstration.



Coming to lie on your adversary's blade in *quart*.

To seek this, swiftly make a beat with your foot, and disengage under your enemy's blade, as if you want to thrust a *tertz* or *quart* over the arm. Then, cut-over his blade, and thrust the *quart*, as figure 32 shows you. And these are called the sliding thrusts by the Germans. This lesson can indeed be done in *tertz* and in *quart*, and nevertheless it is hard to parry. And with this, you must in particular take heed that your adversary does not deliver a *tempo*-thrust, as can be seen in figure 32.



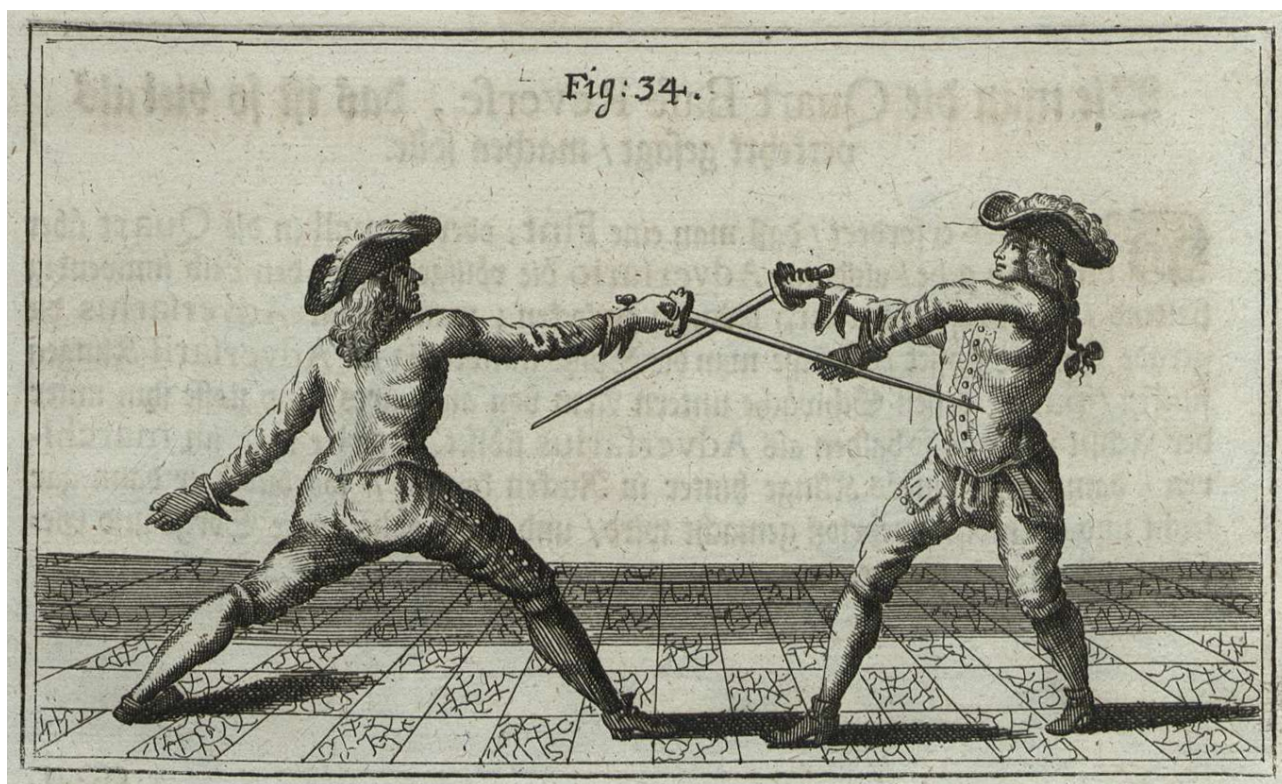
How the *quart base*, or, in German, the low *quart* is made, which is very useful against those who fence with their left hand.

To do this, hold your fist high, to cover your upper body, but your point low to cover your lower body, and make an *appel* in *quart*, as figure 33 shows. And when your adversary then wants to make a straight thrust in *quart* over the arm, turn your fist around, place your left hand on his blade, and thrust a straight *quart*, as figure 33 shows. A parry like this is very useful by night, but in particular for those who are challenged by two or three [opponents]. But with this you must also note that you turn your fist around well, to make a *mouliné* or wheel, so long until you get the opportunity to injure one or the other, as observed in figure 33.



When the blades are together in *quart*.

Then make an *appèl* in *tertz*, give your adversary a small opening to force or cause him to thrust the *quart* under the arm, and then parry the low *quart* and place your left hand on your adversary's blade. Then, doing so, he will not be able to come back to parry, as your left hand pushes his blade down, as figure 34 demonstrates.



How you shall make the low reverse *quart*, which is to say, inverted.

This requires that you give a feint or *appel* in *quart* over the arm, and then give yourself completely open to your adversary, holding your body on the inside, in order to entice your adversary. Then, when your adversary thrusts the straight *quart*, you lower your point onto your adversary's blade on the inside, parry its weak under your arm from outwards, and thrust at him under his armpit. And as soon as your adversary thrusts, you parry while advancing so that your adversary's blade comes behind your back, so that he is very easily and swiftly made defenseless, and this without any concern or danger, as figure 35 shows.



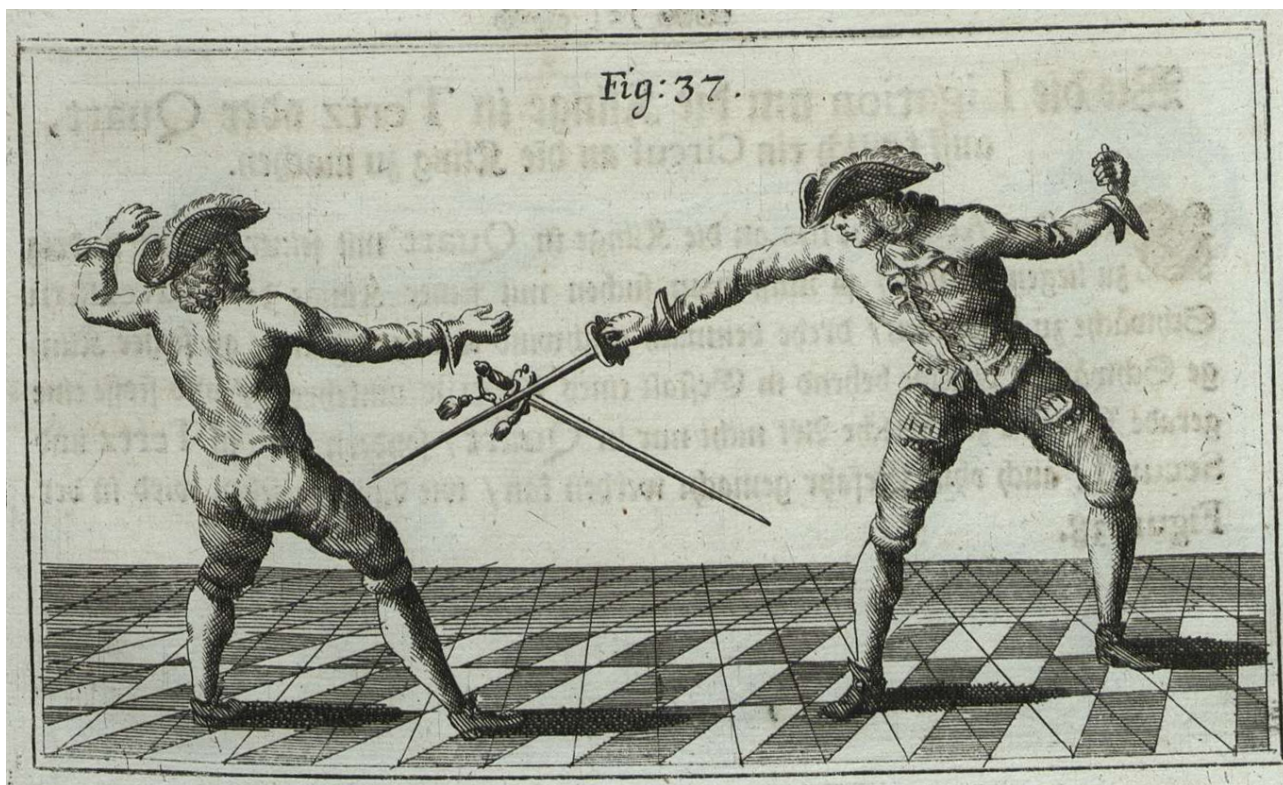
In what manner the low *tertz* is made, which has the same posture as the high *secund*.

Here, it must be noted that the same lessons as done with the already discussed low *quart* can be used with this. For example, when you are in a closed place, or at a water which is behind your back, so that you cannot retreat and are therefore in danger, swiftly set yourself with one fist high in front of your face, but your body extended forward a little, and hold your point opposite your enemy's blade or chest. If your adversary then thrusts, parry with a *ligation*, just as in the low *quart*, as figure 36 shows. Then pass right or left, where or how the best opportunity is offered to find an advantage and keep yourself out of danger. Thus, your adversary will be brought into his previous position again, as he was before.



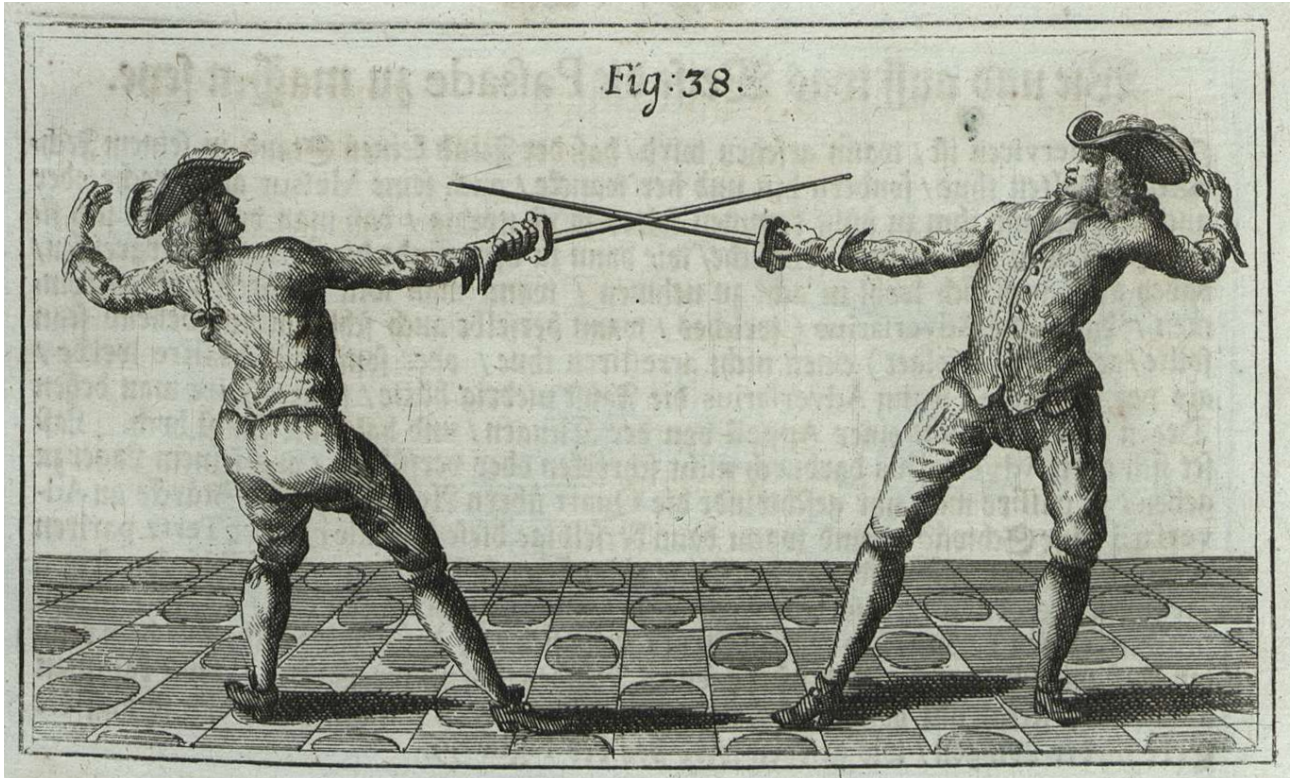
In what way and manner you must make a *ligation*, to twist your enemy's sword out of his hand.

When, now, your adversary engages your sword in *quart* with his point low, then you must seek to gain his weak with your strong, by forming a *ligation* in *quart*, to be made on his blade, and swiftly twisting around your fist with your strong on his weak. Thus, you bind or twist his sword out of his fist, so that he is then obliged to beg your pardon. But if his sword does not spring from his fist, then you can make a thrust at him in *tertz* or *secund*, before he returns into his guard. And thus you can quite easily injure him, as figure 37 shows.



How the *ligation* around the blade in *tertz* or *quart*, in German a circle on the blade, must be made.

As soon as your adversary comes to lie on your blade in *quart* with his point low, you must seek to gain your adversary's weak with your blade, then swiftly turn with your strong onto the weak of his blade, nimbly twisting it around along a circle, and thrust a straight *quart*. This thing cannot only be done in *quart*, but also in *tertz* and *secund*, and without danger, as it is seen in figure 38.



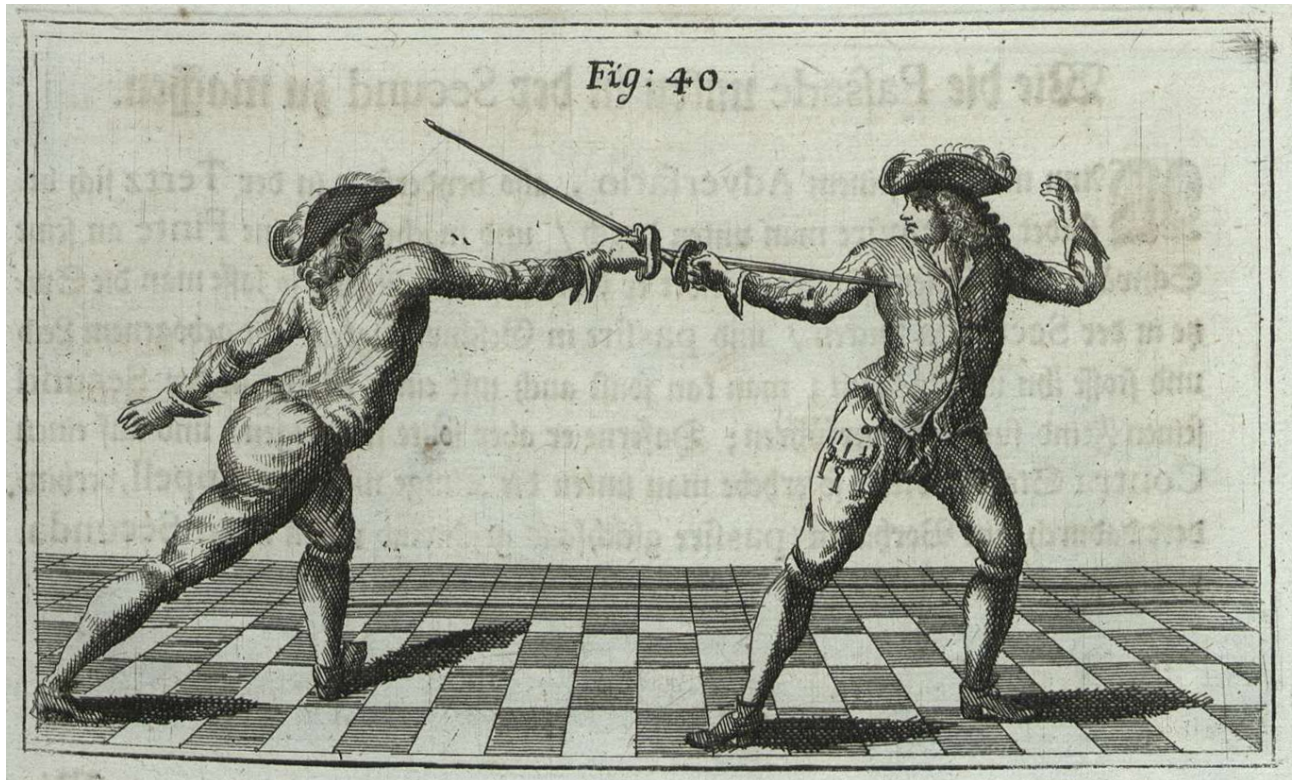
How and in what way the *passade* is to be made.

This is to be observed, when you see that your enemy does not stand firm in his fencing, but staggers back and forth, and also breaks his measure thus, or else when you see that someone comes to his aid. Then, it is necessary that you seek to make yourself safe and free yourself of one, to what end you resort to the *passade*. But with this, when you want to pass and escape, you must also take heed well that your adversary (who, if he is also wicked and nimble, will surely pursue), does not arrest you, or otherwise becomes your master. For example, when your adversary has his fist low, then engage his sword in *quart*, with an *appel* of your blade, and hold your fist high. If your adversary does not let this scare or entice him to move out of his guard, then simply swiftly pass the *quart* over the arm with your strong on your adversary's weak. And if he would parry this *passade* in *tertz*, then let it run off on your blade on the inside, agilely seek to wind your arm around your adversary's arm or hand, and grab him around his sword, by his arm. Then swiftly set your right foot back again, and offer your point to your enemy's chest. Else, you can also kick your enemy against his right leg with your left, and thus bring him down to the ground, as is seen in figure 39.



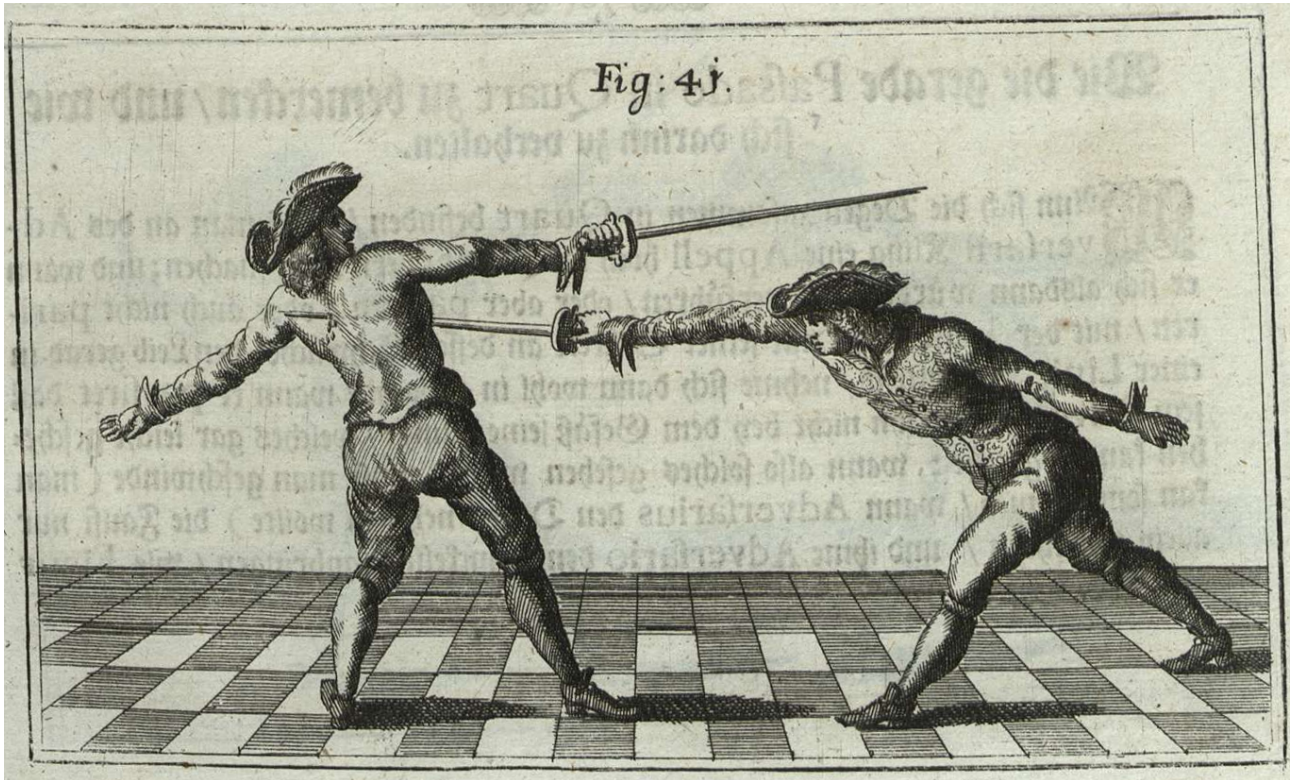
How to make the *passade* in *quart* over the arm.

When you find yourself in *quart* with your enemy, you must duly take heed that his sword is engaged, and that thus you seek to make a feint at him in *quart*. If he then lets himself be enticed, then disengage through and pass in *quart* over the right arm, keeping your [left] shoulder well back, as otherwise your adversary might deliver an arrest with a *volta*. But if your adversary does not let himself be enticed by that, you must pass straight in *quart*, as figure 40 shows.



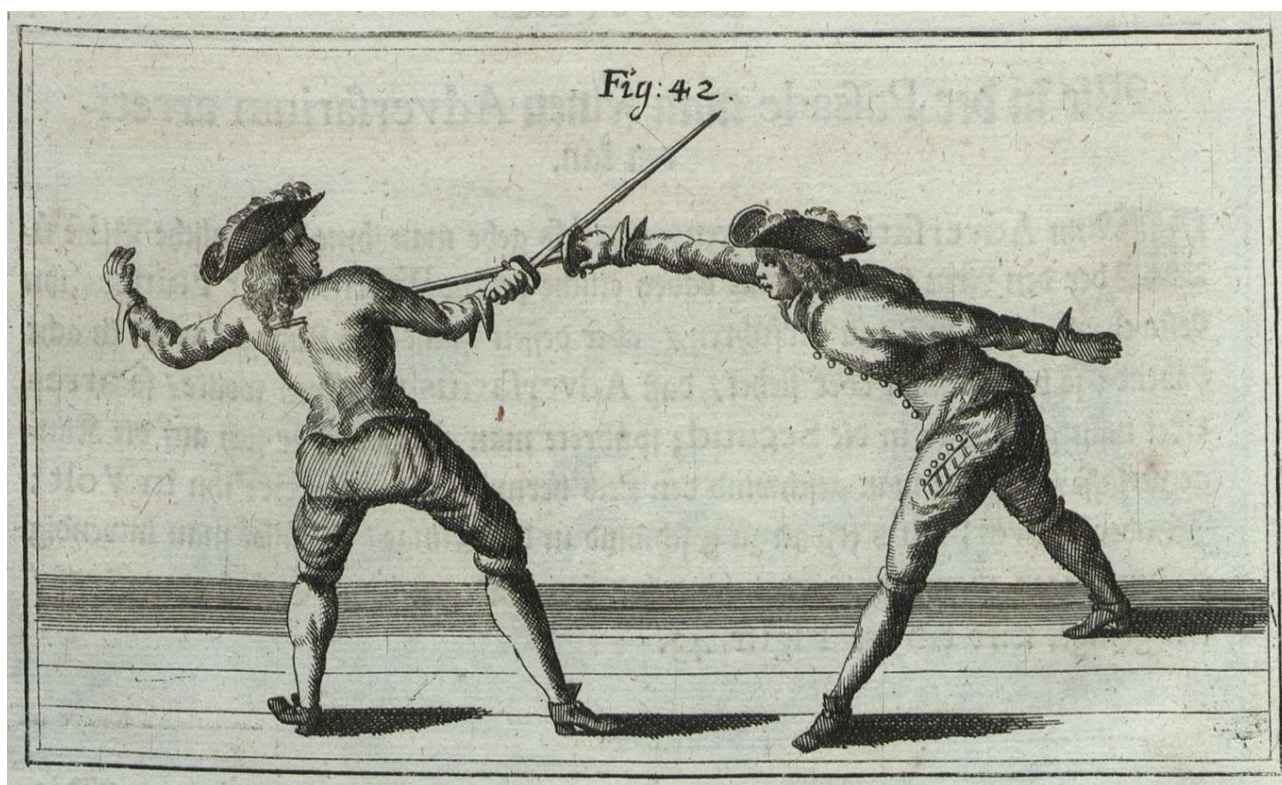
How to make the *passade* below in *secund*.

When you find yourself in *tertz*, with your adversary [in *tertz*] as well, then disengage through below, and make a feint to his head, on his weak. If he then stands still thus, then lower your point in *secund*, pass with swiftness with your body bent, and thrust him under his arm. Or else, you can seek to entice your enemy with a feint in *secund*. But if he stands still, and waits for a counter-thrust, then raise your blade below with an *appel*, by doing so prevent his intention, and likewise swiftly pass below in *secund*, as figure 41 shows.



How to notice the straight *passade* in *quart*, and how to act against it.

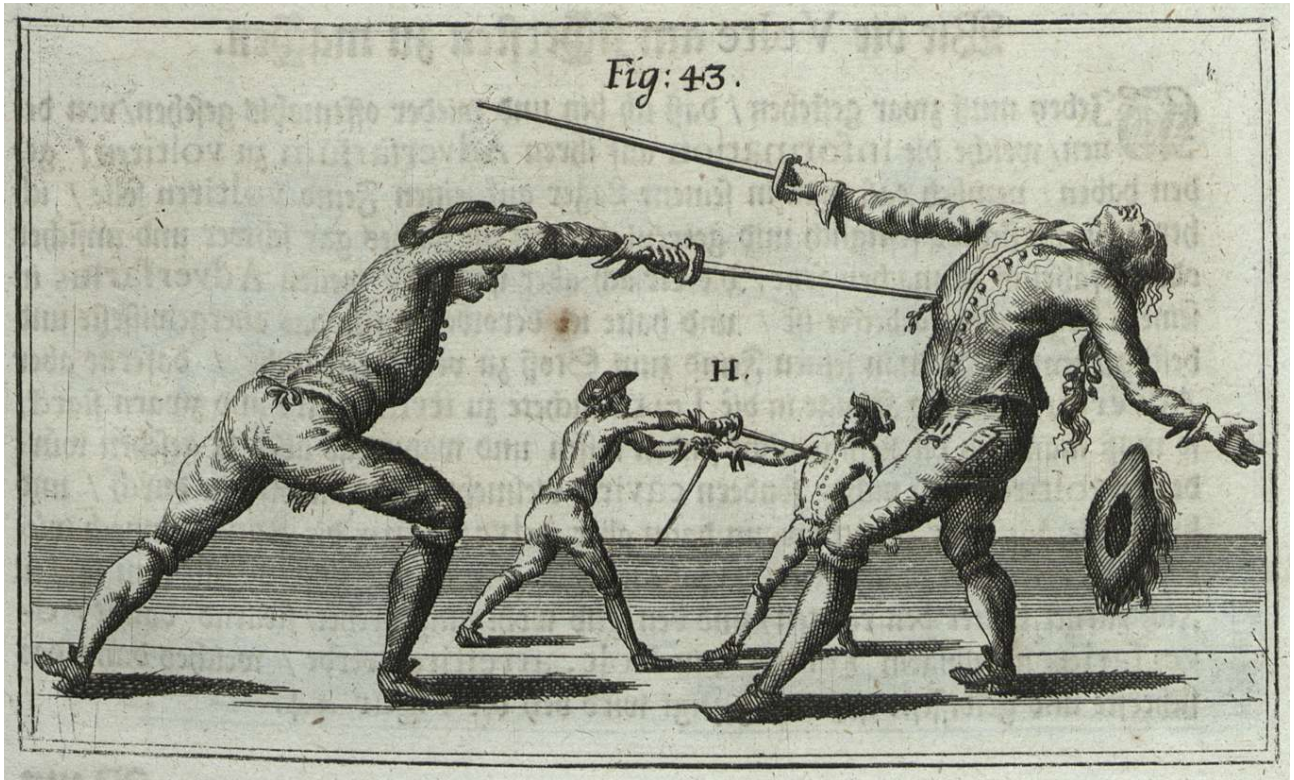
When the swords are together in *quart*, you must make an *appel* on your adversary's blade, high in *quart* over the arm. And if he would then let himself be enticed, either to parry, or else not to parry, with [his] fist high, [his] strong on [your] weak, keeping [his] body straight in one line, then when he passes, he must beware that you do not seize him by the hilt of his blade,¹⁷ which can happen very easily. Then, if you see this, you must swiftly (you can also do this at other times when your adversary wants to take your sword) simply merely turn around your fist, and deliver the angled thrust at your adversary, as figure 42 also shows.



17. Here, the original text here is somewhat unclear in who passes, and who grabs.

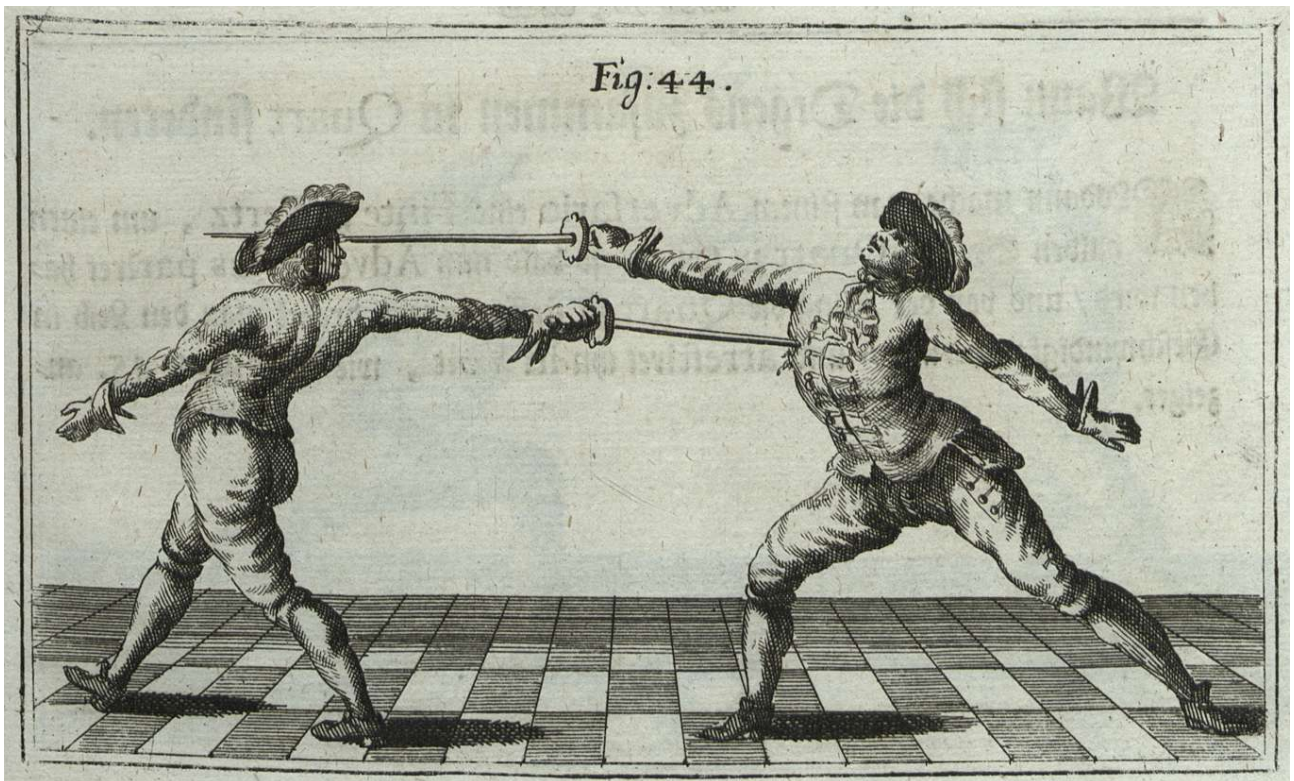
How you can arrest your adversary in the *passade*.

When your adversary wants to pass, then give him a false opening over your arm, and with that make several false *tempi* or feints at him, to sooner and better entice him. But you must take heed of his fist and body very well. And as soon as you see that your adversary wants to pass, swiftly arrest him in *secund*. But if you notice that he relies on his blade, then swiftly turn your body around, and arrest him with a *volta*. But if your adversary is a little too swift with his blade, then let [it] run off on your sword on the inside, and take take his sword by the hilt or grip, as is shown in figure 43.



How to most securely make the *volta*.

Here, I must first profess that, here and there, I have often seen those who teach that you should make a *volta* at your adversary, and namely that you should make a *volta* at your enemy in his guard. On the other hand, I confidently and faithfully ascertain that doing so is very difficult and uncertain or dangerous, for the reason that your adversary is well-covered in his guard. And therefore, I think it is the most certain and best when you seek to entice your enemy to thrust. But if your adversary seeks to engage your blade in *tertz*, and does so strongly, then you must not let him find your blade, and when this is seen, then you do not make a *volta*, but rather disengage through under his blade, and break the measure backwards. But when your adversary then would seek to engage your blade yet again, then you only lower your point, setting yourself with your left foot behind your right and your body turned around well, so that your adversary is arrested in the same *tempo*, with a *volta*. This, then, is the safest and most certain, and is shown in figure 44.



When the swords are together in *quart*.

Then make a feint in *tertz* at your adversary, to thrust a half thrust in *quart*. Now, as soon as your adversary has parried, and goes off your blade to thrust the *quart*, turn your body around with swiftness, and arrest him with a *volta*, as figure 45 demonstrates.



How you shall make a *volta*, to cut at your adversary's face or his hands.

Firstly, engage his blade in *tertz*, then swiftly engage in *quart* giving a little opening over your arm to entice him. And when he then thrusts into the opening, let his blade run off, and move your left foot behind your right. As soon as it has run off, make a long step with your right foot, and in one *tempo* direct a stroke into your enemy's face or across his fist, which is very proper and good to do, as figure 46 shows.



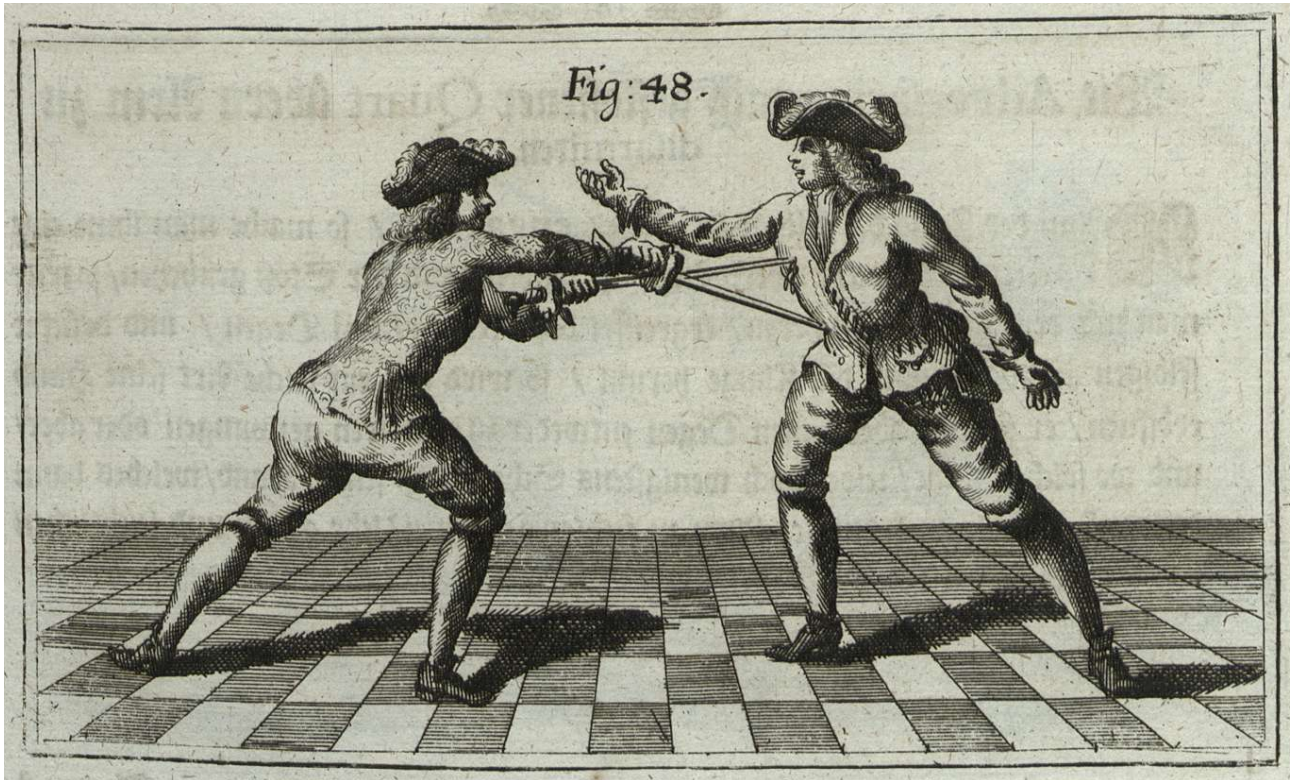
How to make the double volta, in the swiftest and easiest manner.

This is indeed very difficult to complete when fencing with sharps, as you turn your back to your adversary. Yet, when your adversary engages your sword strongly in *quart*, then engage his point out of the way, and give a false opening over your arm, in *quart*, to even better entice him. But as soon as you see that he moves, or directs himself to make a thrust, let his sword run off, as was indicated in the previous lesson, and when you have let this run off, turn yourself completely back, and strike our enemy's blade. Then, turn yourself fully around again, let loose at your adversary, and very swiftly seize him by his chest or fist. Nevertheless, you must, however, also take heed quite well that, as you turn around, your adversary does not catch you and throw you to the ground. As figure 47 presents to you.



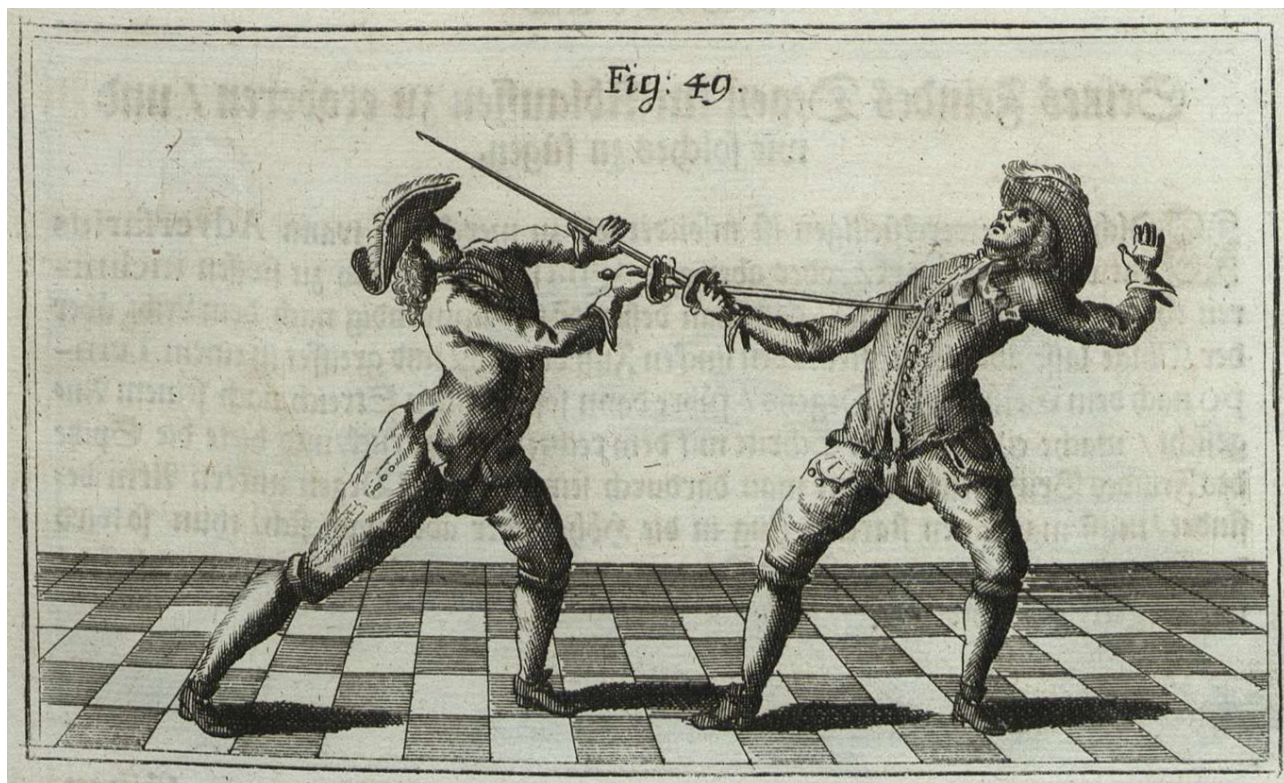
Disarming someone in various manners, and when this is to be done.

To this end, you must mainly note what your adversary may possibly be planning. Now, when he thinks to give a long thrust in *quart*, then parry this thrust in *quart* on the inside, and after that advance very nimbly with your right foot and push your enemy's blade down somewhat. With swiftness, seize his sword at the hilt with your left hand, and pull his sword out of his hand with all possible swiftness. If you want to, you can also then take out your enemy with his own sword, as is seen in figure 48.



How to disarm your adversary after having thrust *quart* over the arm.

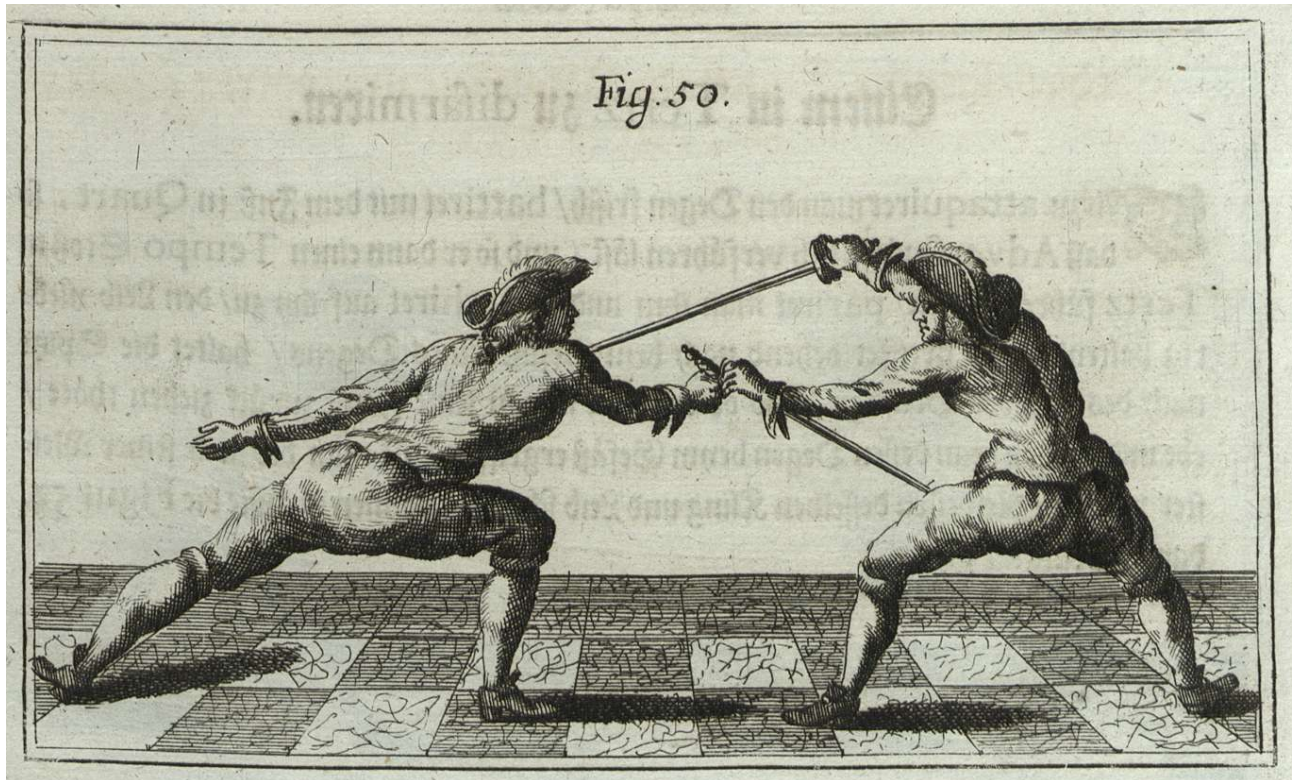
When your enemy engages your blade in *tertz*, then make a feint at him in *quart* over the arm. As soon as the thrust¹⁸ is done, advance with your left foot, seize your adversary's sword, and push this around outwards over your blade. In this way, his hand will open, and he is forced to release his sword, or else, if he does not, at least he will suffer an injury to his hand. This can very certainly and very easily be done against those who are used to fencing with a bent arm, as can be seen in figure 49.



18. Most likely, this refers to the feint in the last sentence, which should either have been a thrust, or was changed into a thrust as there was no parry or reaction from the opponent.

Conquering your enemy's sword while letting it run off, and how to execute this.

To contrive this, you must in particular note when your adversary is inclined to thrust either a *tertz* or else a *quart* over the arm. Then, it is most secure if you let his thrust run off over your blade on the inside, to your body, set your left foot forward, and in one *tempo* reach for the hilt of his sword. Then, immediately direct a stroke at his face, make a long step back with your right foot, and offer your point to your enemy's chest. And as through this your enemy's sword is underneath your arm, you must give a hard tug upwards, or else to yourself. Then, your enemy is forced to release his sword, and even to let it go, as figure 50 indicates.



How to disarm your enemy by means of a disengagement via *tertz* or *quart* over the arm.¹⁹

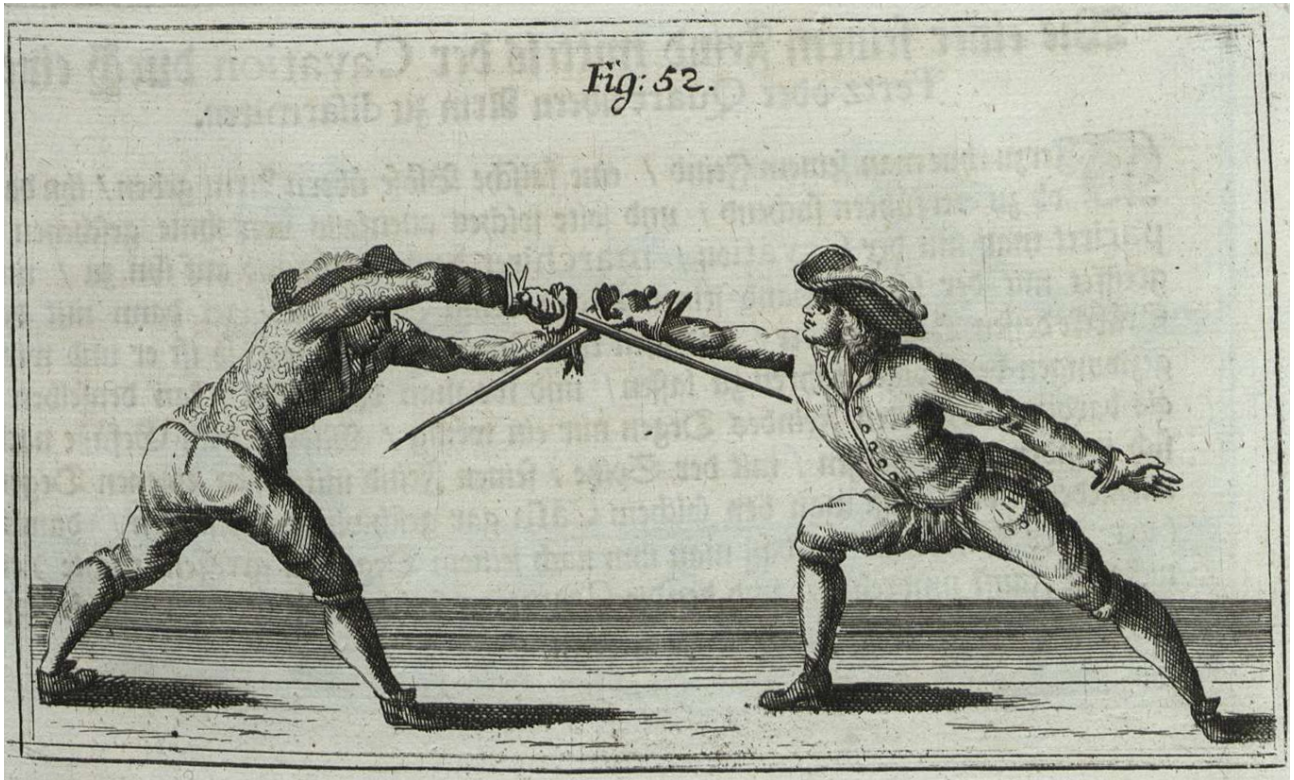
For this, give your enemy a false opening over your arm, seeking to entice him with that. And if he does this, parry with a disengagement, then swiftly advance in at him, and with your left hand grab his sword by the hilt. Then strike down his sword with your strong, and give a tug with your fist. Thus, he is forced to let it go. And if you want to, you can then turn the conquered sword of your enemy to yourself only a little, by means of its hilt, and thrust your enemy with the point of his own sword. However, in this case you must be very swift, so that your enemy (while you try to grab at his hilt) does not turn around his fist, to then injure you with an angled thrust as you seek the disengagement, as can be noted in figure 51.



19. In the copy that this translation is based on, lessons (and plates) 51 and 52 were switched. Here, they have been presented the correct order.

Disarming someone in *tertz*.

To do this, engage his sword anew, and make a beat with your foot in *quart*, so that your adversary lets himself be enticed. And if he then wants to direct a *tempo-thrust* in *tertz*, parry him and advance in at him, keeping your body low. Nimble reach for the hilt of his sword, keeping your point at your enemy's chest. And if he then pulls back his fist somewhat, before you have seized his sword by the hilt, you are still his master since his blade and body have already been gained, as figure 52 indicates.



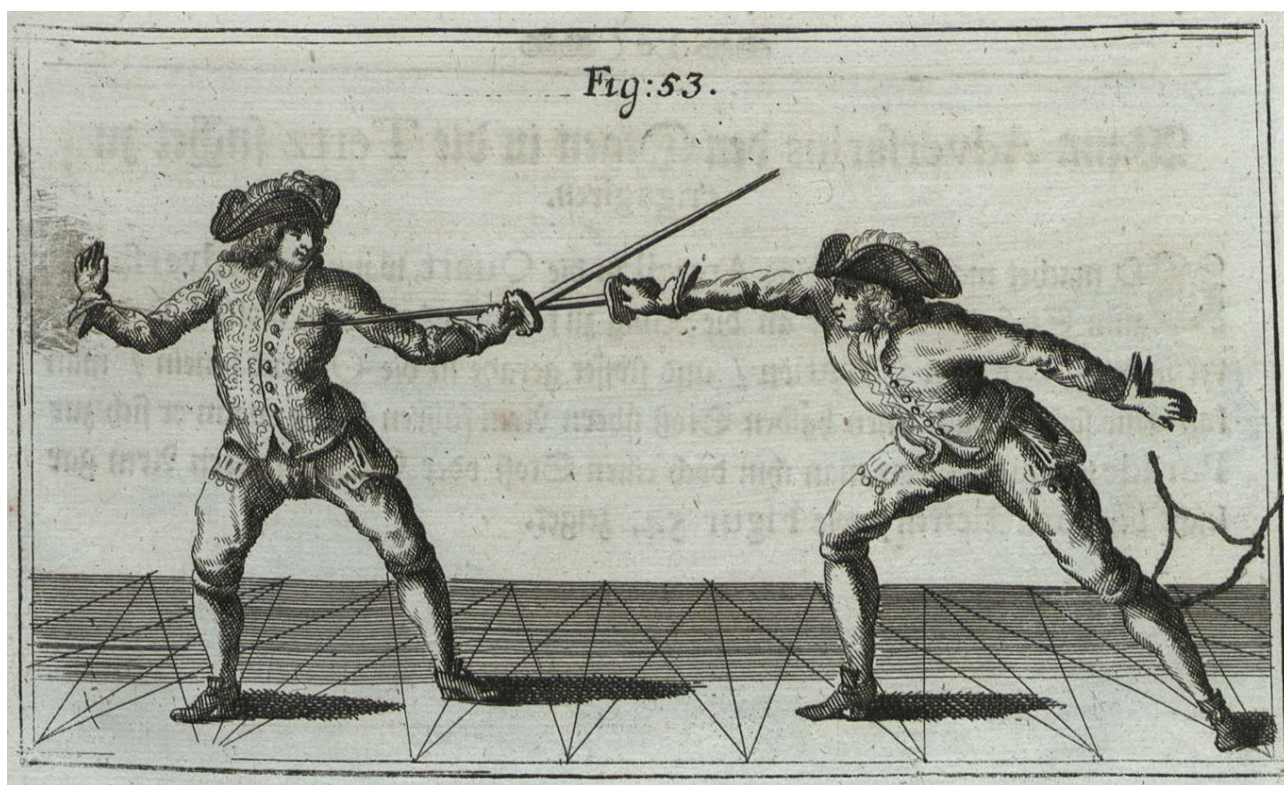
How to act against someone who fences left-handed.

Concerning this, the thrusts are merely opposite, such that it is no more than thrusting *tertz* against *quart*, and *quart* against *tertz*. But otherwise, in all lessons it is in agreement with the preceding. Except that someone who is accustomed to fencing left-handed is simply used to it. Then, firstly, when you set yourself in guard against someone who fences left-handed, you must observe that in *tertz* you cover yourself well in your guard, and then engage his sword in *quart* against *tertz*, make a feint under his fist, and then, whether he parries or does not parry, you swiftly thrust in the *quart*. Secondly, engage your adversary's sword anew in *quart* over the arm, and give him a little opening to entice him and at the same time oblige him to thrust *quart*. If he now lets himself be lured to thrust *quart*, parry him with a disengagement, and in the same *quart* thrust in straight over his arm, as figure 53 demonstrates.

Thirdly, but when your adversary engages your sword, then counter-engage on his weak. But if he wants to place himself on your blade, then swiftly cut-under his fist, and thrust the *quart* under his arm. After this, you must seek to retreat swiftly, such that you come onto his weak again, but also keep yourself covered well so that your adversary cannot pursue or injure you with a nimble *riposte*.

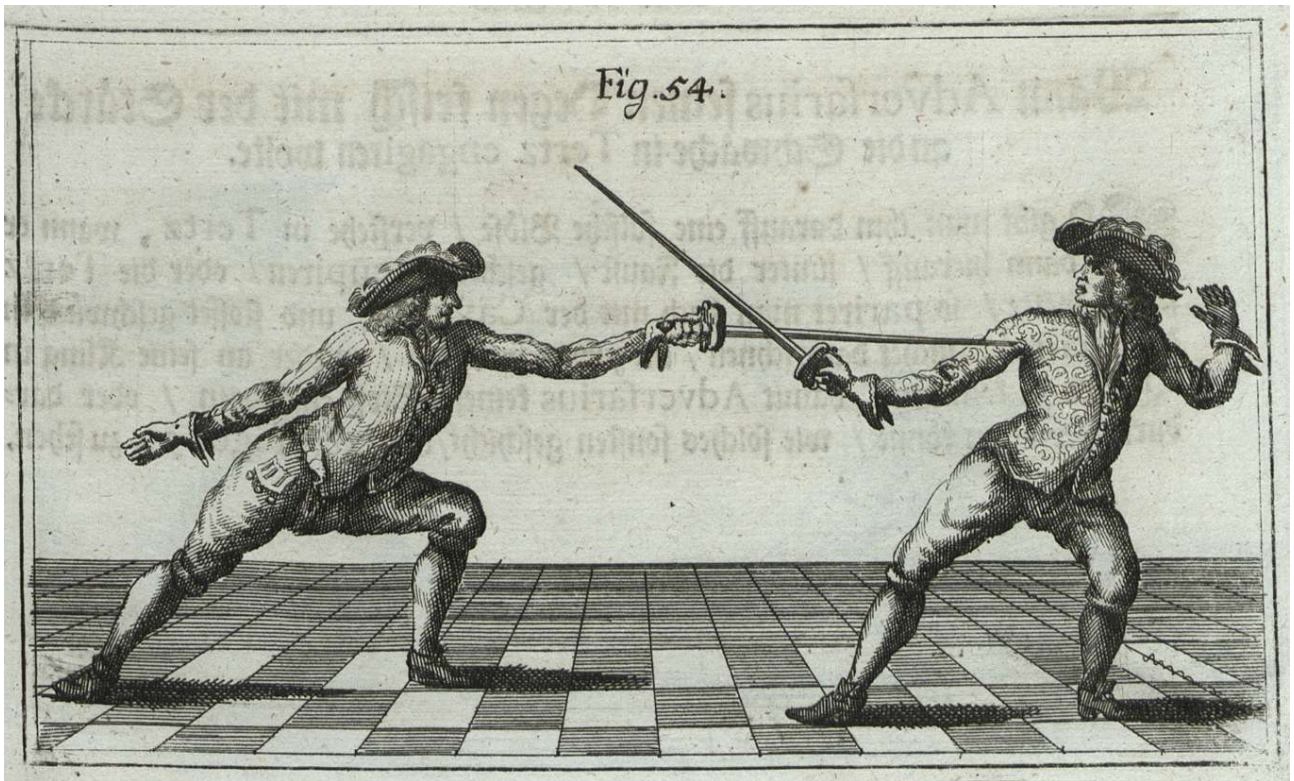
Fourthly, engage your adversary's sword anew in *quart*, and make a false *tempo* in *tertz* for him. If, upon that *tempo*, your adversary thrusts straight in *quart*, then parry with your fist in *tertz*, and thrust the *flanconade*, in German the reverse *quart*, as figure 53 indicates.

Fifthly, if your adversary gives an opening over his arm in *quart*, then direct a half thrust of *quart*, over the arm. If he lets himself be enticed by that, and moves to parry, then merely swiftly turn around your fist, and thrust in straight in *tertz* over his arm. But you must have your body extended low. After this, swiftly make a beat on his blade with a jump backwards.

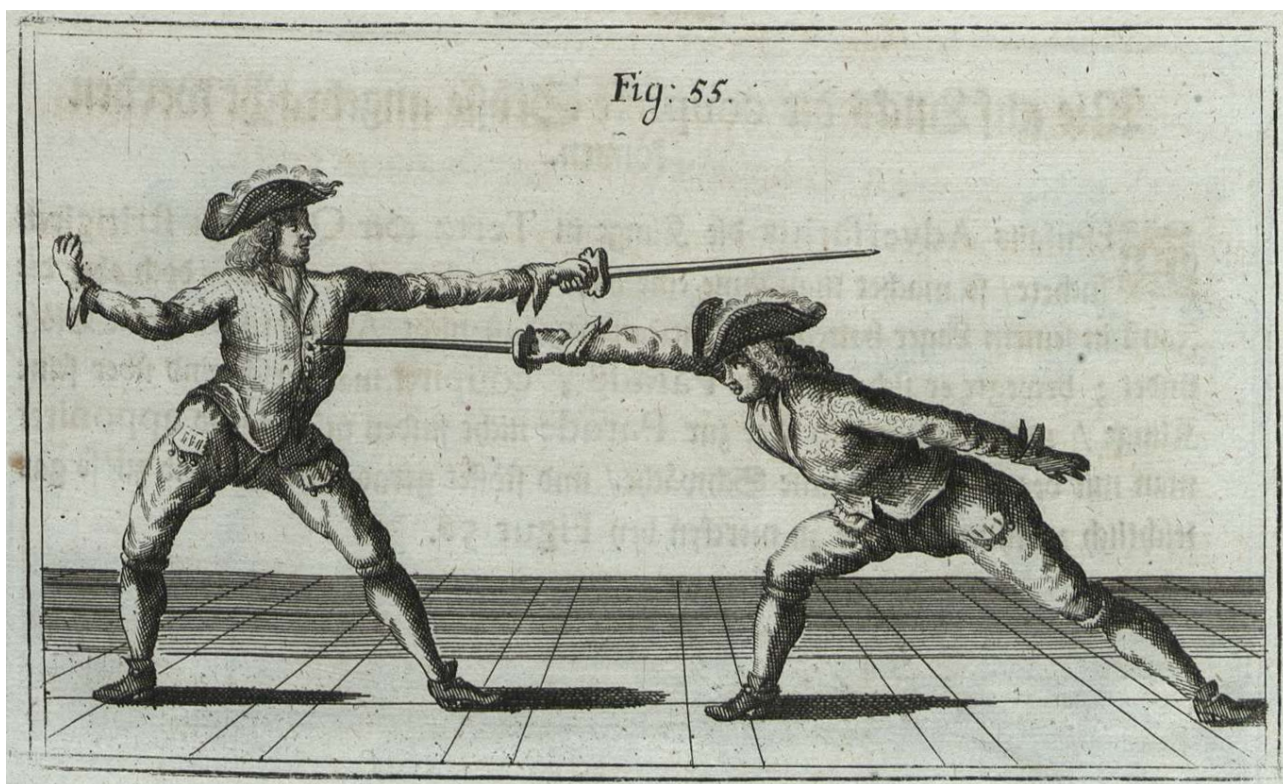


When your adversary seeks to engage your sword in *tertz*.

Then nimbly make an *appel* in *quart*. But when your adversary wants to disengage in order to thrust or to come onto your blade again, then parry with a counter-disengagement, and thrust in straight in *quart*. Otherwise, you can also direct a half thrust over his arm, and when he moves to parry, you can very easily execute a thrust or *quart* under the arm at him, as figure 54 shows.



When your adversary wants to engage your sword anew with his strong on your weak in *tertz*. Then give him a false opening, in *tertz* that is. If he then swiftly wants to cut-under your fist, or thrust the *tertz*, then parry high with a disengagement, and swiftly thrust in *secund*. Then, while jumping back, quickly seek to come onto his blade again in *quart*, so that because of that, your adversary cannot present a thrust, or pursue, as it is done otherwise and can be seen in figure 55.



How the cut-over thrusts can be delivered against a left-hander.²⁰

Whenever your adversary seeks to engage your blade in *tertz* or *quart*, make a high *appel* on his point, though keeping your fist in your guard, such that your adversary does not find an opening. If he then moves to parry, you swiftly cut-over his blade, but if he does not parry, then you place your strong against his weak, and thrust straight at his body, which can quite easily be done, as can be noted in figure 56.



20. Here, and in the following lesson titles, a literal translation would be “on the left”.

In what manner the *passade* can be made against a left-hander.

This is done thus. When the swords are together in *tertz*, make some false movement at your adversary in *quart*, just as if you want to thrust the *quart*. If he then moves, or if he does not move, pass swiftly in *quart* with extended arm. However, with this you must take heed well, that you do not rely on your adversary's blade, or seek to engage that, since doing so you quite easily miss his body, and put yourself in danger. But you must seek to pass straight at your adversary's body, as is seen in figure 57.



How a *volta* can be made against a left-hander.

Make an *appel* on his blade in *tertz*, and give your enemy a false opening. Then, when he lets himself be enticed, and wants to thrust in *quart*, swiftly turn your body around, and immediately arrest him in *tempo*, with a *volta*, which can similarly and very easily be done under the arm. But if your adversary only directed a half thrust, then you must be careful not to parry, and receive one by *flanconade*. Otherwise, you can also make a *volta* at him in *tertz*. However, this must be done with all due swiftness, and doing so, you must also keep yourself somewhat out of measure. Then, as soon as your adversary seeks to engage your sword in *tertz*, you must very swiftly, in one *tempo*, make a *volta* with your right foot, take your sword in your left fist, and receive your enemy straight in the *volta*, as figure 58 shows. I have practiced this manner very often against many who rely on the blade, and it can be practiced well without danger.



How a left-hander can be disarmed, or made weaponless.²¹

To do this, you must know that when the swords are together in *tertz*, you make several false *tempi* at your adversary, to move him to thrust. And when you then see him do this, and he thrusts the straight *quart*, then you parry with your body low, and in one *tempo* advance in at him. With your left hand seize his hilt, and tear his sword out of his fist, which can be done just as easily in *tertz*. If your enemy directs a *tertz*, you parry with your hand in *quart*, go in, and seize his sword by the hilt, as figure 59 shows.



21. Literally: "How someone can be disarmed, or made weaponless, on the left."

Noble and esteemed, as well as esteemed lords,

I could indeed (as I can truthfully ascertain, and can also be fathomed and realized easily from all the preceding) have given and taught many more lessons in this, in particular on parries, arm breaking, *contra-voltas*, etc. But as all these have no necessity or need, I considered it unnecessary to supplement this with that, especially because these things can be better instructed orally, on a fencing floor where it is found in its place, to the noble and esteemed lords scholars, than in print. With this we must also consider that everything that is omitted here is not common in graceful fencing with sharps, which alone has been treated of here, so that with this, I conclude my sincere and well-meaning above instruction in the name of God. But I want to have recommended myself the best to all the respectable Lords enthusiasts of this said art of fencing, and once more recommend, with the most obedient plea, in this way to always keep me in the best remembrance. However, here, I offer myself, if luck can have it, to anybody who, either orally or otherwise, would like me to communicate my knowledge of fencing. Finally, concerning the art of vaulting, I would have liked to likewise include sufficient figures of that. But, I considered that this cannot be learned or understood well from figures. Thus, as this is only *pro forma*, and nothing of it can be drawn, I decided not to, because without oral and manual instruction this cannot be learned. And with this, I conclude this work in God's name.

Register

Of all the lessons of the noble art of fencing found in this book.

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How the <i>secund</i> is parried.	Ibid.
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Of the division of the blade.	6.
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