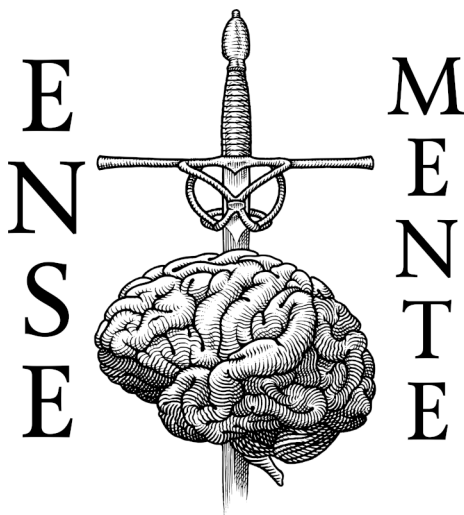


Fencing according to Signor Salvatore and Signor Giovanni Maria Maganini.

A translation of Montbéliard Ms 62 fol. 11r to 28v.



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About this document

Hans Wilhelm Schöffner was one of the earliest German authors on fencing to claim to represent the teachings of Salvator Fabris. While he did not publish any such writings until 1620,¹ at least seven earlier manuscripts now exist that present (partial) versions of his printed treatise. The text included in Ms 62 on fol. 11r to 28v, of which a translation is presented here, is one of these manuscripts. As previously noted by Dupuis,² this relatively short treatise shows considerable similarity to the earliest manuscript ascribed to Schöffner, 4° Ms. math. 38,³ both in the content of individual lessons, and the order in which they are given, though there are also significant differences between the two works. Based on this comparison, a most likely production date for this part of Ms 62 could be estimated between 1600 and 1610.⁴

It is also based on its similarity to 4° Ms. math. 38 that this work can be ascribed to Hans Wilhelm Schöffner, as his name does not appear in it.⁵ In the title of the work, the style of fencing described is instead ascribed to *Signor Salvatore* and *Signor Giovanni Maria Maganini*. While this *Signor Salvatore* refers to the very well-known fencing master, Salvator Fabris, the identity of Signor

1 Schöffner, 1620.

2 Dupuis, 2020.

3 Schöffner, 1590-1610. For a transcription of this work, see Klein (2017).

4 Note that Dupuis (2020) estimates a production date around 1620, based on the dating of other texts included in Ms 62.

5 At the end of the text, a mostly unreadable signature might be read as *J.Schöffner*.

Giovanni Maria Maganini, and whether he has any (fencing) relation to Salvator Fabris remains unknown.

If we consider the technical content of this text, it mostly presents lessons followed by alternatives dependent on choices made by the opponent. As such, its contents should be of value to modern practitioners, as they readily give drills that can be combined to increase degrees of freedom and (thus) complexity.

About the translation

The following translation of Ms 62 11r to 28v is mostly based on the transcription published by Dupuis,⁶ with corrections based on scans of the original. It aims to represent an accurate reflection of the original manuscript's content, but understandable for a modern reader. As such, I have kept editing to a minimum, and maintained some of the repetitiveness of the original. I have, however, taken the liberty of changing the gender of the opponent to neutral (they). Furthermore, where the original usually stated "the" (i.e., "the blade"; "from the right side to the left", etc.), I have clarified this to either "your" or "their". Where I made any such additions (or other additions needed to maintain linguistic integrity) that were open to interpretation, I have used square brackets ("[...]") to indicate this. Footnotes have been added where further clarifications were deemed needed. Minor scribal errors (incorrect lesson numbers, etc.) have been corrected without further note.

The following list presents key technical terms encountered in the text, and their English translation.

6 Dupuis, 2020.

anreizen	to incite
battieren, battiren	to make a beat, to beat
Bruch	counter
Cavation	disengagement
caviren	to disengage
durchgehen	to go through ⁷
falsch Trit	false step ⁸
Finda, Findt, Finta	feint
gegen Cavation	counter-disengagement
geschranckten/ geschränck- ten/ geschrenckten Leibe	tilted body
Guardia	guard
halbe Schneide	half edge ⁹
halbe Stercke	half strong
mutiren, mutieren	to change
passad	pass
passiren	to pass

7 With the blade, i.e. to disengage from one side to the other.

8 This is some form of voiding step, though whether it is another term for volta, or some other step is not clarified.

9 I.e., the edge also known as the false edge.

prima	<i>prima</i>
quarta, 4, 4ta	<i>quarta</i>
retrahiren	to withdraw
Schweche	weak
secunda, 2da	<i>secunda</i>
Spitz	point
Stercke, Starcke	strong
stringiren	to engage
Stück	play
tertia, 3, 3tia	<i>tertia</i>
tempo	<i>tempo</i>
voltiren	to make a <i>volta</i>
wechseln	to change
X	cross
zucken, verzucken	to twitch ¹⁰

As an aside, this text (as well as many other German treatises on (thrust) fencing) uses the terms *gerade*, and *gleich*, which can both be translated as “straight”. In particular, *gerade* means “straight” with regards to the

¹⁰ In most instances, this appears to indicate that you merely signal with the point of your sword to present a threat that the opponent may react to, making a smaller motion than you would when making a feint.

horizontal direction (i.e., “with no diversion to left or right”); while *gleich* means “straight” with regards to the vertical direction (i.e., “parallel to the ground”).

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Acknowledgement

It was through Olivier Dupuis’s work that I became aware of the existence of Montbéliard Ms 62, and his transcription formed the basis for this translation. Olivier is further thanked for his assistance while I was preparing this translation.

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Proper description of fencing with the single rapier according to Signor Salvatore and Signor Giovanni Maria Maganini.

There are four main thrusts: *prima*, *secunda*, *tertia*, and *quarta*.

Lesson 1¹¹

If your opponent stands before you with an extended blade, and their point aimed a little to their left side, then engage their blade on the outside, with your body hollowed, your arm extended well, and your feet set not far apart. As soon as they go through, then take heed of the *tempo*, and thrust the *quarta* on the inside, to their right breast, making a step forward with your right foot. When the thrust is done, step back again, pull your blade to yourself again along at their blade. Thus, you engage their blade on the inside. As soon as they go through again, once again take heed well of the *tempo*, so that, as they go through, you thrust in the *tertia* on the outside, over the half strong of their blade. When this thrust is done, pull your blade to yourself again, along your opponent's blade, and engage their blade on

11 In the margin next to lesson 1, in a different ink that's somewhat faded and oxidized red, is written *Er du immer gespill*. In line with the heading of lesson 1, in a green ink, is written *nid der*. The meaning of these two short inscriptions, and whether they are even relevant to the main text, is unclear.

the outside. As soon as they go through, once again thrust the *quarta* on the inside, to their right breast.

Now follows how you must use the counter-disengagements.

Second lesson.

If someone stands before you with their blade extended, then engage their blade on the inside. As soon as they go through, disengage along with them at the same time, through under their blade from [your] left side to [your] right. Thus, you will come with your blade on the inside of theirs again. Once more engage their blade there. As soon as they then want to go through under your blade, take heed well of the *tempo*, so that, as they go through, you thrust in the *tertia* on the outside, over the half strong of their blade, to their right breast.

In another way.

3. Engage their extended blade, and use the counter-disengagement when they go through. Thus, you will engage their blade again on the inside. If they then disengage through again, and intend to thrust over your arm on the outside, take their blade away with your half edge, and thrust *secunda* or *tertia*. You can also engage them so on the outside, and after their disengagement take [their blade] away with your half edge, and thrust *quarta*.

In another way.

4. Engage their blade on the outside. As soon as they then go through under your blade, disengage at the same time with them, through under their blade from your right to your left side. Thus, you will come with your blade on the outside of their blade again. Engage

their blade there once again. As soon as they then disengage through again, take heed of the *tempo* so that, when they go through, you swiftly thrust the *quarta* at the same time with them, on the inside to their right breast, with a step forward of your right foot.

Now follows how you must pass.

5. If someone stands before you with their blade extended, then engage their blade on the inside, and take heed that you keep your face under your cross. If they then want to disengage through under your blade, disengage at the same time with them, through under their blade from your left to your right. Thus, you will come with your blade on the inside of their blade again. Swiftly make a feint at them there in *quarta*, to their face on the inside, quite deeply. If they go with their blade to their left side, then swiftly pass with your body away under their blade, and thrust the *secunda* to their body on the inside.¹² When passing, you must also hold your cross well-raised behind, and turn your hand well into *secunda*.

In another way.

6. If they once again stand before you with their blade extended, then engage their blade on the outside. As soon as they want to go through, disengage through under their blade at the same time, from your right to your left. Thus, you will come with your blade on the outside of theirs again. Swiftly make a feint there in

¹² Here (and at occurrences throughout the text), *na[c]h seinen inwendigen Leibe zu* is not easy to translate directly to English – the intended meaning is that you target that part of their body (torso) that you can hit on the inside of their sword.

tertia, to their face on the outside. If they then direct their blade upwards, pass in at them with our body on the outside of their blade, and thrust the *secunda* in under their blade on the outside, to their right flank or breast. You must also hold your cross well-raised behind, and turn your hand into *secunda* well, which you must observe well in all passing.

How you must make a feint.

7. If someone stands before you with their blade extended, engage their blade on the inside. Then swiftly go through with your blade under theirs and make a feint at them in *tertia* on the outside, in near their cross, and make a light beat with your right foot (which must be done in all feints, but take care that in the beat you do not move your foot forward by more than a hand-width, and also that you do not beat too hard). (If they do not take out this [feint], then thrust forth in *tertia*.)¹³ Then, as soon as they move their blade to their right side, you go through with your point very narrowly under their cross, and thrust the *quarta* on the inside, to their right breast. However, you must pay close attention so that in your thrust, you come with your strong onto their weak.

Another.

8. Engage their blade on the inside, then swiftly disengage through under their blade and make a feint at them in *tertia* on the outside of their blade. If they move their blade to their right side, swiftly disengage through under their blade again, and make a feint in *quarta* on the inside of their blade. If they move [their blade] to

¹³ This part appears very early in the sentence, before “on the outside”, but was moved here for clarity.

their left side, then pass in with your body under their blade, and thrust *secunda* to their body on the inside.

How you must make the doubled feints.

9. First make a feint at them on the outside, then on the inside, your cross [quite]¹⁴ high on both sides. If they then move [their blade] to their left side, swiftly disengage through under their blade again, and thrust the *tertia* on the outside, in over the half strong of their blade, to their right breast. You can use this whenever you want, and thrust at your discretion.

10. But if, as you thrust the *tertia* on the outside in over the half strong of their blade like that, they swiftly go through under your blade in *quarta*, then swiftly change from *tertia* into *quarta*, and make a *volta* with the *quarta* to their body on the inside. You can also take that out in *quarta*, with your cross pushed down somewhat, though such that it stays in the centre in front of your body, and your point raised a little, and then thrust forth in *quarta*.

11. But if they do not go through under your blade in *quarta* as you thrust the *tertia* in over the half strong of their blade, but go upwards with their blade, then swiftly pass in on the outside of their blade.

Now follows how you must make the feint when you come at someone on the outside of their blade.

12. When you see that your adversary's point is aimed a little to their left side, engage their blade on the outside. Then, swiftly go through under their blade, and make a feint at them on the inside¹⁵ in *tertia*, in closely under their cross without making any contact. If they move

14 The exact word used here is hard to make out; [*ma*]stich.

their blade to their left side there, then disengage through closely under their cross with your point, and thrust the *tertia* on the outside, in over their right arm. But if they are not deceived, and want to [keep] their point straight or wink it to their left side a little, then fall onto¹⁶ their point in *quarta*, and thrust forth the *quarta*.

Another.

13. Once more make a feint at them as reported above, in closely under their cross in *tertia*. And when they move their blade to their left side, again disengage through closely under their cross, and thrust the *tertia* on the outside, in over their right arm. If, as you thrust, they go through under your blade in *quarta*, then also change swiftly from *tertia* into *quarta*, and use the false step to thrust the *quarta* to their body on the inside.

14. But if, as you thrust in the *tertia*, they do not go through under your blade in *quarta*, but direct their blade upwards, then swiftly pass in at them with your body on the outside, and thrust the *secunda* in under their blade, to their right breast of flank.

15 Here, the original German reads "on the outside", but this is likely an error, as going through from the outside would bring you to the inside, and the following parry by the opponent, to their left side, also indicates they are reacting to a feint on the inside.

16 The German an implies blade contact is made, but could also be interpreted otherwise. Note that there are multiple occurrences of this throughout the text.

How you must act against someone who stands in the upper *secunda*, when they expose their body to you on the inside.

15. If someone stands in the upper *secunda*, and exposes their body to you a little on the inside, then engage their blade on the inside. As soon as they then disengage through, disengage at the same time with them so that you come with your blade on the inside of their blade again, and engage their blade once again. If they then disengage through under your blade again, take heed well of the *tempo*, so that as they go through, you make a feint in *tertia* on the outside, in over the half strong of their blade. If they move their blade upwards, swiftly pass on the outside, swiftly thrusting in the *secunda*.

Another.

16. If they once again stand in the upper *secunda*, then engage their blade on the inside. If they then disengage through, disengage at the same time with them so that your blade comes on the inside of their blade again. If they then move their blade to their left side, swiftly fall or pass with your body away under their blade, and thrust *secunda* to their body on the inside.

Another.

17. If someone stands in the upper *secunda*, and their point stands a little to their left side, then engage their blade on the outside. If they then disengage through under your blade, disengage at the same time from your right side to your left, and in the disengagement make a feint at them in *tertia* on the outside over the half strong of their blade. If they then direct their blade upwards, pass forth and thrust *secunda* on the outside, in under their blade.

Another.

18. If someone stands in the upper *secunda*, with their point a little to their left side, then engage their blade on the outside again. As soon as they want to disengage, disengage through under their blade at the same time from your right side to your left. Thus, you will come with your blade on the outside of theirs again, and you can engage them once more. As soon as they then go through again under your blade, take heed of the *tempo* well, so that as they go through, you make a feint in *quarta* at their face. If they then move their blade to their left side, take heed that, as they move, you pass away under their blade and thrust *secunda* to their body on the inside.

Now follows how you must make a *volta* with the *quarta*.

19. When someone stands in the lower *secunda*, and exposes their body on the inside to you, then engage their blade on the inside with your arm and body bent a little, and your point extended a little, and with your hand going to the height of your hip¹⁷ or a little higher, so that you do not give too great an opening below to your flank. If they then swiftly go through, thinking to thrust in at you on the outside, over your right arm, then take heed well, so that as they thrust, you make a

¹⁷ The use of the word *Gewerbe* to mean “joint” is not common, but there are other examples such as the German translation of Nicolaes Petter’s *Worstel-Konst* (Petter, 1674), which consistently uses *Gewerb der Hand* where the Dutch version uses *pols* (“wrist”). In Ms 62, the joint referred to is most likely the joint between leg and torso, i.e. the hip.

volta with the *quarta*, and thrust the *quarta* in under their blade, to their body on the inside.

Another.

20. If they again stand in the above-mentioned guard, then engage them once more on the inside as before. If they then withdraw their body, and disengage through under your blade, step forth a little with your right foot, and disengage through from your left to your right side at the same time with them. If they then go through under your blade, thinking to thrust at you on the outside, over your arm, then take heed so that as they thrust, you make a *volta* with the *quarta*, and once more thrust the *quarta* in under their blade, to their body on the inside.

Another.

21. When someone stands in the lower *secunda*, and their point is aimed to their left side¹⁸ a little, then engage their blade on the outside. (This can also be done with your body tilted.) As soon as they then disengage through under your blade, and want to thrust at your body on the inside in *quarta*, take heed well, that as they go through, you make a *volta* with the *quarta*, and thrust the *quarta* along to their body on the inside. You can also parry their thrust in *quarta* with your cross low, and then thrust forth the *quarta* in a straight line. Or else disengage through under their blade in [their] thrust, so

¹⁸ Most occurrences of "their right/left side" in this manuscript are abbreviated as *s. r. s.* or *s. l. s.*. In this particular case, the middle letter could be either a *l* or a *r*. Based on the following engagement on their outside, the opponent having their point to their left side would be the most logical.

that you parry their thrust, and then swiftly fall away under their blade and thrust the *secunda*.

Another.

22. If they once more stand in the lower *secunda*, and their point is aimed to their left side a little, then engage their blade on the outside again. If they then withdraw their upper body, step back a little with their left foot, and disengage through under your blade, then take heed, that as they withdraw, you step after them a little with your right foot, and at the same time with them disengage through under their blade from your right side to your left. Thus, you will come on the outside of their blade again. As soon as they then disengage through under your blade again, thinking to thrust in at you on the inside in *quarta*, then take heed well of the *tempo*, that as they go through, you make a *volta* with the *quarta*, and thrust the *quarta* to their body on the inside, or use the play described above.

Another.

23. If your opponent stands in the lower *secunda*, with their point aimed a little to their left side, then engage their blade on the outside again. If they then stay still with their blade, and do not want to disengage through, make a feint at them in *tertia*, straight at their face. If they then direct their blade upwards, swiftly pass forth, and thrust the *secunda* in under their blade. But if they do not let this feint cause them to err, then thrust forth the *tertia*.

How you must use the *quarta* against someone who wants to pass at you.

24. If someone engages your blade on the outside, then swiftly disengage through under their blade. If they then disengage at the same time with you, so that they come with their blade on the outside of yours again, then stay still with your blade, and take heed well. As soon as they want to pass in at you on the outside, and want to thrust at you on the outside, in under your blade in *secunda*, then take heed that, when they start to move and want to pass forth, you swiftly make a *volta* with the *quarta*, and thrust the *quarta* in over their blade to their upper body. You can also use this when you have engaged someone on the outside, and they want to disengage. Then, disengage at the same time with them. As they then want to pass on the outside, turn the *quarta* onto them, and thrust forth the *quarta*.

How you must incite someone to pass at you, so that you can make a *volta* with the *quarta* at them.

25. Engage their blade on the inside. If they then disengage through, disengage at the same time with them, from your left side to your right, engage their blade again on the inside, and give them an opportunity to pass. As soon as they then pass, thinking to thrust the *secunda* to your body on the inside, swiftly make a *volta* with the *quarta*, and thrust the *quarta* to their body on the inside. You can also use this when you are engaged by them.

How you must act against someone who wants to go with their blade onto yours on the inside.

26. If someone wants to go with their blade onto yours on the inside, while you have your blade straight in

front of you, then pay attention well. As soon as they come with their blade onto yours, with their point aimed a little to [your] right side, swiftly fall forward with your body under their blade, and pass in *secunda* to their body on the inside.

Another.

27. When someone wants to engage you on the inside, then swiftly disengage through under their blade, and thrust the *tertia* on the outside, over their half strong, to their right breast.

Another.

28. When someone wants to engage you on the inside, then swiftly disengage through under their blade and thrust the *tertia* on the outside, in over the half strong of their blade. If they swiftly disengage through and want to thrust the *quarta* to your body on the inside, swiftly make a *volta*, changing from *tertia* into *quarta*, and thrust the *quarta* at the same time with them, to their body on the inside.

Another.

29. But if, while you thrust the *tertia* thus on the outside, in over the half strong of their blade, they direct their blade upwards behind, then pass forth swiftly and thrust the *secunda* in under their blade on the outside.

Now follows how you must stand with your body tilted.

30. If your opponent stands before you with their blade extended, then engage their blade on the inside, such that your cross stays in the centre in front of your body and their blade goes a little to their right side, and stand

with your body tilted. When you then see that you are in the measure, make a feint at them on the inside in *quarta*, at their face. If they then move their blade to their left there, swiftly fall away with your body under their blade and thrust *secunda* to their body on the inside.

The counter to this.

31. When someone fences against you thus, with their body tilted, and makes a feint at your face, then take heed of the *tempo* so that, as they make their feint, you swiftly withdraw your body and disengage through under their blade. Thus, you will parry their thrust or feint. Then fall away under their blade and thrust *secunda*.

Another.

32. Engage their blade as said before. Then, swiftly make a feint at their face on the inside, in *quarta*. If they do not take [this] out with their blade, but stand still, then stay in the straight line and thrust *quarta*. However, you must take care that you come with your strong onto their weak. If they thrust the *quarta* at the same time with you, as you make the feint, then swiftly make a *volta* with your body and thrust the *quarta* at the same time with them, to their body on the inside.

Another.

33. Once more set yourself with your body tilted, and engage their blade on the inside. If they disengage through, then disengage at the same time with them, from your left side to your right. Thus, you will come with your blade on the inside of theirs again. If they then move, swiftly pass the *secunda* to their body on the inside.

Another.

34. Stand with your body tilted, and engage them on the inside. If they want to disengage through, then take heed to parry their blade to your right side with your half edge, and swiftly thrust the *secunda* on the outside to their right breast, with a step forward of your right foot.

You can also, if you disengage through at the same time with them and they then disengage once more, take [their blade] away with your half edge, and thrust the *secunda*. You can use this in almost all disengagements.

Now follows the withdrawing.

35. If you are with your blade on the outside of their blade, then step back a little with your left foot, withdraw your blade such that you expose yourself on the outside, over your right arm, and lower your blade as well as your upper body a little (holding your hand a little above your hip, though not too close to your body). As soon as they then want to pass in at you over [your right arm], swiftly make a *volta* with the *quarta* under their blade, to their body on the inside. Here, it does not matter whether you engaged them, or they engaged you, as you can withdraw in either case. Or [you can] disengage through under their blade in their thrust, see to it that you come with your strong onto their weak, and thrust the straight *quarta*.

Another.

36. Withdraw your blade once more as said, and expose yourself on the outside, over your right arm. Then, if they do not thrust into the opening but engage you on the outside, take heed that as they do that, you swiftly

disengage from your left side to your right, and thrust the *quarta* on the inside. In this thrust, take heed that you come with your strong onto their blade.

Another.

37. Expose yourself as described above. If they then engage your blade on the outside, disengage through swiftly and make a feint at them on the inside in *quarta*, to their body on the inside. If they then move [their blade] to their left side, swiftly pass away under their blade and thrust *secunda* to their body on the inside. Or, while they engage you, disengage from your left side to your right, fall with your strong onto their weak on the inside in *quarta*, and then swiftly thrust forth the *quarta*. And [even if they go through],¹⁹ you can stay in a straight line, and turn from *quarta* into *tertia*.

Another.

38. Withdraw you blade thus once more, and expose yourself on the outside over your arm. If they then engage your blade on the outside, swiftly make a feint at them in *tertia*, to their body on the inside. If they move their blade to their left side there, then disengage very narrowly through under their blade, and thrust *tertia* in on the outside over the half strong of their blade, to their right breast.

39. But if, when you thrust in the *tertia* over their arm, they swiftly disengage through, then swiftly make a

¹⁹ The original German, *und do er schon durh gehen ließe*, is somewhat unclear. An alternative, perhaps more literal, translation would be “and if they already let [it] go through”, but that would not make as much sense from a fencing technical point of view.

volta with the *quarta*, and thrust the *quarta* under their blade, to their body on the inside.

40. But if, when you thrust in the *tertia*, they do not disengage through, but direct their blade upwards, then swiftly pass in at them on the outside of their blade, and thrust the *secunda* in under their blade on the outside.

Another.

41. Expose yourself as said above. If they then do not engage you, but want to gradually steal closer to you and then swiftly thrust the *tertia* at you, in over your arm, then take heed well that as they thrust, you swiftly thrust the *tertia* at the same time with them, in over their right arm on the outside with a step forward of your [left]²⁰ foot. But as you pass, you must see to it that you come with your strong onto their weak. Thus, you will hit easily.

42. Or else, if you notice that they want to steal quite too close, then return your blade in front of you, and engage them, and after that do what suits best.

Another.

43. Expose yourself as meant above. If they then neither engage you nor thrust into the opening, but keep their blade still, then gradually go up again with your blade and engage their blade on the outside. Then take heed well of the *tempo*, so that as they go through with their blade, you swiftly step in at them with your left foot, and thrust the *quarta* on the inside, to their right breast.

²⁰ While the original reads *R. Fusses* here, i.e., the right foot, as the following sentence mentions a pass, the left foot was most likely meant.

Another.

44. Withdraw your blade and expose yourself on the outside over your right arm. If they then stand still, and do not wish to engage you, then, eventually, advance at them, stepping in at them on the outside of their blade with your left foot, and thrust the *quarta* on the outside, in over their right arm.

45. But if, as you step in at them on the outside with your left foot to thrust the *quarta* in over their right arm, they swiftly disengage through under your blade, then, as they go through, step forth with your right foot, keep your blade in a straight line, and thrust the *quarta* on the inside, to their right breast. However, you must see to it that, initially, you do not step in much too deeply with your right foot. Or turn and use the false step.

Another.

46. Expose yourself over your right arm. If they then keep their blade still and do not engage you, swiftly step forward a little with your right foot, and make a feint at them in *tertia* on the outside, at their right eye. As soon as they then move their blade upwards, swiftly pass on the outside with the *secunda*.

Now follows how you must give a deceptive opening.

47. Set yourself before your opponent with your blade extended, such that your point is aimed upwards a little. Then, as they engage [your blade] on the inside, let your point gradually move away to your right side, but keep your right hand still in front of your body. If they then pursue your blade with theirs on the inside, to further engage you, then take heed so that, as they follow your

blade with theirs on the inside, you swiftly fall with your body under their blade, and thrust *secunda* on the inside.

48. Let your point move away to your right side. If they again pursue you with their blade on the inside, thinking to engage your blade, then take heed well, and as their blade almost touches yours, swiftly disengage through and thrust the *tertia* in over their right arm.

49. But if, as you thrust in at them on the outside in *tertia*, they swiftly go through underneath, thinking to thrust a *quarta* at you, change from *tertia* into *quarta* and make a *volta* with the *quarta* to their body on the inside.

50. But if, as you thrust the *tertia*, they do not go through but direct [their blade] upwards, then pass in with the *secunda* on the outside.

51. As they pursue your blade on the inside, you can also swiftly disengage through under their blade, engage them on the outside, and then proceed with what suits.

NB. Another.

52. Expose yourself once more, as described above. If they pursue your blade on the inside, to engage you, then swiftly disengage through under their blade once more, and thrust *tertia* in over their blade on the outside, to their right breast. If, as you thrust, they swiftly disengage through and take away your blade to [their] left side, then, as they take it out, swiftly pass with the *secunda* on the inside. You can always use this when

someone wants to break your thrust over their right arm with a counter-disengagement.

53. Expose yourself as before. If they do not engage your blade, but swiftly thrust into the opening on the inside, then pay close attention so that, as they thrust, you make a *volta* with the *quarta* at the same time with them, to their body on the inside.

Now follows how you must give someone a deceptive opening.

54. Bend over a little, and go at your opponent with your blade on the inside of their blade. Stand still there, and gradually raise your blade behind, so that you come into the *secunda* with it, as it were. Let your point go up just a little, but keep your arm extended straight, moving only your mere hand. If they then thrust into the opening, swiftly make a *volta* with the *quarta*, and thrust the *quarta* at the same time with them to their body on the inside.

55. But if they do not thrust into the given opening, but engage your blade on the inside, then pay attention that, as they engage, you swiftly disengage through under their blade, and thrust the *tertia* on the outside, over their right arm, to their breast.

56. But if, as you thrust, they disengage through, then swiftly make a *volta* with the *quarta*, and with that thrust to their body on the inside.

57. But if they do not disengage through, but direct their blade upwards, then swiftly pass with the *secunda* on the outside, in under their blade.

58. Or else, as they want to engage you, disengage from your right side to your left, and engage them on the outside, so that you gain their strong, and then do what suits.

Another way to expose yourself.

59. Go at them with your blade on the inside of theirs. Then swiftly make a beat with your right foot, and make a feint at them on the outside of their blade, with your body somewhat bent over, but keeping your hand at the level of your hip, and your point a little to your left side. Thus, you will expose yourself over your right arm. Then stand still. As soon as they then want to thrust at you into the opening, swiftly make a *volta* with the *quarta*, and thrust the *quarta* in under their blade.

60. But if, as you make the feint and expose yourself over your right arm, they do not want to thrust, but stay still with their blade, then swiftly make a beat, disengage from your left side to your right, and make a feint at them on the inside in *quarta*. Then, as soon as they move, pass with the *secunda* under their blade, to their body on the inside. Or else, as they reach for your blade, do not let them touch it, but swiftly disengage through under their blade, and thrust the *tertia* on the outside, in over their right arm.

61. But if they do not move their blade to their left side as you make the feint in *quarta* at them, then remain in the thrust, and thrust *quarta* on the inside, to their right breast.

Now follows how you must act against someone who stands in the upper *secunda*.

62. If someone stands in the upper *secunda*, and doing so somewhat exposes their body to you on the inside, then engage their blade on the inside. As soon as they then twitch with their blade on the inside, as if they want to thrust on the inside, swiftly make a *volta* with your body while they twitch, and thrust the *quarta* to their body on the inside.

Another.

63. If they stand in the upper *secunda*, then engage their blade on the inside. As soon as they then disengage through, and want to come with their strong onto your weak on the outside to thrust the *secunda* in at you on the outside over the half [strong]²¹ of your blade, take heed that as they disengage through and want to thrust in at you over your half strong, you swiftly use the false step, and swiftly thrust the *quarta* at the same time with them, to their body on the inside.

64. If they once more stand in the said guard, then engage their blade on the inside again. If they then disengage through very narrowly under your blade, and want to thrust the *secunda* in at you on the outside over your right arm, take heed well that as they disengage through and want to thrust in on the outside, you swiftly thrust the *tertia* in on the outside over the half strong of their blade. However, you must see to it well that you come with the strong of your blade onto

21 The German here reads *über der halben d. K.*, i.e. "over the half of your blade". I added "strong" based on the next sentence, though "over the middle of your blade" could alternatively have been meant.

the half weak of their blade. Thus, you will be able to hit²² them easily.

65. When someone wants to thrust at you so in the upper *secunda*, without caution and from a free play, then take heed well that in their thrust you disengage through under their blade, and with that parry their thrust. Then, swiftly fall in under their blade with a pass.

Now follow some plays that you can use from the upper *secunda*.

66. If someone stands before you with their blade extended, then set yourself in the upper *secunda*, such that your point is aimed a little to your left side, and with that go at them on the inside of their blade. If they want to engage you, swiftly pass and thrust forth. Or else, as soon as you think that you are in measure, swiftly make a beat with your right foot, and make a feint at them with the *secunda* on the inside, right at their blade. As soon as they then want to move their blade a little to their left side, disengage through narrowly under their blade, and thrust the *secunda* on the outside, in over their right arm. But you must see to it well that when you disengage through under their blade, you come with your strong onto their half weak. Thus you will hit²³ them easily.

67. Or else, if, as you make the feint at them, they do not take it out, then change from *secunda* into *quarta*, and thrust forth the *quarta*.

22 Note that the German reads *stoßen* here, which means “to thrust”; “to hit” was chosen instead for clarity.

23 Idem.

68. But if they direct their blade upwards as you thrust the *secunda* on the outside in over their right arm, swiftly pass forth and thrust the *secunda* in under their blade on the outside.

69. But if they do not direct [their blade] upwards as you thrust, but swiftly disengage through and want to make a *quarta* at you, then swiftly make a *volta* with your body, and thrust the *quarta* at the same time with them, to their upper body.

Now follows how you must lower your blade.

70. If you are with your weak on the outside on the half strong of their blade, swiftly lower your point, then swiftly go up again with your point, such that you come with your half strong onto the half strong of their blade on the inside. If they move their blade to their left side, swiftly fall away under their blade and thrust the *secunda* to their breast on the inside.

Another.

71. If you are with your weak on the inside against the half strong of their blade, then once again lower your point. Nimble go up again with your point, and go with your half strong onto the half strong of their blade on the outside. If they move their blade to their right side there, pass in under their blade on the outside with the *secunda*.

72. Change under their blade. Then, swiftly fall with your strong onto the weak of their blade on the outside in *tertia*, and thrust forth the *tertia*.

Another.

73. Engage their blade on the outside. Swiftly disengage through under their blade, and make a feint at them in *quarta* on the inside, at their face. As soon as they move their blade to their left side there, swiftly pass with the *secunda* to their body on the inside.

Another.

74. Engage their blade on the inside. Swiftly disengage through under their blade, and make a feint in *tertia* on the outside, at their right eye. As soon as they move their blade to their right side, swiftly pass under their blade with the *secunda* on the outside.

Now follow some twitching thrusts.

75. If you stand before them with your blade extended, then go down with your blade so that you come into the lower *secunda*. Bend over your body somewhat, such that by doing so, you gradually expose your body on the inside. If they then pursue your blade on the inside, thinking to engage you, then take heed that as they pursue you on the inside, you swiftly thrust the *secunda* in under their blade, to their body on the inside. You can also pass forth, if you want.

76. If you once more go into the lower *secunda* and they pursue your blade on the inside, then swiftly twitch under their blade as if you want to thrust in under their blade. As soon as they then move their blade towards yours, disengage through and thrust the *tertia* on the outside, in over the half strong of their blade.

Another.

77. Expose yourself thus once more, and if they pursue your blade with theirs on the inside, then twitch swiftly, below and above. As soon as they then move their blade, pass with the *secunda*.

78. Once more go down thus, into the lower *secunda*. If they then pursue your blade with theirs on the inside, thinking to engage you, swiftly make a feint at them in *tertia* on the outside. If they move their blade to their right side, nimbly pass with the *secunda* on the outside.

79. But if, as you go down and expose your body to them on the inside, they do not want to engage you but thrust into the opening on the inside, then thrust *quarta* at the same time with them.

80. You can also disengage through under their thrust, and as you have taken [this] out with your blade, thrust the *secunda* in under their blade on the outside.

Another.

81. Expose yourself once more as said above. If they then pursue your blade on the inside, quickly twitch above and below. If they move their blade downwards, after your blade, then disengage nimbly and thrust the *tertia* on the outside, in over the half strong of their blade, to their right breast.

82. But if, as you thrust in the *tertia*, they go through under your blade in *quarta*, and want to make²⁴ a *quarta*

24 While the German here reads *ma[c]hen*, meaning “to make”, this most likely means they perform a thrust at you in *quarta*. However, it could simply mean that they

at you, then make a *volta* with your body and thrust the *quarta* at the same time with them, to their body on the inside.

83. But if they do not disengage through as you thrust in the *tertia*, but direct their blade upwards, then nimbly pass in under their blade with the *secunda*.

Now follows how you must lower your blade.

84. If your opponent stands before you with their blade extended, then go with your weak onto their strong on the inside, with your arm extended and your upper body lowered. There, lower your point about one hand width to your right side²⁵ (though you must keep your cross at its previous height). As soon as they then thrust into the opening on the inside, swiftly make a *volta* with the *quarta*, and at the same time thrust *quarta* to their body on the inside.

Another.

85. Once more go with your weak onto their strong on the inside. There, lower your point a little to your right side (as before). If they then pursue your blade with theirs on the inside, thinking to engage your blade, then nimbly disengage through under their blade as they think to engage you, and thrust the *tertia* in over their weak on the outside, to their right breast.

86. But if, as you thrust the *tertia* in over their blade on the outside, they go through under your blade in *quarta*,

form a *quarta*, to make any subsequent action in that.

25 Note that here, "about one hand width" may refer only to the sideways part of this movement, but this is not explicitly clear.

then swiftly make a *volta* with your body, and thrust the *quarta* at the same time with them, to their body on the inside.

87. But if, as you thrust the *tertia* in over their blade on the outside, they direct [their blade] upwards, then swiftly pass the *secunda* in under their blade on the outside.

Another.

88. Once more go with your weak onto their strong on the inside. Then lower your blade again. If they do not thrust into the opening, and also do not want to engage your blade, swiftly make a feint at them in *tertia* on the outside of their blade, and then stand still for a while. Doing so, you will expose yourself under your right arm. As soon as they then thrust at you on the outside, into the opening, nimbly make a *volta* and thrust the *quarta* at the same time with them, in under their blade, to their body on the inside.

89. But then, if they do not thrust into the opening, go up again with your blade, and engage them on the outside. As they disengage through, swiftly step forth with your left foot, and thrust *quarta*.

90. Once more lower your point by the strong of their blade, as before. If they do not thrust at you into the opening, and also do not engage you, but remain still with their blade, then nimbly go up with your point. Thus, you will come with your half strong onto the half strong of their blade on the inside. Engage [their blade] somewhat strongly, with your left foot step straight in at

them on the inside, and thrust the *quarta* on the inside, to their right breast.

91. But if, as you go with your blade onto theirs on the inside, they swiftly go through, then take heed of the *tempo*, that as they go through, you swiftly thrust the *tertia* on the outside, in over the half strong of their blade, to their right breast.

92. But if they then take [this] out with their blade, you can pass away under their blade, and thrust in the *secunda*.

Another.

93. But if, as you go up again with your point and come with your blade onto their blade on the inside, they swiftly fall away with their body under your blade, then swiftly make a *volta* with your body and at the same time thrust the *quarta* to their upper body.

Now follows how you must use the lowering on the outside of their blade.

94. If someone stands before you with their blade extended, then (with your arm extended and your upper body lowered) go with your weak onto their strong on the outside. There, lower your point down by about a hand width while keeping your cross at its previous height, and let aim your point a little to your left side. Thus you will expose yourself on the outside, over your right arm. As soon as they then thrust into the opening, nimbly use the false step, and thrust the *quarta* under their blade, to their body on the inside.

Another.

95. Once more go with your weak onto their strong on the outside, and there lower your point again, as before, to your left side. If they then stay still with their blade, make a feint at them in under their blade in *tertia* or *quarta*, to their body on the inside. If they move [their blade] to the inside there, then pass with the *secunda* to their body on the inside.

Another.

96. Once again lower your point at the strong of their blade on the outside, as before. Keep still a while there, and then disengage swiftly, or twitch through under their blade, and act as if you want to thrust in on the inside of their blade. As soon as they want to take [this] out to their left side, swiftly twitch your blade such that they miss it with their blade, and then thrust the *tertia* on the outside, in over the half strong of their blade, to their right breast.

97. But if, as you thrust in so, they swiftly disengage through under your blade in *quarta*, then step straight in at them with your right foot, change from *tertia* into *quarta*, and thrust at the same time with them on the inside, to their right chest. (In doing this, you must hold your cross somewhat low and your point a little upwards.) If you want to, you can also use the false step.

98. But if, as you thrust the *tertia* in over the half weak²⁶ of their blade, [they do not go through]²⁷ but direct their

26 Note that in lesson 96, you are told to thrust over the half strong of their blade; it is likely that this is a scribal error in either of these two lessons.

blade upwards, then swiftly pass with the *secunda* on the inside.

99. If you come on the outside of their blade, then once more lower your point down as before. If they remain still and do not thrust into the opening, then gradually go up again with your blade so that you almost come with your strong into the half strong of their blade on the outside, and then engage them somewhat strongly. As soon as they then disengage through with their blade, to your body on the inside, take heed of the *tempo*, that as they go through, you swiftly use the false step and thrust *quarta* at the same time with them to their right breast.

100. If you do not use the false step, you could also step straight in at them with your left foot as they go through, and thrust the *quarta* on the inside, to their right breast.

In another manner.

101. Once again lower your point down on the outside at²⁸ the strong of their blade. If they do not thrust at you into the opening, then nimbly go up again with your

27 Here, the German reads *nicht durch gehen ließe*, meaning “do not let [you/it] go through”. While this could mean that they do not let your thrust go through, it is more likely that this refers back to lesson 97, where the opponent did opt to go through, so that lesson 98 provides an alternative reaction.

28 Here, the German reads *gegen*, which can mean either “against”, or “opposite”. It may, therefore, imply that this is done with blade contact.

blade, and see to it that you come with your half strong²⁹ onto the weak or almost the half strong of their blade on the outside. There, swiftly make a step in at them on the outside with your left foot, and thrust the *secunda* or *quarta* in a straight line, in almost over the half strong of their blade, to their right breast.

102. But if, as you go in over their blade thus, they disengage through under your blade, then, as they go through, step straight in at them with your right foot, and thrust the *quarta* to their face or right breast on the inside. But you must see to it that, at first, you do not step in too deeply with your left foot, or change from *quarta* into *secunda* and thrust forth.

Another.

103. If someone stands before you with their blade extended, then engage their blade on the inside with extended arm and lowered upper body. As soon as they then disengage through, thinking to thrust in at you over your blade on the outside, swiftly parry their thrust with your blade, pass in at them on the outside, and thrust *secunda*.

How you must incite someone to thrust in at your over your right arm on the outside.

104. If someone stands before you with their blade extended, then change and gradually push against their blade on the inside. While pushing, see to it that you completely expose yourself over your right arm on the outside. As soon as they then thrust at you on the

29 Unusually, the German (in the transcription by Dupuis) reads *mit der Starcke halb in die Schweche, oder fast in die halbe Stercke s K*, rather than *mit der halbe Starcke*.

outside, into the opening, swiftly use the false step, and thrust *quarta* at the same time with them, in under their blade on the outside.

105. If someone stands before you with their blade extended and quite high, then engage their blade on the inside. If they then disengage from their right side to their left, then disengage with them and engage [them] on the inside. If they disengage once more, then see to it that you come into their measure. Then take heed that, as they go through again, you swiftly fall through under their blade and thrust the *secunda*.

Another.

106. If someone stands with their blade extended, then engage them on the inside. If they disengage through, then disengage at the same time, and then give them a small opening on the outside, over your right arm. As soon as they then disengage through again, and want to thrust the *tertia* at you, in over your right arm, swiftly use the false step, and thrust *quarta* at the same time with them, in under their blade.

107. Thus you can also engage them on the outside, and as they disengage, disengage at the same time with them. And if they disengage once more, as soon as they go up again, [you can] fall away under their blade and thrust *secunda* to their body on the inside. Or you can make a *volta* with your body, and thrust the *quarta* on the inside.

108. If someone stands in the lower or middle *secunda*, and doing so exposes their body on the inside to you, then go at them with your arm extended, with your

weak over their weak on the inside, and engage their blade with your hand somewhat high and your cross somewhat above your belt. As soon as they want to disengage through below, disengage at the same time with them, from your left side to your right, so that you come with your blade on the inside of their blade again, and advance into the measure. As soon as they then want to go through again, take heed of the *tempo* so that, as they go through, you thrust the *tertia* on the outside, in over the half strong of their blade, to their right breast.

109. But if they go upwards with their blade as you thrust the *tertia* in on the outside, then take heed that as they direct [their blade] upwards, you nimbly pass forth with the *secunda* on the outside.

Now follows how, when someone wants to engage you, you must properly escape from that.

110. When someone has engaged your blade on the inside, then lower your point down a little, though such that your cross stays at its previous height. Thus, your blade is free again. Then, swiftly go up again with your blade, and thrust the *tertia* on the outside, in over their right arm.

[JS...ff. ---L]³⁰

- 1) Changing³¹
- 2) Making a beat

³⁰ This most likely represents a signature, probably that of the person who penned the text. Unfortunately, it is not possible to fully read it.

³¹ These four items were added as a note in the margin of the page.

- 3) At the level of your hip
- 4) Engaging on the inside