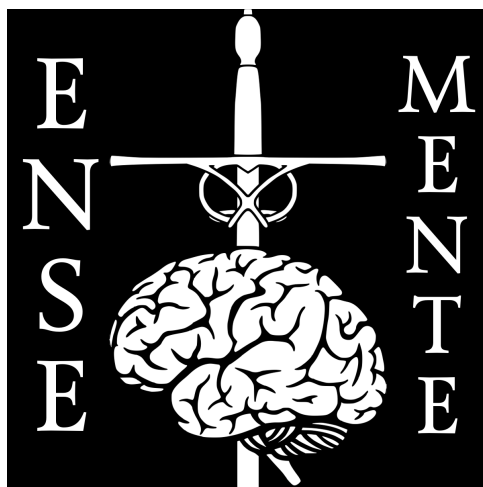


Lesson
in
THE ART OF FENCING,
by
J.P. Vicards.



English translation by Reinier van Noort
Ense et Mente – www.enseetmente.com
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About the *Lectio udi Fægte-Kunsten*

Lectio udi Fægte-kunsten (Lesson in the Art of Fencing) is a short treatise about thrust-fencing, published in Copenhagen in 1765. While the weapon used is not described, the treatise appears to have been written for the smallsword, and the style of fencing described in it was likely based on the contemporary French style of fencing.

The treatise was written by J. P. Vicards (or Vigards), who was the fencing master at the Royal Navy Academy. Note that on the title page, the author's name is given as "Vicards" while on the final page it is given as "Vigards". Not much is known about the identity or origin of this fencing master. However, since he begins his introduction with "As in the time I have resided in Copenhagen...", it seems likely that he was not from Copenhagen.

About the translation

In preparing this translation, I have strived to create an English text that is readable and clear to a modern reader, while staying true to the original Danish text. As part of this, I have translated the impersonal pronoun *man* ("one") as "you", and also replaced instances of the pronoun *jeg* ("I") with "you", as appropriate. While written in Danish, the text contains a considerable amount of French fencing terminology. Both Danish and French fencing terms, along with their English translations as used here are given in the following list.

afparere	to parry away
apel	<i>appel</i>
attaquere	to attack
au contre de gage	to a counter-disengage
au contre de quart	counter-quart
au contre de tiers	counter-tiers
au mur	at the wall
avancerer	to advance
binde	to bind
blottelse	opening
brisement	beat
compliment	salute
coulée	gliding
coupe	cut-over
couperer	to cut-over

defendere	to defend
degagere	to disengage
de gage	disengage
desarmere	to disarm
desarmemant	disarm
de volée	flying
efterstød	after-thrust
en gage	to engage
en garde	<i>en garde</i>
falde ud	to lunge
flanconade	<i>flanconade</i>
fleuret	foil
forcere	to expel
finte	feint
hug	cut
hugge	to cut
kaarde	sword ¹
lager	guard
marchere	to advance
parade	parry
parere	to parry
passe	pass
positur	posture
premier	<i>premier</i>
prima	<i>prima</i>
quart	<i>quart</i>
quinte	<i>quinte</i>
retirerer	to retreat

1. Note that the Danish word *kaarde* (or *kårde*) specifically indicates a thrusting sword, i.e. most likely a smallsword.

rompere	to break [measure]
seconde (secondo)	<i>seconde</i>
skarpe	edge
stikplade	thrust-plate
stød	thrust
støde	thrust
tiers	<i>tiers</i>
undergaae	to go [through] under ²
volte	<i>volta</i>

Acknowledgements

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2. Danish *undergaae* is more literally translated as “to go under”. However, from the text it is clear that *undergaae* is equivalent to *degager*, i.e. “to disengage”. Furthermore, from its context it is clear that a full change from the inside to the outside or vice versa is usually meant. Therefore, I have added “[through]” in all instances.

Lesson

in

THE ART OF FENCING,

compiled

by

J.P. Vicards.

Fencing-Master with the royal
Danish *Academy Navy-*
Cadets Chor.

Copenhagen, 1765.
Printed by L. L. Heiden, residing
at the Peder Hvitfeldts Stræde.

As in the time I have resided in Copenhagen, I have had the honour of informing various nobles as well as people of high standing and other virtuous people; time after time I have been requested by these my lords scholars, to compose my lessons in writing and let them be printed. So, as per these requests, with this I have the honour to serve with the requested Lessons in the order in which my scholars are given them by me orally, and they serve likewise to reinforce the memory of those lords my scholars that have previously been informed by me, as well as, additionally, an easing for those who are willing to let themselves be informed by me. To all of which I want to recommend myself, and it will always be my honour to be at their service, so that everyone shall find themselves satisfied.

1st Lesson.

The beginning of the lesson is to learn to set yourself in a good and advantageous posture or guard.

To obtain the correct idea of how a significant and advantageous posture shall be, in the following I want to explain this in the clearest and most comprehensible manner, namely: When you want to set yourself in posture against your counterpart, then you turn yourself with your right side straight towards him, your left foot straight forward, your right set to your right side, though such that your heels come close together so that your feet stand in an angle (without having moved your body or your other limbs with this.) Then you extend both arms straight out, each to its side, and your left arm is bent upwards in the shape of an angle, so that your hand comes in a straight or exact line with your head out to your right arm, though in the bend your hand stays a little higher than your head (otherwise your arm could not have the shape of an angle.) The hand and the fingers of your left arm are either held straight up, or else a little backwards. Your right arm, which is extended straight, remains in its form (though it must be observed that it is not held too high or too low, but such that your body is equally covered everywhere). The sword is held firmly in the hand, and straight out in a line with the arm. Various people are of the opinion that you must hold the sword-point straight before the counterpart's breast. I, on the other hand, hold that it does not matter, if either I present my counterpart my point in the middle of his breast, or a little higher or lower, as long as I am well-covered in my guard. Now your feet must be moved apart, but in the form that they stand in, namely in an angle. Your right foot is thus moved two foot far out to your right side, such that your heels are in a straight line in front of each other, and thus your right foot stands straight under your right arm, and then you bend your left knee so much that your knee stays on a vertical line with the point of your left foot. Hereby, your right knee will by itself receive its correct bend, when you observe that your waist is not moved. But there must be a line hanging straight down from your head, and down along your waist to the middle between your feet. Neither let your body rest somewhat more on your left foot nor let it lean forward, and do not let your knees go inwards. Then your head or face is turned around to your right side, and you gaze straight at the counterpart's eyes and sword-blade, and always (when you want to go at the counterpart's body as well as when you want to recede backwards) observe the posture.

2nd Lesson.

Instruction about the salute common in the art of fencing.

First you set yourself in posture against the counterpart, make an *appel* with your right foot, namely: You raise your foot a little, stomp on the ground, direct your right foot back to your left [foot], and stand straight up on your legs, so that your heels are close together and your feet stand in an angle (as is described above). At the same time take off your hat with your left hand, and hold your left arm out to the left side in a straight line with your right arm. After that you direct your left foot back two foot from the right, bend your knees so that you stay in posture, stomp a second time with the right foot, direct the left forward to the right, and stand straight up as has been said. Thus you salute the spectators with *tiers* and *quart*, though first to the side where the most distinguished [spectator] is. After that, your right foot is directed forwards and you set yourself in posture well against the counterpart, and at the same time [set] your hat on your head. (Though, when the salute is done, it must be observed that you constantly look the counterpart fixedly in the eyes.)

3rd Lesson.

The parries for all thrusts, when you advance as well as when you retreat, that is when you go at the counterpart's body and when you recede backwards, are the following.

First parry *quart*, which must be done with the arm extended straight, the fingers on the hand turned upwards, though the hand is rotated a little so that the counterpart's thrust runs to the side of the inside edge. And as you parry, you must always have your sword-point in line with the counterpart's breast, thus, if he wants to retreat in his guard, you can thrust him into his opening.

Second parry *tiers*, must likewise be done with an extended arm, the arm rotated such that the fingers turn down to the ground, and the thrust can run to the side at the outside edge. Just as in *quart*, present the counterpart your sword-point in front of his breast, and observe the after-thrust in his opening well.

Third parry the half circle, which is used for the low thrust on the inside. Then you should hold your sword in *quart*, namely turn your fingers upwards, your hand high, and lower your sword-point so much that the counterpart's thrust runs to the side at the inside edge and the strong of your sword-blade. However, here it must be noted that the arm must be extended straight or stiff, and that you do not parry too wide but hold the line at the counterpart's breast, and additionally observe your advantage in the after-thrust.

Fourth parry *quinte*, which is used for the low thrust on the outside. The arm, hand and sword are used or held in the same shape as in the half circle, except that the counterpart's thrust must run to the side at the outside edge or strong of the sword-blade, and likewise the line at the counterpart's breast and the after-thrust must not be forgotten.

These four parries are the main parries, and the best, with which you can parry all kinds of thrust. There is indeed another one, which is called the *prima*-parry, but this is not used by me, except to parry cuts. Against thrusts I find this quite inadequate.

The four parries given above can otherwise in various manners be used and redoubled according to the nature of the thrusts, which shall still be explained clearly in the lessons, along with the notion of the after-thrusts. which can always be given with advantage if you have parried well.

4th Lesson.

Advancing or going in at your counterpart when he recedes backwards, and breaking [measure] or receding backwards when the counterpart goes too close to your body.

Advance in *quart*. With this you hold your sword in *quart*, namely turn your fingers upwards. Raise your right foot a little, though not too high, and direct it one foot long forwards, and as soon as possible, your left foot, slightly raised, is moved behind it. But your left foot must not be directed more than one foot far forwards after your right, so that your feet stand two foot apart, as it belongs in the posture, which you must observe carefully in all movements. Thus you continue as often as you want to go forwards.

Advance in *tiers*. You turn your hand in *tiers*, namely [turn] your fingers down to the ground. Concerning the forward movement of your feet, this is done in the same manner as is said above in *quart*, and while observing the posture, holding your arm stiff¹ and in a straight line along with the sword at the counterpart's breast.

Should the counterpart not hold ground, so that with advancing you cannot get closer to him, then it is allowed to move your left foot close to your right, move your right foot two foot far forwards, and into posture immediately. In this manner you can bring him to a halt.

Breaking [measure] or receding backwards is likewise done while observing the posture and the above-mentioned distance between the feet, except that you first move your left foot back, and then your right, and this with *quart* as well as with *tiers*.

1. Note that stiff, in this context, likely is another word to indicate that the arm is extended straight.

5th Lesson.

Premier , or the first thrust.

1. Engage *quart*, thrust *quart*. This means: You stand with your blade in *tiers* at the enemy's outside edge, and go very closely [through] under his blade, and thrust him a *quart* on the inside.

When you lunge to thrust, then you direct your hand up in a straight line with your head, lower the point of your sword, so that this hits in the middle of the counterpart's breast. Hold your head straight up, and look along the outside of your blade on your right side. Your left arm is directed in a straight line out from your left side, your right foot is quickly directed two foot far forwards, and thus four foot distance remains between both feet. With this, your left thigh and leg are made straight and stiff, your heels are straight in front of each other or in a straight line. Your body is held firm, so that it does not sway either forwards or backwards to not let your waist fall forwards too much in the lunge, but such that your right elbow and knee must be in a vertical line with the instep of your foot.

En garde, parry *quart*, that is, retreat backwards in posture and parry *quart*, directly thereon fall out again and give the after-thrust, which is a clean *quart*, on the inside.

About the *tiers* thrust.

2. Engage *tiers*, thrust *tiers*. In the same manner as is said above, you go [through] under the counterpart's blade from *quart* to *tiers*, and thrust him a *tiers*. In the lunge and thrust you have to act in all manners as in the *quart*-thrust, except that you look along your blade on the inside. Set yourself in posture again, parry *quart*, and give the after-thrust, which is a straight *quart*, on the inside

The *seconde*-thrust.

3. Engage *tiers*, thrust *seconde*. The *seconde* is thrust in the same manner as the *tiers*. The difference is that you thrust in at the counterpart under his right arm, to his breast, and you raise your hand somewhat higher to cover your head well with your thrust-plate. Set yourself in posture again, parry *quart*, and give the after-thrust which is the low *quart* on the inside.

4. Engage *tiers*, then you go over and around the counterpart's blade, and thrust him a *quart* on the outside in over his arm. Set yourself in posture and parry with *quinte*, and give the after-thrust, which is a straight *quart* on the inside.

5. Engage *quart* on the outside, go back [through] under the blade, and thrust a *quart* on the inside. Set yourself in posture and parry with the half circle. Give the after-thrust, which is the straight *quart* on the inside.

6. Engage *quart* on the inside. Go back [through] under the blade, and at the same time thrust the *quart* on the outside in over the arm, lunged well and in a straight line. Once more set yourself in posture and parry with *quinte*, and give the after-thrust, which is the *quart* on the outside.

7. Engage *quart* on the inside. Make a feint, or movement with your hand as if you want to go [through] under the blade and thrust the *quart* on the outside, and at the same time thrust the straight *quart* on the inside. Set yourself in posture and parry *tiers*, and give the after-thrust, which is a *seconde*.

8. Engage *quart* on the inside, thrust the *flanconade*. Namely, you bind or seize the counterpart's blade with your own, turn your hand in *tiers*, and thus bring him the thrust in on the outside under his arm. At the same time you bring your left arm in front of your breast, with which you parry away the counterpart's blade as you thrust. Set yourself in posture again, and parry with *quart*. Give the after-thrust, which is to go [through] under the blade, and thrust the *quart* on the outside in over the blade.
9. Engage *quart* on the outside, make a feint with your sword-point under the counterpart's hand. However, you let your hand stay in *quart*. Thereon go back with your point above his hand, and thrust him a *quart* on the outside. Set yourself in posture, and parry with *quinte*. Give the after-thrust, which is a *quart* on the outside or a *seconde*.
10. Engage *quart* on the inside. Expel or press on the counterpart's blade to thereby give him occasion to go [through] under your blade, and thrust the *quart* on the outside at you, which you expose for him. And while he wants to thrust, make a *volta*, which is done thus: When the counterpart has the notion of wanting to thrust you into your opening, then you go [through] under his blade with yours, with an extended arm hold him your blade straight before his breast, direct your left arm forwards before your breast, and with this parry away the counterpart's sword-blade. Move your left leg and foot backwards out to your right side. This movement must be done quickly and in one moment, and at once lunge and thrust him a *quart* on the inside.
11. Engage *quart* on the inside. Advance or go one step in towards the enemy, make him a feint at the same time in the *quart* on the outside, lunge and thrust him a straight *quart* on the inside. Set yourself in posture, and parry *quart*. Give the after-thrust, which is the *quart* on the outside, over the arm.
12. Engage *quart* on the outside. Advance and feint a *seconde*, for which the hand and fingers are turned as in *tiers*, down to the ground. However, with this you must hold your sword-point close to the counterpart's hand or thrust-plate. Lunge so and thrust him the *quart* on the inside in over the arm in a straight line. Set yourself in posture and parry *quart*, and give the after-thrust, namely a *flanconade*.
13. Engage *quart* on the inside, cut-over *tiers*. This thrust is used when the counterpart stands in a low guard. Then you go with your blade over his sword-point, and thrust him a straight *tiers*, set yourself in posture, and parry with *quinte*. Give the after-thrust which is a *quart* on the outside in over the arm.
14. Engage *tiers*, cut-over *quart*. You likewise go over the counterpart's sword-point, and thrust him a straight *quart* on the inside. Hold your right hand properly high to protect your head. Set yourself in posture, and parry with *quart*. Give the after-thrust, which is a *quart* on the outside in over the arm.
15. Engage *tiers*. You make a feint over the enemy's sword-point, as if you want to cut-over a *quart* at him, go back and thrust in at him in *tiers*, which is a double cut-over. Set yourself in posture, and parry *quart*. Give the after-thrust, which is a straight *quart* on the inside.
16. Engage *quart* on the inside. Make a feint as if you want to cut-over a *tiers*, go back, and thrust a *quart* on the inside. And this likewise is a double cut-over. Set yourself in posture, and parry *tiers*. Make the after-thrust, which is a *seconde*.

17. Engage *quart* on the inside, cut-over with counter-*quart*. That is to go with your blade over and around the counterpart's sword-point, and thrust him a straight *quart* on the inside. Set yourself in posture, parry with *quart*, and give the after-thrust, which is a straight *quart* on the inside.
18. Engage *quart* on the outside, cut-over with counter-disengage. That is to go over the counterpart's point with your blade, and very tightly [through] under his hand or thrust-plate, and thrust him a *quart* on the outside, in over the arm. Set yourself in posture, and parry with *quinte*. Give the after-thrust, which is a low *quart* on the inside.
19. Engage *quart* on the inside, disengage *tiers*. Make a beat on the counterpart's blade, and thrust *seconde*. Disengaging is going [through] very closely under the counterpart's blade. A beat is that you lower your hand a little, direct your point up high, and give a knock on the weak of the counterpart's blade with the strong of your own, so that it goes to the side. And immediately thereon you thrust him a *seconde*. Set yourself in posture, parry with *quart*, and give the after-thrust which is a straight *quart* on the inside.
20. Engage *tiers*, disengage *quart*. Make a beat on the enemy's blade, and thrust him a straight *quart* on the inside. Disengage and beat are done in the same manner as said before. Set yourself in posture and parry with counter-*quart*, which is when the enemy parries your thrust, disengages, and wants to thrust you a *quart* on the outside, to then pursue and go around his blade, and parry his thrust away with *quart*, which is to parry counter-*quart*. Give the after-thrust, which is a *quart* on the outside, in over the arm.
21. Engage *quart* on the inside. You go two times around the counterpart's sword-blade above, and thrust the straight *quart* on the inside. Set yourself in posture and parry with the half circle. Give the after-thrust, which is the straight *quart* on the inside.
22. Engage *tiers*. You go two times around the counterpart's blade above, and thrust in a straight *tiers*. Set yourself in posture, and parry with *quinte*. Give the after-thrust, which is a low *quart* in under the arm.
23. Engage *quart* on the inside, make an *appel* along the counterpart's blade, which is done while you lower your hand a little, and let your blade glide along that of the enemy, and if hereby he does not make any movement immediately thrust him a straight *quart*. Set yourself in posture, and parry with *tiers*. Give the after-thrust, which is a *seconde* in under the arm.
24. Engage *tiers*, likewise make an *appel* along the enemy's blade. Should he parry *tiers* hereby, then you go under his arm, lunge and thrust a *seconde*. Set yourself in posture, and parry counter-*quart*. Give the after-thrust, which is the straight *quart* on the inside.
25. Engage *quart* on the inside. Make an *appel* along the enemy's blade, however it is to be understood that with this you do not leave his blade. Should he, namely the counterpart, want to parry away the thrust, then you disengage or go [through] below, and thrust him the *quart* on the outside in over his arm. Set yourself in posture, and parry with *quinte*. Give the after-thrust, which is a *quart* on the outside in under the arm.
26. Engage *quart* on the inside. Make a movement like a half *flanconade*, which is done by turning your hand in *tiers*, and binding the counterpart's blade with your own as if you want to go over above. In this, turn your hand and thrust the straight *quart* on the inside. Set yourself in posture, and parry with *quart*. Give the after-thrust, which is the *quart* on the outside, in over the arm.

27. Engage *quart* on the inside. Likewise make a movement like a half *flanconade*, and turn your hand around to *quart*. Should the counterpart want to parry, then disengage and thrust him a *quart* on the outside in over his arm. Set yourself in posture, and parry with the half circle. Give the after-thrust, which is a straight *quart* on the inside.

28. Engage *quart* on the inside, thrust a flying *seconde*. This is to rotate or turn your hand in *tiers*, namely when the counterpart holds his sword-point high, then go over his point and thrust a *seconde* in under his arm. Set yourself in posture, and parry with *quart*. Give the after-thrust, which is a straight *quart* on the inside.

29. Engage *quart* on the outside, thrust a flying *quart*. This thrust is used on the same occasion, when the counterpart stands with his point high, then you go over his point, and thrust a straight *quart* on the inside. Set yourself in posture, and parry with the full circle, which is done by parrying with the half circle, then going around from below, around the counterpart's blade, which is the full circle. And in the same movement the after-thrust is given, which is a *quart* on the outside, in over the arm.

30. Engage *quart* on the inside. Make a feint with 1-2-3, which is to go [through] with your own blade under the counterpart's blade, close to his thrust-plate, from *quart* to *tiers*, back again to *quart*, go [through] below once more and thrust him a *quart* on the outside in over the arm. Set yourself in posture, and parry with counter-*tiers*, and as you parry, expel his blade and thrust him in *tiers*, which is the after-thrust.

31. Engage *quart* on the outside, make a feint with 1-2-3, like has been said before, and thrust him a straight *quart* on the inside. Set yourself in posture, and parry with counter-*quart*. Give the after-thrust, which is a *flanconade*. *NB.* (You let your hand stay in *quart* while you thrust).

32. Engage *quart* on the inside. Gliding advance. That is, you let your blade glide along the counterpart's blade, while you go a step in at his body in the *quart* on the inside. In this, disengage and thrust a *quart* on the outside in over his arm. In the lunge hold your hand quite high to protect your head. Set yourself in posture, parry with *quinte*, and give the after-thrust, which is a straight *quart* on the inside.

33. Engage *quart* on the outside. Gliding advance. Likewise glide along the counterpart's blade, disengage or go [through] under his blade, and thrust a straight *quart* on the inside. Set yourself in posture, and parry with counter-*tiers*. Give the after-thrust, which is a *seconde* in under the arm.

34. Engage *quart* on the inside. Gliding advance, and make a feint to *tiers* under the counterpart's blade, go back, i.e. with your blade, and thrust a straight *quart* on the inside. Set yourself in posture, parry with *quart*, and give the after-thrust, which is a *quart* on the outside, in over the arm.

35. Engage *quart* on the outside. Gliding advance, make a feint to the *quart* on the inside, go back, and thrust a *quart* on the outside in over the arm. Set yourself in posture, and parry with *quinte*. Give the after-thrust, which is the *quart* on the outside.

36. Engage *quart* on the inside, disarm of *tiers*. That is: When the counterpart stands with a straight extended arm and blade, and does not want to change his guard, then you go down from *quart*, [through] under his blade to *tiers*, seize his blade, namely the weak of it with the strong of your own blade, move your left foot forward quickly, and set this close to the enemy's right foot. At the same

time, you grab at his sword-hilt with your left hand, and set your own sword-point before his breast. Set yourself in posture, and parry with the half circle. Give the after-thrust, which is a straight *quart* on the inside.

37. Engage *tiers*, disarm of *quart*. In disarming, in all manners you proceed in *quart* as before in *tiers*. Set yourself in posture and parry with *quart*, and give the after-thrust, which is a straight *quart* on the inside.

38. Engage *quart* on the inside. You expel or press on the counterpart's sword-blade, to give him occasion to thrust a *quart* on the outside. And while he wants to thrust, then, like in the disarm in *tiers*, seize his blade with your own and with your left hand [seize] his thrust-plate, set your left foot by his right, and your sword-point before his breast. Put yourself in posture and parry with counter-*quart*. Give the after-thrust, which is a straight *quart*.

39. Engage *quart* on the outside. You expel or press on the counterpart's blade, to give him occasion to thrust a *quart* on the inside, and while he wants to thrust, disarm him in the same manner as was said before. Set yourself in posture and parry with *quart*, and give the after-thrust, which is a *flanconade*. NB. (You let your hand stay in *quart* while you thrust.)

40. Engage *quart* on the inside. Expel or press on the counterpart's blade, to thereby give him occasion to disengage or thrust a *quart* on the outside, and while he wants to thrust, parry with *tiers*, make a pass and set your sword-point before the counterpart's breast with a *seconde*. When you move your left foot forwards to the counterpart's right foot, [and] hold your left arm before your breast, to parry away the enemy's blade with that, this is a pass. Set yourself in posture and parry with *tiers*. Give the after-thrust, which is a *seconde*, in under the arm.

41. Engage *quart* on the outside, to expel or press on the counterpart's blade, to thereby give him occasion to thrust a *quart* on the inside. And while he wants to thrust, you parry with *quart*, and make a pass, which is done in the same manner as was said before, namely by moving your left foot forwards to the counterpart's right foot, holding or directing your left arm before your breast, and setting your own sword-point on the counterpart's breast. Set yourself in posture, and parry with *quart*. Give the after-thrust, which is a *quart* on the outside in over the arm.

42. Engage *tiers*. You hold your right arm rather high, to thereby give the counterpart occasion to thrust a *seconde*. And while he wants to thrust, turn your hand in *quart*, lower your sword-point, and parry with *quinte*. Make a pass in the same manner as was said before. Set yourself in posture, and parry with counter-*quart*. Give the after-thrust, which is a straight *quart*.

43. Engage *quart* on the outside. You go in at the counterpart, and also press on his blade, to thereby give him occasion to thrust a *quart* on the inside. And while he thrusts, parry with *quart* such that with your own thrust-plate you meet the counterpart's thrust-plate. In the same moment, you grab on to his sword-hilt or thrust-plate with your left hand, (though with this it must be observed not to move the body or other limbs). At the same time you set or direct your sword-point in under his arm onto his breast. Set yourself in posture, and parry *quart*. Give the after-thrust, which is a straight *quart* on the inside.

44. Engage *quart* on the inside. You bend your right arm, expel or press on the counterpart's blade to thereby force him to disengage to a *quart* on the outside, and while he wants to thrust, parry with counter-*quart*, so that both thrust-plates meet together. And just as in the previous, take possession of his sword-hilt with your left hand and set your own sword-point on his breast, without moving

your body with that. You set yourself in posture, and parry with *tiers*. Give the after-thrust, which is a *seconde* in under the arm

45. Engage *quart* on the outside, expel or press on the counterpart's blade, to thereby give him occasion to disengage to a *quart* on the inside. And while he disengages, you lower your sword-point, turn your hand around in *tiers*, hold this rather high, and parry with *prima*. While you parry, you direct your left foot forward to the counterpart's right foot, and your left arm forward in front of your breast. With this, you parry away his blade while you leave his blade with yours to set your point on his breast. Set yourself in posture, and parry with the half circle. Give the after-thrust, which is a straight *quart* on the inside.

46. Engage *quart* on the inside, advance and make a feint over the counterpart's sword-point as if you want to cut-over a *tiers*. Once again go over his point, lunge and thrust a straight *quart* on the inside. Set yourself in posture, and parry *quart*. Give the after-thrust, which is to disengage and thrust a *quart* on the outside, in over the arm.

47. Engage *quart* on the outside. Make a feint, namely disengage or go [through] under the counterpart's blade. Once again go back [through] under his blade, as if you want to thrust in at him in *tiers*, and while he parries, you expose yourself or give him occasion to thrust a *quart* on the outside. And at the same time when he has the notion of wanting to thrust, you quickly move your left foot back two foot far, so that there is a distance of four foot between your feet, and at the same time you direct your left arm down to the ground, to help yourself with this in case you should fall. Extend your right arm out stiff, so that your sword-point comes against the counterpart's breast, and bend your head down under your right arm, so that the enemy's thrust goes over your head. Set yourself in posture, and parry with *quart*. Give the after-thrust, which is a straight *quart*.

About thrusting and parrying at the wall

This drill serves as exercise, from which you learn to thrust and parry well.

When you want to thrust at the wall, you set yourself in posture as usual, except that your right foot is moved a half foot further forward in a straight line from your left [foot], your right knee is a little more bent, and your waist is straight up so that your body rests evenly on both your legs, you turn your hand in *tiers*, turn your hand back again and lunge in *quart*, to take your target. However, without thrusting the counterpart on the breast, but only letting your blade go past or outside his breast. At the same time that you want to take your target, you must take off your hat with your left hand, set yourself in posture, and salute the spectators in *tiers* and *quart*, then put on your hat and bend your right arm, hold your hand in a line with your shoulder, and lower the point of your blade down close to the counterpart's blade, four inches from his thrust-plate, disengage or go [through] very closely under his blade, and thrust a *tiers* right over the thrust-plate. In the lunge, do not raise your foot too high, but very little, and set it down on the ground very flat, to not slide, which can easily happen if you set your heel down on the ground first. Set yourself in posture again, and likewise disengage or go closely around his blade, and thrust a straight *quart* on the inside. This continues as long as you want to thrust, namely *quart* and *tiers*.

When you want to parry, you set yourself in posture properly at the same time as the counterpart, straight opposite him, and when he wants to take his target to thrust, you lower your arm and blade down to the ground out to your right side. As well as him you take your hat off with your left hand, at the same time or earlier, to salute with *tiers* and *quart*, and then you set your hat on your head. You set your left hand in your side on your hip, and then you give the counterpart space to be able to disengage and thrust *tiers* and *quart* in over your own thrust-plate, in a straight line to the middle of your breast. Therefore, or for that reason, you must bend your right arm a little, though not letting your elbow turn outwards but downwards, lower your hand down to below the middle of your breast, and hold the point of your blade up high so that it is in line with the counterpart's breast. And when he thrusts, then parry well, *tiers* or *quart*, with a straight extended arm, and while you parry, always hold your point straight before his breast.

Observation.

Of all thrusts that can be given by a counterpart, and also about all thrusts that you yourself can give, whether they were done with the sword or the foil; how you have to act when you want to attack your enemy, as well as when defending or protecting yourself; what you shall observe with a counterpart who might be large or small of body, strong in force, quick in his movements, or one who were to set himself in a striking posture, full directions shall be given in the following.

1. When you are challenged to fence with a person that you do not know and therefore you do not know whether he fences well or poorly, then you should, when you set yourself in posture, at first hold yourself so far from him that he, in case he should lunge to make a thrust, cannot come close or hit your breast with his point. For the reason that you must never be too confident in yourself. But rather imagine that you can meet your master, and in this manner you should take heed to first experience hereby what capacity the enemy may possess.
2. If you are challenged by a person who cuts, then you should well guard your face, hand, leg and foot, which are the places that a cutter seeks after the most, as for example: When the counterpart cuts at your hand, you lower this down so that his cut goes past, and immediately thereon you lunge and thrust him a straight *quart*.
3. If such an enemy should cut at your right leg or foot, then you quickly direct this backwards close to your left foot, hold your right arm and blade straight [and] stiff, and while the enemy's cut goes past, lunge and thrust a straight *quart*.
4. If the enemy should cut at your face on the outside, then you parry away his cut with *tiers*, lunge and thrust him a *seconde* in under his arm.
5. If he should cut after your face on the inside, then you parry with a *quart*, lunge and thrust a straight *quart*.
6. If he should make a cut from above at your head, then you parry *tiers*, lunge and thrust him a *seconde*.
7. If the counterpart should cut at your waist, on the inside or on the outside, then you parry with the *prima*-parry. For this parry you hold your hand high, lower the point of your blade, and you must turn your hand as in *tiers*. Lunge and thrust a *seconde*.
8. When you shall attack or assault a counterpart who cuts, then you must feint a half thrust to force him to either parry or cut. And then you take heed of his movements, whether he will expose himself by parrying, or whether he will cut. Then, let his cut go past or parry, as has been said before, and then you lunge and thrust him in his opening.
9. If you should encounter a counterpart, namely one who fences with thrusts, and who makes extensive rotations and movements with his blade, makes many *appèls* and feints, yells and makes strong noises, then you thrust in at him in a straight line. Because parrying all such disorderly feints is in vain and to no use without thereby tiring yourself and thus making yourself vulnerable to one of those many disorderly thrusts.

10. When you encounter an enemy who fences with a bent arm, lowers his hand, and holds his point high, then you cut-over with a feint, namely go over his point, then back again, lunge and thrust straight in at him.

11. If an enemy should stand with a straight extended arm and blade, and does not want to change his guard, then you use the *flanconade*, or a beat on his blade, or else, using your blade, you twist and throw his sword from his hand.

12. If you should be assaulted by a counterpart who sets himself in a very low guard, namely by bending his legs so much (that he sits squatting, as it is called) as is used among the Neapolitans, then you attack such an enemy with small feints and half thrusts, and while he parries the half thrust, and wants to give an after-thrust, you parry well, and thrust him into his opening.

13. If an enemy should set himself in posture such that he lowers his right hand down to on his knee, [and] holds his point such that you have it straight before your stomach, which is a difficult posture for those who do not know how to take heed, because if you lunge completely immediately and want to thrust the enemy, then he can easily parry and give a counter-thrust, or else if he, while you want to thrust him, directs his arm straight and stiff, then you can easily fall onto his sword-point. Therefore you must assault such an enemy with small feints and a half thrust, and while he has the notion of parrying after the half thrust, you quickly go around his blade and thrust him into his opening.

Notes.

1. With all movements that you make, when you fence by engaging, disengaging, *flanconade*, pass, in short with all feints, thrusts and parries, you must always hold your sword-point in line at the counterpart's breast, and make all your movements short, and close to the enemy's hand. Because if you make extensive feints and rotations with your blade, then you thereby give him occasion to be able to thrust straight in at you.
2. If you should encounter a counterpart who may have a strong arm, and constantly seeks to expel or press your blade, now in *quart* and now in *tiers*, and so on, then you must disengage while he presses on your blade, swiftly lunge, and thrust straight in at him.
3. If a counterpart should have the habit of parrying with his left hand when you thrust him, then you lunge in a half thrust, and while he wants to parry with his left hand, you change or go around with your blade, lunge fully, and thrust in at him.
4. If you should meet an enemy who understands absolutely nothing of the art of fencing, but attacks wildly and savagely with continual thrusts and does not want to parry when you attack him, then you pull your right foot back close to the left, stand straight up on your legs, extend your right arm and blade stiff and straight out at his face, and direct your left arm forward in front of your breast, to parry with in an emergency.
5. If you should have the bad luck to be challenged to fight with swords, and you cannot avoid it, then you have to observe well that you do not go in front and let the counterpart go behind you to the place where he urges, nor let him go too close by your side. Because otherwise it could happen easily that thus the enemy could draw his sword and thrust before you realise it. Of this I have myself seen an example.
6. You must otherwise never fear, or in a bad way be overwhelmed by a person who kills all people with his mouth, but to the contrary take heed not to offend any man who is subdued and quiet. Because the former is usually a hare, and the latter can sometimes be like a lion in his anger.

In closing, I have the honour to list some people, who, under my lead, above all others, excel in the art of fencing, namely:

Ld. Grev *BICHIR*, an Italian count.

Ld. *Baron von WENDERSTED*, a Swedish colonel.

Ld. *Baron von REUSCH*, of Germany.

Ld. Groom of the Chamber v. *BRANDT*.

Ld. *General Engineer HENTZEN*.

Ld. *von SCHELLENBACH*.

Ld. *Lieutenant von GRIB*, with the Navy.

Ld. *Lieutenant von PHEIF*, with the Navy.

Monsr. ABO, Cadet with the Navy.

and still remain my Lords Benefactors.

Copenhagen
the 4th February 1765.

Humble and reverent servant,
J. P. Vigards.