



School voor Historische Schermkunsten

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A translation of Johann Georg Paschen's

“Short though clear description treating of fencing
on the thrust and cut” (1661).

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Fencing on the thrust and cut

A translation of Johann Georg Paschen's "*Kurtze iedoch Deutliche Beschreibung handlend von Fechten auff den Stosz und Hieb*" (1661).

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The following document is an English translation of "*Kurtze iedoch Deutliche Beschreibung handlend von Fechten auff den Stosz und Hieb*", or "Short though clear description treating of fencing on the thrust and cut", a fencing treatise published in 1661 by Melchior Oelschlegeln in Halle in Sachsen (now known as Halle (Saale), located near Leipzig). Commonly, this treatise is ascribed to Johann Georg Paschen (or Pascha), though his name does not appear anywhere in the book. On the title page, the name Johann Georg Flach is given. The text of this treatise is very similar to that of Paschen's 1666 and 1673 treatises (both titled "*Vollständiges Fecht Ringe und Voltigierbuch*"). Both these editions include a larger number of plates than the 1661 edition, though, and the plates in these later editions are of better quality and clarity. The text is also quite similar to the text in Paschen's unillustrated 1659 treatise "*Kurtze Unterrichtung Belangend Die Pique, die Fahne, den Jägerstock, das Voltesiren, das Ringen, das Fechten auff den Stoß und Hieb, und endlich das Trinciren*" (which was also printed by Melchior Oelschlegeln). Thus it seems likely that Paschen was indeed the author of this text.

Presented along with this translation is a comparison between the 1661 edition translated here, and the 1666 edition of the text, which connects the Lessons and the Plates from both versions of the treatise.

In the translation, where they were written out in the original text, the guard names have preserved in their Germanised spelling, *Prime*, *Secunde*, *Tertie* and *Quarte*. Where in the original the guards were given by their numbers (1me, 2de, 3tie and 4te), these have been changed to English numbers (1st, 2nd, 3rd, 4th). The translation of other fencing terms has been indicated in footnotes.

Acknowledgment

As always, it seems, I would like to thank Jan Schäfer for reviewing this translation, and giving excellent input on how to improve it.

Short though
Clear Description,
treating
of Fencing on the Thrust and Cut.
Laid out with with singular diligence, and demonstrated with
many necessary copper plates.

Halle in Saxony /
Printed by Melchior Oelschlegeln.

The foundation in fencing is nothing else than all positions and guards, distinguishing which are good or not good. Secondly, knowing and being able to present the right ground and reason of all motions that must be done, such as parries, counter-parries, disengaging¹, counter-disengaging², re-disengaging³, binding⁴, engaging⁵, retreating⁶, making a beat⁷, circulating⁸, feinting, holds⁹, lunges¹⁰, counter-lunges, Passades, Volta's, taking the measure, and breaking the measure, etc.

The best posture that you can have in fencing, is when you set your feet somewhat wide from each other, hold the body and head back, and bend both knees. In this way, you can stand firmly on both feet, thrust readily, and break measure, whereas when you do not want to bend both knees, you cannot thrust swiftly, and you must bend your front knee before you can thrust, which in fencing is named a tempo. Thus, in fencing it is the most important to stand firmly on your feet, to take heed of the measure and the tempo well, and to always stay at the adversary's blade.

In this manner you can also be covered well, when you hold your head and body well back, so that you rest on your left leg. You are just as close to your adversary as when you set your feet closer together, and hang your body and head forwards, as many fence. Since when you want to fence with someone, you are no more bound to spare his face than his body, he who surrenders his head, and pulls his body back, is soon helped.

The best guard, when you hold your sword in the Quarte, is also so that the point remains straight in front of you, and indeed a little down, as in this way you can swiftly disengage, and your adversary cannot come at you readily, as he has the point before his eyes at all times.

In fencing jumping around much is not good. Rather, when you have your sword, it is best that you set yourself in the posture swiftly and stably on your feet, so that when the adversary comes at you, you can boldly receive him and engage¹¹ him while he lifts his foot and steps into the measure. Of all four thrusts, as are named Prime, Secunde, Tertie and Quarte, Quarte is the most difficult. The others are more easily performed, for they are more natural because in thrusting you lay with your body bent forward. But in the 4th you must direct and present yourself with the body backwards, which everyone finds difficult initially. If you now want to thrust in the 4th, you must first stand solidly on the back foot, and while you have the tempo, you must first start with the hand, so that the thrust is there before the foot comes to the ground. You must lay the back foot down on the ankle, so that the foot glides neither forwards nor backwards, and the left leg must at the same time be stretched hard, otherwise you are not in your strength. This all must be done in one tempo, after which you must swiftly retreat on the blade, so that you are securely placed in your guard and strength, and when the adversary wants to move at you again, you can again thrust in the tempo in which the adversary lifts his foot and

1 “Caviren”

2 “Concaviren”, this could alternatively be translated as “disengaging with”.

3 “Recaviren”

4 “Ligiren”, a bind is a “Ligation”.

5 “Stringiren”

6 “Retrahiren”, sometimes also “reteriren”.

7 “Pattiren”, a more common spelling in German rapier sources of the seventeenth century is “battiren”.

8 “Circuliren”

9 “Prisca”, or “Priese”, from Italian “Presa”. In this copy of the text, “Prisca-Stockaden” are connected, but this is not the case in the other editions.

10 “Stockaden”

11 “Attaquiren” is an alternative for “stringiren”, which is more commonly used.

disengages. You must also see to it that your front knee is no further than your toes, nor that your toes are further than your knee, otherwise you will not be able to thrust far enough, or be stable. You must also stretch yourself well in thrusting, as the better you stretch yourself, the better you cover yourself, and you must stand stretched out as quickly as you can lift your foot and put it down as fast as possible. Your back foot must become rigid, otherwise you have no strength. You must always throw your left arm far backwards from you, not for the reason that this would look better, but because the thrust is better and swifter and the body is better covered in all thrusts. All these motions must be performed in one tempo.

You thrust the 3rd on the outside over the blade, and you must take heed well, that you stretch yourself well, are firm on the feet, and retreat swiftly, and that you again come on the adversary's blade or weak with your blade. And when you have thrust, you must engage the adversary's blade, as when you thrust the 4th you must again go on the adversary's blade with the 4th, and engage, and when you thrust the 3rd you must again go on the adversary's blade with the 3rd and engage.

The Secunde can be thrust above and below, but you must bend over and stretch yourself when you want to thrust below the blade.

The 1st is the same as this, except that you turn your hand a little more, which turn or twist of the hand is caused by the body, as the better you want to hide your body behind your stretched arm, after you thrust the 3rd or 4th, the more the hand will twist by itself and it is not enough that the hand twists or turns, but the body must also adapt itself to that, which is highly necessary.

You most often pass¹² in the 2nd, sometimes also in the 1st. You must bend over well, while you disengage, and set your left foot forward, also stretch yourself well, and while passing always hold your left shoulder back and hide it as much as ever possible. And then swiftly step in further at the adversary with the right foot, as when you want to run around and around him. This must all be performed as swiftly as possible as if it were in one tempo, otherwise the adversary can do a step backwards, and you would then run in¹³.

The other thrusts 3rd and 4th are likewise passed with the left foot, and after that you wholly walk to the adversary's body, except that you hold your body as must likewise be done in the thrust. The Volta is, when you are engaged hard on the outside by the adversary, and he moves in on you likewise. Or when the adversary wants to pass the 3rd on you, which Lesson is also very useful and good, if it is applied at the right time and opportunity. Many who are not ready with their Lessons, set themselves first according to what they want to perform. From that, the adversary can readily see what they want to perform. Therefore, anyone, whether he parries or feints, must stay with his body in his posture, and then you must adjust yourself to the adversary.

The Volta is mostly used when you have someone before you who likes to pass, such as the 3rd over the arm. Also, when he strongly sets on your blade on the outside, you can make him a Volta¹⁴ over his right arm, or disengage and make a Volta on the inside, just as someone who has a good fist can perform what he wants. An appel¹⁵ in fencing is as much as a lure, with which you lead the adversary to thrust at you, and thus you parry and counter-thrust.

When you draw your sword, and you are close to your adversary, you must step several steps back, and

12 "*Passiren*", i.e. make a Passade.

13 I.e. you run into the adversary's counter.

14 "*Voltiren*"

15 "*Appelle*"

at the same time look to it, that you retain a good space behind you. And then, when you are in the adversary's wide measure (or the adversary comes at you) you must set yourself firmly on your feet in your guard, so that when the adversary wants to engage you hard, and lifts his foot, you can immediately thrust boldly. It is also necessary, that you give attention to whether the adversary stands high or low (as various postures can be made), so that you know right away what to do thereon when the adversary steps in your measure. When you want to thrust at the adversary, this must be done with half force, and you must see to it that you direct your strong straight in front of you, and that you thrust in long at the adversary in his weak. But when the adversary parries, which happens without doubt, inasmuch as he is engaged unforeseen or against his will, then pay attention whether he parries high or low, to the inside or to the outside as you retreat, thus go with your blade on the adversary's blade, which must always be done. Always when a thrust is performed, you must either retreat, which is the safest, or pass to the adversary's body.

All thrusts can be passed, but not as safely as thrust, and you must first industriously accustom yourself to thrusting. Afterwards you can more easily learn passing.

When you make a feint, or a half thrust, you must perform this with your point, such that your strong remains in front of you, and you cover yourself as much as possible. The feint must also be made swiftly, and thereon you must thrust however possible. Then, when you make a feint, you must not wait on whether the adversary parries or not, but thrust in in the weak, as you have already decided for yourself. When you also want to go through¹⁶ or disengage (which is the same), you must turn the hand in the disengagement, and thrust at the same time, which three things must be performed in one tempo, otherwise it is no good. When you parry the adversary, then stay on your feet in your posture, either on the inside or the outside, high or low. Thus you can swiftly¹⁷ counter-thrust the adversary. You must also always thrust after when you have parried, so that the parry has not been made in vain. Moving in is not always advisable at all, because when your adversary thrusts at you, his body after all comes closer in thrusting. Moving in in parrying, however, is mostly used when you want to take your adversary's sword from his hand while he thrusts, which can well be done, when you adversary wants to thrust in from a free blade¹⁸. But when he makes a feint, you will run into it splendidly, as all parries can [be] betrayed when the adversary has a swift fist.

If you now go with someone who has a good fist, the counter-thrusts are best, but they want to be performed swiftly and well. But when it is someone who does not have a swift hand, then parrying is good, for this reason, that he who does not thrust a good thrust, probably does not know himself how he thrusts, or to where. If you then take a counter, you can well receive a thrust at the same time, as the other often lowers his fist while he thrusts.

Of this, however, you must always take heed, that in thrusting your arm remains stretched out, and you do not lower it. Otherwise the thrust will not go straight, and you fall with your weak into the adversary's strong, which is a great fault in fencing. Also do not let the adversary seize your blade. If the adversary stands firm on his feet while he engages, then go back and break the measure, but first with your left foot, and disengage onto his blade again. If the adversary goes into the measure and

16 "*Durchgehen*"

17 The text reads "*reportiren*", i.e. "to report", but "*repostiren*", riposte, or counter-thrust was likely intended here.

18 "*Aus freyen stücken*", this literally means "from a free piece". The most sensible meaning is that the adversary thrusts without having an engagement of the blades. Sometimes, "*aus freyer Faust*"; from a free fist, is used instead (and translated as such).

engages, then disengage and thrust at the same time, while the adversary lifts his foot, and thrust in on him. If he has engaged you on the inside, then you thrust him the Tertie on the outside. If he has engaged you on the outside, then you thrust him the 4th on the inside. If he then parries, then retreat backwards, if you do not want to pass at his blade. If he follows you, then you can thrust to opportunity while he follows. But if you are firmly on your feet in the wide measure while the adversary moves forward in the measure, then immediately thrust in in his openings, outside or inside. If the adversary then parries high or low, make your counter-parries and retreat. And this is reported in general of the thrust-fencing.

Now the Lessons follow.

First Part.

1. When you want to fence with someone on the fencing floor, then, while you have the fencing sword in your right hand, make a Reverence¹⁹ with the sword and your right foot, which is named a Salute²⁰ in fencing, as No. 1. shows, and do not place yourself in your guard immediately, so that the adversary does not see right away what kind of guard you have, but go at him with several steps, until you are almost upon him, and then you can set yourself in a guard, which pleases you.
2. The guards are many, either high, low, on the knees or otherwise. While they can be made as you wish, they must however be in the Quarte, Tertie, Secunde, or Prime.
3. The guard in the 4th is when the palm of your hand and your fingers are above, as No. 2. shows.
4. The guard in the Tertie when your fingers are on the side, and indeed towards your left hand, as No. 3. demonstrates.
5. The guard in the Secunde when the palm of your hand and the fingers are downward, as No. 4. shows.
6. The guard in the Prime when your hand is entirely turned, so that the palm of your hand and your fingers go to your right side, which indeed is not very usual, as No. 5. shows.

The sword is divided into four parts, the strong, the half strong, the half weak and the full weak,

7. The first part of the blade from the cross is the strong, the second part until the middle of the sword is the half strong, the third part is the half weak, the fourth part of the blade down to the point of the sword is the full weak, as No. 6 shows.
8. You must also take heed of measure, tempo and resolution. Measure is when you can reach the adversary while you thrust. Tempo is when you have an opening. Resolution is that when you have measure and tempo, you do not lose time, but swiftly thrust in.
9. You must also know what going into the measure and breaking the measure are. Going into the measure is when you move at the adversary's blade to his body. Breaking the measure is when you go back, so that the adversary cannot reach you.
10. Binding is almost like engaging, which will afterwards be displayed in a copper plate. You can bind both outside and inside, high and low, as the opportunity arises, except that you must not

19 "Reverentz"

20 "Salvade"

push so strongly on the adversary's blade, but only bind²¹ as it were. You can also with every bind, move forwards with both feet when the adversary gives way, or also step back with both feet when the adversary moves towards you.

11. Thrust the 4th high on the inside stretched out elegantly long, so that the body is covered, as No. 7. shows.
12. Thrust the Tertie over the adversary's arm a little low, so that the adversary cannot easily make a Volta, as No. 8. shows.
13. Thrust the Secunde over the adversary's arm, and cover your head well, so that you do not walk into the sword yourself, as No. 9. shows.
14. Thrust the Prime over the adversary's arm as the previous Lesson 9. shows / except that the hand is turned a little differently, as considered before.
15. Thrust the 4th over the adversary's arm. This thrust is thrust like the other 4th on the inside, as done in No. 7., except that this 4th is thrust on the outside over the arm.
16. Thrust the adversary the Secunde under the blade, as the previous Secunde No. 9. is thrust, except that this 2nd is thrust under the blade. The head must also be covered well.
17. Thrust the adversary the 1st under the blade, as done in the 14th Lesson, except that here you thrust under the blade, and there you thrust over the blade.
18. Thrust the adversary the 4th under the blade, as done in No. 7., except that this thrust is performed under the adversary's blade. The head must also be covered well.
19. Thrust the Secunde on the inside at the adversary's blade, as No. 10. shows. This thrust is performed when the adversary engages you on the inside.
20. Thrust the adversary the 4th revers as No. 11. shows. This thrust is performed when the adversary thrusts the 4th, you parry this, and thrust the adversary in over his blade under his arm. This Lesson works exceptionally well in thrusting after, though it can also be performed from a free fist.
21. As these thrusts can be performed now while you retreat, you can also perform such while you follow and reposition your left foot.
22. When the adversary gives way, then follow while you first reposition your right foot and then your left foot. But when you want to give way, then first set the left foot back and then the right. Whether you follow or give way, you can disengage, so that the adversary does not get to take your blade.
23. Engage the adversary with the 4th on the inside, as No. 12. shows.
24. As you have now engaged the 4th on the inside, you can also engage the 3rd on the outside, and the Secunde and Prime below. It is also good to remember than when you engage the adversary you always go with your strong on his weak, whether you engage on the inside or on the outside, high or low.
25. However, when the adversary engages you, either on the inside or on the outside, high or low, then disengage, otherwise he takes your weak from you.

Second Part.

1. Perform the single bind when the adversary stands with his blade low. Engage this with the

21 Here, the German form "*bindet*" is used.

- hanging Secunde, as No. 13. shows, and thrust him the Tertie over the arm.
2. When the adversary stands low thus, and you engage him with the hanging Secunde, but he goes up, then engage the adversary with the Tertie on the outside, and thrust the adversary the Tertie, Secunde or Prime over the arm, as can be seen in No. 8.
 3. You can also perform this Lesson while moving forwards when the adversary gives way.
 4. As you have now performed the double bind, you can also perform the tripple or quadruple bind, according to how often the adversary gives way.
 5. When the adversary stands low, then engage the adversary with the hanging Secunde low on the outside. If he goes up, then thrust the 2nd under the blade, as No. 14. shows.
 6. When the adversary stands low thus, then go on his blade on the outside with the hanging 2nd, wind up and thrust the Secunde below. This Lesson is performed almost like the previous.
 7. Strike with your strong on the outside on the adversary's blade, which is named making a beat, and thrust the Tertie, as considered before over the arm.
 8. Strike so with your strong on the inside on the adversary's weak, and thrust the adversary the 4th on the inside, as has been instructed previously.
 9. When the adversary makes a beat at you on the outside, or engages you strongly, then disengage and thrust the 4th on the inside.
 10. When the adversary makes a beat at you on the inside, or engages you strongly, then disengage and thrust the Tertie on the outside.
 11. When the adversary thrusts the Secunde below, then parry with the hanging Secunde, and thrust the Secunde in the side on the adversary's blade, as can be seen in No. 15.
 12. When you stand on the outside at the adversary's blade, then disengage in the 4th and back again in the Tertie and thrust the Tertie over the arm, which Lesson is named re-disengaging.
 13. When you stand on the inside at the adversary's blade, then disengage in the 3rd and back again in the 4th, and thrust the 4th on the inside, which Lesson is named re-disengaging.
 14. Engage the adversary in the 4th on the inside. When the adversary disengages, then swiftly thrust the 3rd over the arm, as has already been instructed.
 15. Engage the adversary in the 3rd on the outside. When the adversary disengages, then swiftly thrust the 4th on the inside.
 16. Engage the adversary in the 4th on the inside, thrust the half 4th, and while the adversary parries the 4th, thrust in the Secunde on the inside on his blade, as No. 16. shows. Likewise thrust the half 3rd on the outside, and when he parries then thrust the 2nd below.
 17. When the adversary engages you on the outside, and wants to thrust the 3rd over the arm, then swiftly thrust him the 4th over the arm as No. 17. shows.
 18. When the adversary engages you on the inside, and wants to thrust the 4th on the inside, then swiftly thrust the 2nd on the inside on his blade, as No. 18. shows.
 19. Engage the 3rd on the outside. When the adversary disengages, then disengage along, and thrust the adversary the 3rd over the arm, which is named the counter-disengage in the 3rd.
 20. Engage the 4th on the inside. When the adversary disengages, then disengage along, and thrust the adversary the 4th on the inside, which is named the counter-disengage in the 4th.
 21. Make the counter-disengage in the Tertie, and follow after. While you thrust the Tertie over the arm, you must reposition the left foot. This counter-disengage can be done two or three times.

22. Make the counter-disengage in the Quarte, and follow after as in the previous Lesson. You must also reposition the left foot. This can also be done two or three times.

Third Part.

1. When you stand on the outside at the adversary's blade, then go with your sword around the adversary's sword around to the right for a full circle above, until you come on the outside again. Then engage the Tertie so, and thrust the Tertie over the arm, as is often learned. This Lesson is named the circulating in the Tertie.
2. When you stand on the inside at the adversary's blade, then go with your sword around the adversary's sword around to the left for a full circle until you again come on the inside. Then engage the 4th so, and thrust the 4th on the inside. This Lesson is named the circulating in the 4th.
3. When you thrust the adversary the Tertie over the arm, and the adversary parries that thrust and thrusts back the Tertie over the arm again, then retreat with your body, while the feet remain standing, and parry the adversary's thrust as No. 19. shows, and thrust the adversary die 3rd over the arm, and after completing the thrust jump back so.
4. When you thrust the adversary the 4th on the inside, and the adversary parries that thrust and thrusts you the 4th on the inside, then retreat with your body while the feet remain standing, and parry the adversary's thrust as No. 20. shows, and thrust the adversary the 4th after on the inside, and after completing the thrust jump back so.
5. Go on the outside on the adversary's blade. Wind this with your blade completely around to the right, and thrust the adversary the 3rd over the arm, as is often taught.
6. Go on the inside on the adversary's blade. Wind this with your blade completely around to the left, and thrust the adversary the 4th on the inside, as already instructed.
7. When the adversary thrusts you the 4th on the inside, then parry this thrust with the 4th, as No. 21. shows.
8. When the adversary thrusts the 3rd over the arm, then parry this thrust with the Tertie, as No. 22. means.
9. When the adversary thrusts the 2nd below, then parry this thrust with the hanging Secunde, as No. 23. shows.
10. When the adversary thrusts the Secunde below, then parry this thrust with the hanging 4th, as No. 24. shows.
11. As the 4th and 3rd can now be parried low, they can also be parried high, but then you do not thrust on the blade, but under the blade.
12. With all parries you thrust according to the opportunity, either in the Quarte, Tertie, Secunde, Prime, or Quarte revers, high or low, under the blade or over the blade, as the opportunity demands.
13. When the adversary wants to thrust you the 4th on the inside, then disengage and parry the Tertie on the outside, as already instructed.
14. When the adversary wants to thrust you the Tertie over the arm, then disengage and parry the 4th on the inside.
15. Engage the adversary in the 4th on the inside, thrust the half 4th and while the adversary parries

the 4th, thrust the Secunde in on the inside on the blade in one tempo. This Lesson is performed like the previous Lesson 16, except that this is done in one tempo and the other in two.

16. When you want to thrust the adversary the 3rd, and he disengages and parries in the 4th, then, while you thrust the Tertie, turn your hand in the 4th.
17. When you want to thrust the adversary the 4th, and he disengages and parries in the 3rd, then, while you thrust the 4th, turn your hand in the 3rd.
18. When you engage the adversary in the Tertie, and he rises up with his blade, then disengage and thrust the adversary the Secunde below as often reported.
19. Make the counter-thrust in the 4th on the inside in one tempo, when the adversary thrusts you the 4th on the inside.
20. Make the counter-thrust in the 3rd on the outside in one tempo, when the adversary thrusts you the Tertie on the outside.

Fourth Part.

1. Make the adversary a feint to the side in the Tertie on the outside, as No. 25. demonstrates. Disengage and thrust the 4th on the inside.
2. Make the adversary a feint to the side in the 4th on the inside, as No. 26. shows. Disengage and thrust the Tertie on the outside.
3. Make the adversary a feint high in the Secunde, as No. 27. demonstrates. Disengage and thrust the Secunde below.
4. Make the adversary a feint high in the Prime, almost as is done in the previous Lesson, except that the hand is turned better, disengage and thrust the Secunde below.
5. Engage the adversary on the inside in the 4th. Make a feint in the 4th, as done in No. 26., disengage and thrust the Tertie over the arm.
6. Engage the adversary on the outside in the Tertie. Make a feint in the 3rd, as demonstrated in No. 25., disengage and thrust the 4th on the inside.
7. Make the adversary a feint high in the 4th on the inside, as the feints in the 4th are otherwise made, disengage and thrust the 4th or Secunde under the adversary's cross.
8. Make the adversary a feint high in the Tertie on the outside, as the feints in the Tertie are otherwise made, disengage and thrust the Secunde below.
9. Make a beat at the adversary with your strong in his weak on the inside. Make a feint on the inside in the 4th, disengage, and thrust the Tertie over the arm.
10. Make a beat at the adversary with your strong in his weak on the outside. Make a feint on the outside in the Tertie, disengage and thrust the 4th on the inside.
11. Make the adversary a feint low in the Tertie to his left leg, as No. 28. shows. Go up again with your blade, and thrust him the Tertie over the arm.
12. Make the adversary a feint low in the 4th to his right leg, as No. 29 demonstrates. Go up again with your blade, and thrust him the 4th on the inside.
13. Make a feint in the 4th on the inside and Tertie on the outside, as taught previously, disengage and thrust the 4th on the inside.
14. Make a feint in the Tertie on the outside and 4th on the inside, disengage and thrust the Tertie over the arm.

15. Make the adversary a feint on the inside in the 4th, and on the outside in the 3rd high to the face, and thrust Secunde below, as is often mentioned.
16. Make a feint on the outside in the Tertie, and on the inside in the 4th high to the face, and thrust the 4th under the cross or the Secunde below.
17. Make a feint in the Secunde up high, and low in the Tertie, and thrust the adversary the Tertie over the arm.
18. Make a feint low in the Tertie, and up high in Secunde, and thrust the Secunde below.
19. When you stand on the outside at the adversary's blade, then make a feint in the Secunde high on the inside, thereafter high on the outside, and thrust the Secunde or Prime below.
20. When the adversary stands with his blade low, then engage²² the adversary's blade on the outside with the hanging Secunde. If the adversary now wants to go up in his guard with his blade, make a feint high in the Secunde, and thrust the Secunde below, as No. 30. shows.
21. You can thrust into all feints, such as when the adversary makes a feint in the Tertie, then thrust the Tertie over the arm, when he feints in the 4th, then thrust the 4th on the inside, when he makes a feint high in the Secunde, then thrust the Secunde below.

Fifth Part.

1. Engage the adversary in the 4th. Act as if you want to thrust the 4th, and in thrusting go under the adversary's cross, and thrust the Quarte under the adversary's blade, which is almost like a slice, as No. 31. shows.
2. When the adversary thrusts the 4th very high at you (as otherwise, when the adversary thrusts low near the blade, this Lesson does not work), then step forward somewhat with your right foot, and drop with your left hand on the ground, but with your blade under the adversary's blade, in the Secunde, and hide your head well under your sword, as No. 32. shows.
3. A Lesson with both hands over the arm. Grip the sword with your left hand in the strong of your sword, strike with your sword on the adversary's weak on the outside, step with your left foot towards the adversary, disengage with your blade under the adversary's blade, and thrust with both hands through under his blade. Step to with your right foot, disengage up again from below, and go on the adversary's blade. Grasp the adversary with the left hand by his hilt, step back with your right foot, put your body well backwards, and hold your point towards the adversary so that he cannot take your sword, as No. 33. shows.
4. As Lesson over the arm with both hands in another manner. Grip the sword with your left hand in the strong of your sword, strike with your sword on the adversary's weak on the outside, step with your foot towards the adversary, thrust with both hands over his blade, and step to with your right foot. Go back again on the adversary's blade, grasp the adversary with your left hand by his hilt and step back, as in the previous Lesson.
5. When the adversary thrusts you the 3rd over the arm, then parry this thrust out far with the hanging Secunde, and thrust the Secunde at the adversary's blade, as No. 34. shows.
6. When the adversary thrusts the 4th on the inside, then make a beat with your strong in his weak several times, as No. 35. shows, and, when he gives way, always follow after with your feet, and finally thrust the 4th on the inside.

7. When you now thrust the adversary the 4th on the inside, and makes a beat with his strong in your weak, then disengage and thrust him the Tertie over the arm.
8. Or when you thrust the adversary the 4th on the inside, and he makes a beat with his strong in your weak, then turn your hand in the 2nd, so that you stand in the hanging Secunde, as No. 36. Step to with your left foot, grasp the adversary with your left hand by his hilt or the strong of his sword, step back with your right foot, and proceed²³, as done in No. 33.
9. Or, when you thrust the adversary the 4th on the inside, and he makes a beat with his strong in your weak, then turn your hand low in the Tertie, and thrust him the upward Tertie under the blade, step in and proceed, as in the previous Lesson.
10. Or, when you thrust the adversary the Quarte on the inside, and he makes a beat with his strong in your weak, then jump back and strike around with your blade, so that your sword comes over the adversary's sword, and you are in the wide measure.
11. Perform the first hold²⁴ in the 4th. When the adversary thrusts you the 4th on the inside, then parry this, step to with your left foot, and with your left hand grasp the adversary by the strong of his sword or the hilt, as No. 37. shows, and proceed, as done in No. 33.
12. However, when the adversary thrusts the 4th on the inside, and you want to perform the previous Lesson, and he gives way, then thrust the adversary the long 4th in on the inside, as is often taught.
13. The other hold in the 3rd, as when the adversary thrusts you the 3rd over the arm, then parry this thrust with the 3rd, step in with your left foot, as No. 38. demonstrates, grasp the adversary's strong of the sword or hilt, turn the sword around, so that the point comes outside of your body, and proceed as reported at No. 33.
14. However, when the adversary thrusts the Tertie on the outside, and you want to perform the hold in the 3rd, and he gives way, then thrust the adversary the 3rd long over the arm, as is often mentioned.
15. Make the third hold with the hanging 2nd over the arm, as when the adversary thrusts you the Tertie over the arm, then parry this thrust with the hanging 2nd, step in with your left foot, and grasp the adversary's strong of the sword or hilt, as No. 39. shows, then knock the adversary in the face with your hilt, and proceed, as done in N. 33.
16. If the adversary now thrusts you the 3rd over the arm, and you want to perform the hold with the hanging 2nd, but the adversary gives way, then thrust the adversary the long 2nd in on the blade.
17. The fourth hold in the 4th on the inside, as when the adversary thrusts the 4th on the inside, then parry this thrust with the 4th on the inside, as instructed previously, and step to with your left foot. Grasp the adversary's half strong with your left hand, and knock the adversary's strong of the sword with the cross of your sword, as No. 40. demonstrates, so that the sword is released from his hand, and then retreat again.
18. The fifth hold in the 4th, as when the adversary thrusts the 4th on the inside, then parry this thrust with the 4th on the inside, and step to with your left foot. Push the adversary's blade down a little, seize the adversary with your left hand by his pommel, as No. 41. demonstrates,

23 "*Procedire*"

24 "*Priese*" in German, likely from Italian "*presa*".

and tear the sword out of his hand. In this manner you can thrust him with his own sword.

19. The sixth hold, as when the adversary thrusts you the 3rd over the arm, then parry this thrust with the hanging 2nd, step in with your left foot, grasp your and the adversary's blade with your left hand in the strong, and drive with your right arm under the adversary's right elbow. Strongly strike the adversary's elbow as No. 42. shows. In this way you can break his arm, or at least he will have to let the sword go.

Sixth Part.

1. Make a feint in the 2nd upwards, pass with the 2nd below, as No. 43. shows, and proceed as done in No. 33.
2. Engage the adversary in the 4th on the inside, thrust the half 4th. If the adversary now parries the 4th on the inside, then turn your hand in the 2nd, and pass in at the blade on the inside, as No. 44. demonstrates, and proceed as with No. 33.
3. Engage the adversary in the 4th on the inside, then pass in at the blade, as No. 45. shows, and proceed as done in No. 33.
4. Engage the adversary in the 3rd over the arm. On the outside, pass in the 3rd, and proceed as usual.
5. Engage the adversary in the 3rd over the arm, pass him the 2nd over the arm, and proceed as has already been said.
6. On the inside slice at the adversary from below up to the face. When the adversary reaches for that, then pass him the Secunde below, and proceed as is often taught.
7. Engage the adversary in the 4th on the inside, and act as if you want to thrust the 4th. When the adversary parries the 4th on the inside, then in one tempo turn your hand in the 2nd, and pass in on the adversary with the Secunde below the cross as this Lesson is otherwise passed, like No. 44., except that this is performed in one tempo, and that in two.
8. When the adversary makes you a feint high in the 2nd, then go with your point under the adversary's sword, and pass the adversary the Secunde below, as done in No. 43., and proceed as usual.
9. When the adversary engages you in the 4th on the inside, then turn your hand in the 2nd and pass the Secunde on the blade on the inside, as done in No. 44., and proceed as usual.
10. Engage the adversary on the inside in the 4th. Wind the adversary's blade and turn your hand in the Secunde, as No. 46 demonstrates. Then pass in while you cover your head well, and proceed as usual.
11. When you stand on the outside at the adversary's blade, then make a feint low at the adversary's left leg, as No. 47. shows. Disengage up and pass the adversary the Tertie over the arm, as usual.
12. Engage in the Tertie on the outside, thrust the adversary the Tertie long over the arm. When the adversary now parries up, disengage and pass with the Tertie with an angle under the adversary's blade, as No. 48. demonstrates, and proceed as has often been reminded.
13. Engage in the 4th on the inside, and thrust the 4th in long on the inside. When the adversary now parries the 4th, then turn your hand in the Secunde and pass as done in No. 44., and proceed as usual.

14. Engage the adversary in the Tertie on the outside. When the adversary disengages, then turn your hand in the 2nd, and pass with the 2nd under the adversary's blade, as has been instructed before.
15. Engage the adversary in the 4th on the inside. When the adversary disengages, then turn your hand in the 2nd and pass with the Secunde under the adversary's blade, as usual.
16. When the adversary engages you in the 4th on the inside, then disengage and pass the adversary the Tertie or Secunde over the arm, as usual.
17. When you stand at the adversary's blade on the outside, then make a feint on the inside in the 4th, as has been instructed before, disengage and pass the Tertie over the arm, as usual.
18. When you stand at the adversary's blade on the inside, then make a feint on the outside in the Tertie, disengage and pass the adversary the Secunde on the inside at the blade.

Seventh Part.

1. The first parry against the Passade below is like the parry with the hanging Secunde, which No. 23. demonstrates.
2. The second parry against the Passade below is performed as No. 24. shows.
3. The third parry against the Passade below is when you set your right foot back, parry out the adversary's sword with the left hand, and hold your sword point before the adversary, so that the adversary runs into your sword himself, as No. 49. shows.
4. The fourth parry against the Passade below is performed while you pull your left foot well back, parry the sword with your left hand, and hold your sword point before the adversary, as No. 50. shows.
5. The Passade in the Tertie over the arm is parried as No. 22. shows.
6. The Passade in the 4th at the adversary's blade is parried as No. 21. shows.
7. A guard when you hold your sword low, as No. 51. shows.
8. When the adversary now thrusts at your, then parry the thrust with the left hand on your left side, and thrust the 4th, Tertie or whichever thrust fits best.
9. When you now stand low so, and the adversary makes a beat at your blade, or seizes it with the hanging Secunde, then disengage and thrust him the Tertie or 4th over the arm, as often taught.
10. Or when the adversary makes a beat at your blade or seizes it low, then thrust the Secunde below.
11. When the adversary stands low, then swiftly make a Volta in at the adversary in the 4th, as Volta No. 56. is made.
12. When you stand low, and the adversary makes a Volta at you, then make a counter-Volta in the 4th.
13. When the adversary stands low, then thrust the Tertie on the inside in like an arc, and hold your hand in front, so that you can parry when the adversary thrusts after or counter-thrusts.
14. When the adversary stands low, then make a feint in the 4th. If the adversary now grasps at it with his left hand, then disengage over his hand and thrust the Secunde over his hand.
15. When the adversary now makes you a feint, and you reach for it with your left hand, and he thrusts you over the hand, then above also parry the thrust away to the left side, and thrust the 4th after.

Eighth Part.

1. The guard on the knee as No. 52. shows. You can only use this guard on the fencing floor, when you are tired in the other guard. But if it were going sharp, it would be a little dangerous.
2. When the adversary now thrusts at you, with whichever thrust he wants, then parry with your blade to the side, as No. 53. demonstrates. If he thrusts on the outside, then parry on the outside. If he thrusts on the inside, then parry on the inside.
3. When the adversary now stands in this guard, then when you thrust on the inside thrust him in near his²⁵ left arm, as No. 54. demonstrates, when you thrust on the outside in near his²⁶ right arm, so that your sword blade, if he even parries, gets stuck on his arm.
4. Thrust on the inside in with the Tertie like an arc, this thrust is hard to parry.
5. The guard in the Secunde is as No. 55. shows.
6. When the adversary now thrusts at you, then parry with the hanging Secunde.
7. When the adversary thrusts, be it whatever he wants, you can make a beat at the adversary with your strong, and thrust the 4th after, as taught before.
8. When the adversary thrusts you the Tertie over your arm, then disengage and turn your hand in the 4th, so that the adversary's blade comes to lie against your blade on the inside, and at the same time throw your left foot around, as No. 56. demonstrates.
9. When the adversary thrusts you the 4th on the inside, then turn your hand in the 4th, and throw your left foot around as done in the previous Lesson, except that here you may not disengage, while in the previous you have to disengage.
10. As you make a Volta when the adversary thrusts the Tertie or 4th, you can also make a Volta from a free fist.
11. When the adversary thrusts you the Tertie over your arm, then disengage and turn your hand in the 4th, so that the adversary's blade comes to lie against your blade on the inside, throw your foot around as done in No. 56., thus pass backwards at the adversary and finally suppress²⁷ him his blade with your sword.
12. When the adversary thrusts you the 4th on the inside, then turn your hand in the 4th, throw your left foot around, thus pass in backwards, and finally suppress him his blade, as done in the previous Lesson, except that here you may not disengage, but you must disengage in the previous.
13. When the adversary strongly engages you the Tertie on the outside, then make a Volta at him on the outside in with the 4th as No. 57. shows.

25 The German text reads "*deinem*", which means "your", but most likely "*seinem*" - "his" is meant.

26 The German text reads "*deinem*", which means "your", but most likely "*seinem*" - "his" is meant.

27 "*Dempffe*". Note that in the 1666 text, "*pattire*", i.e. "make a beat", is used here.

Now follows

The Fencing on the Cut.

What has been said of Thrust-Fencing can mostly be applied in Cut-Fencing, therefore it is deemed unnecessary to discuss this at length, but we refer back to avoid long-windedness on that which has been said for Thrust-Fencing, from which the favourable reader can have sufficient information.

First Part.

1. Make the reverence or the salute as was done in Thrust-fencing No. 1.
2. The guards in the Quarte, Tertie, Secunde, and Prime are as No. 2, 3, 4, 5 in thrust-fencing show. Except that in the cut-fencing the right arm is stretched out, the left arm is placed behind the back, and the point is kept high. Now, as these guards are, the cuts are as well, and you have to stretch yourself out as well as is done with the four lunges in thrust-fencing.
3. The false 4th is cut upward from below as No. 58 shows.
4. The sword is divided in four parts: in the strong, half strong, half weak and full weak, as instructed in No. 6 of the thrust-fencing.
5. Because the Tertie guard is held to be the best, especially for someone weak, this will be treated of first.
6. Going back and forth, as well as measure, tempo and resolution, breaking the measure, and going into the measure is no different from in the thrust-fencing.
7. When the adversary cuts you the 4th on the inside to the head, then turn your hand in the 4th, and parry such cut as No. 59 demonstrates.
8. When the adversary cuts you the 2nd on the outside to the head, then turn your hand in the 2nd and parry the 2nd, as No. 60 demonstrates.
9. When the adversary cuts you the 4th on the inside to the body, then set yourself somewhat low in the posture, turn your hand in the 4th and parry such 4th as done in No. 59.
10. When the adversary cuts you the 2nd on the outside to the body, the set yourself somewhat low in the posture and parry such cut as done in No. 60.
11. When the adversary cuts you the 4th on the inside to your leg, then parry this cut with the hanging 4th, as No. 61 demonstrates.
12. When the adversary cuts you the 2nd on the outside to the leg, then parry this with the hanging 2nd, as No. 62 shows.
13. When the adversary cuts the 3rd, then parry this cut upwards with the 2nd, and conceal your head well, as No. 63 demonstrates.
14. When the adversary cuts the Prime, then parry this with the hanging 2nd, as taught in No. 62.
15. When the adversary cuts the false 4th, then parry this with the 4th, as instructed in No. 59.
16. Now, as you parry while standing still, you can also parry while moving forward, and always follow.
17. As you can now cut all cuts and retreat back again, you can also cut and follow.
18. Disengage when the adversary engages you, as reported in the thrust-fencing.
19. Engage the 4th, 3rd, 2nd and 1st, as done in the thrust-fencing.
20. Cut the adversary the 4th on the inside to the head. When the adversary now parries high in the 4th, then disengage around the cross, and slice the adversary the 4th over the body, and go with the 2nd against his blade from below.
21. Cut the adversary the 2nd on the outside to the head. When the adversary now parries high in the 2nd, then disengage around the cross and slice the 2nd below the adversary's flank, and go with the 2nd against the adversary's blade from below.
22. Parry this cut and slice in the 4th. When the adversary cuts you the 4th on the inside, then parry the 4th, as usual. When he now disengages, and wants to slice you across the body, then follow

the adversary's blade with your sword, and parry this slice likewise with the Quarte on the inside.

23. Parry this cut and slice in the 2nd. When the adversary cuts the 2nd on the outside, then parry the 2nd, when he now wants to disengage and slice you in your flank, then follow the adversary's blade with your sword, and parry this slice with the 2nd on the outside.
24. Or when the adversary wants to make this slice, then pull your body in, and let your sword fall on the adversary's arm in the 3rd, as No. 64 demonstrates.
25. When the adversary engages you the 2nd on the outside, then swiftly cut the 4th on the inside. When he engages you the 4th on the inside, then cut the 2nd on the outside. When he engages you the 3rd low, then cut him the 3rd across the head. When he engages you the 2nd up high, then cut the Prime or false 4th.
26. Cut the adversary the Prime. When he parries this, then cut him the 3rd. When he also parries this cut, then cut him the 2nd in his right flank.
27. Make a feint on the inside high in the 4th, as No. 65 demonstrates, when the adversary reaches for that, then go around with your blade, and cut the 2nd on the outside to the head.
28. Make a feint high on the outside²⁸ in the 2nd, as No. 66 shows, and when the adversary reaches for that, then go around with your blade, and cut the 4th on the inside to the head.
29. Make a feint to the adversary's legs in the 4th, as No. 67 shows. When the adversary reaches for that, then go around with your blade and cut the 2nd on the outside.
30. Make a feint on the outside to the adversary's legs in the 2nd, as No. 68 demonstrates. When he reaches for that, then go around with your blade, and cut the 4th on the inside to the head.
31. Make a feint in the Tertie above the adversary's head, as No. 69 shows. When the adversary reaches for that, then cut the Prime from below to the elbow.
32. Make a feint in the Prime. When the adversary reaches for that, then cut the adversary the Tertie across the head.
33. Make a feint on the outside high in the 2nd. When the adversary reaches for that, then go around with your blade, and cut the false 4th on the inside.
34. Make a feint in the false 4th on the inside. When the adversary reaches for that, then cut the 2nd on the outside to the head.

Second Part.

1. When you cut the adversary the 4th on the inside, and he lets you miss this cut²⁹, and cuts the Tertie or 4th after, then strike the adversary's sword out with your sword, and immediately cut the Secunde on the outside, to the head.
2. When you cut the adversary the 4th on the inside, and he lets you miss this cut, and cuts the 3rd or 4th after, then parry this cut high with the 2nd, and cut the adversary the 4th on the inside.
3. When you cut the adversary the Secunde on the outside, and he lets you miss this cut, and cuts the 3rd or 4th after, then parry this cut high with the Secunde and cut the adversary the 4th on the inside.
4. When you cut the adversary the 4th on the inside, and he lets you miss this cut, then cut with

28 The German text reads "inwendig", which means "on the inside", but "on the outside" is likely meant.

29 "*Und er dir solchen hieb fehl hauen lest*"

- your blade upwards from below to the adversary's elbow, as No. 70 demonstrates.
5. When you cut the adversary the Secunde on the outside, and he lets you miss this cut, then cut upwards from below, as done in No. 70.
 6. When the adversary slices you on the outside to the arm, then let the Tertie with stretched arm fall from above on the adversary's arm, as No. 71 demonstrates.
 7. When the adversary slices you on the inside to the arm, then let the Tertie with stretched arm fall in from above on the adversary, as taught in No. 71.
 8. When you cut the adversary the 4th on the inside, and he lets you miss this cut, and cuts the 3rd or 4th after, then parry this cut high with the Secunde, immediately engage the adversary's blade in the Secunde, slice to his face as No. 72 shows, and go back on his blade again.
 9. Perform this previous lesson, and when you have sliced the adversary to his face, then straightway cut the 4th on the inside.
 10. Perform this previous lesson, and when you have sliced the adversary to his face, then make a feint in the 4th on the inside, and cut him the 2nd on the outside.
 11. Perform this previous lesson, and when you have sliced the adversary to his face, then make a feint in the 4th on the inside and the 2nd on the outside, and finally cut the 4th on the inside.
 12. Perform the running off³⁰ in the 4th and cut the 3rd. Place yourself as when you want to cut the adversary the 4th on the inside, let your sword run past the adversary's sword on the inside, and cut the adversary the Tertie on the outside.
 13. Perform the running off in the Tertie and cut the 4th. Place yourself as when you want to cut the adversary the 3rd on the outside, let your sword run past the adversary's sword, and cut the adversary the 4th on the inside.
 14. Perform the running off in the 4th and a feint in the Tertie, and cut the 4th on the inside.
 15. Perform the running off in the Tertie, and a feint in the 4th on the inside, and cut the Secunde on the outside.
 16. Perform the running off in the 4th and a feint in the Tertie and 4th, and cut the Secunde on the outside.
 17. Perform the running off in the in 3rd and a feint in the Quarte and 2nd, and cut the Quarte on the inside.
 18. Perform the running off in the 4th and make the cut with a turned hand. Place yourself as when you want to cut the adversary the 4th on the inside, let your sword run past the adversary's sword on the inside, and cut the adversary with a turned hand over the arm, as No. 73. demonstrates.
 19. Engage the adversary on the outside in the Secunde. When the adversary wants to cut the 4th on the inside, then slice the adversary on the inside on his arm with the 4th, as No. 74 shows, and retreat at the same time.
 20. Engage the adversary in the 4th on the inside. When the adversary cuts the Secunde, then slice with the 4th or 2nd on the adversary's arm on the inside, as No. 75 demonstrates, and retreat at the same time.
 21. Engage the adversary in the 4th on the inside, slice him to the face, and go on his blade again on the inside, as has already been taught.

22. Engage the adversary in the 2nd on the outside, slice him to the face, and go on his blade again on the outside.
23. Engage the adversary in the 4th on the inside, slice him to the face and cut the Secunde on the outside, as has already been instructed.
24. Engage the adversary in the Secunde on the outside, slice him to the face, and cut the 4th on the inside.

Third Part.

1. Engage the adversary in the Quarte on the inside, slice to his face and cut the Tertie on the outside.
2. Engage the adversary in the Secunde on the outside, slice to his face and cut the Tertie on the inside.
3. Engage the adversary somewhat low in the Tertie on the outside, slice upwards to his face, as No. 76 shows, and cut the Prime.
4. Engage the adversary somewhat low in the Tertie on the outside, slice upwards to his face, as done in No. 76, and cut the false 4th.
5. Engage the adversary in the 4th on the inside, slice to his face, and cut the Quarte on the outside, as No. 77 shows.
6. Engage the adversary in the Secunde on the outside, slice to his face, and cut the Secunde on the inside, as No. 78 demonstrates.
7. Engage the adversary in the 4th on the inside, slice to his face, cut the Tertie down on the outside, and slice up from below to the adversary's elbow, as instructed before.
8. Engage the adversary in the Secunde on the outside, slice to his face, cut the Tertie down on the inside, and slice up from below to the adversary's elbow,
9. Engage the adversary in the 4th on the inside, slice the adversary to his face, make a feint in the Secunde on the outside, and cut the 4th on the inside.
10. Engage the adversary in the 2nd on the outside, slice the adversary to his face, make a feint in the 4th on the inside, and cut the Secunde on the outside.
13. Engage the adversary somewhat low in the Tertie on the outside, slice upwards to his face, make a feint in the Prime, and cut the Tertie on the outside.³¹
14. Engage the adversary somewhat low in the Tertie on the outside, slice upwards to his face, make a feint on the inside in the false 4th, and cut the Secunde on the outside.
15. Engage the adversary in the 4th on the inside, slice the adversary to his face, make a feint in the 2nd on the outside, another feint in the 4th on the inside, and cut the 2nd on the outside.
16. Engage the adversary in the 2nd on the outside, slice the adversary to his face, make a feint in the Quarte on the inside, another feint in the Secunde on the outside, and cut the Quarte on the inside.
17. Engage the adversary somewhat low in the Tertie on the outside, slice upwards to his face, make a feint in the Prime, another feint in the Tertie, and thereon cut the Prime.
18. Engage the adversary somewhat low in the Tertie on the outside, slice upwards to his face, make a feint in the false Quarte on the inside, another feint in the Secunde on the outside, and cut the

31 In both the 1661 and 1666 editions, the numbering of the Lessons is not continuous in this Section.

false Quarte on the inside.

19. Engage the adversary in the 4th on the inside, disengage over his cross, and slice the adversary with the Secunde on the inside on the arm, as No. 80 demonstrates.
21. Engage the adversary somewhat low in the Tertie on the outside, and let the Tertie strongly fall on his arm from above, as taught before.
22. Perform the false cut or miss-cut³² in the 4th, and cut the Secunde. When the adversary cuts the 4th at you on the inside, then pull back your sword over your right shoulder and draw your right foot well back, so that the adversary's cut goes past in the meantime, as No. 81 shows, and cut the Secunde after on the outside or on the inside.
23. Perform the false cut or miss-cut in the Secunde, and cut the 4th. When the adversary cuts the Secunde at you, then pull your sword back over your right shoulder and draw your right foot and body well back, so that the adversary's cut goes past in the meantime, as was instructed in No. 81, and cut the 4th after on the outside or on the inside.
24. Perform the false cut or miss-cut in the Tertie. When the adversary cuts the Tertie at you on the outside, then pull your sword back over your right shoulder and draw your right foot and body well back, so that the adversary's cut goes past in the meantime, as done in No. 81, and cut the Tertie after on the outside.
25. Perform the double false cut or miss-cut in the 4th on the inside. When you cut the adversary the 4th on the inside, and he lets you miss this cut, and cuts the Secunde after on the outside, then retreat swiftly, pull your sword back over your right shoulder and draw your right foot and body well back, so that the adversary's after-cut goes past in the meantime, as said before, and cut the 4th after on the inside, as No. 82 shows. You can also cut the Secunde after on the inside.
26. Perform the double false cut or miss-cut in the Secunde. When you cut cut the adversary the Secunde on the outside, and he lets you miss this cut, and cuts the 4th after on the inside, then retreat swiftly, pull your sword back over your right shoulder and draw your right foot and body well back, so that the adversary's after-cut goes past in the meantime, and cut the Secunde after on the outside as No. 83 demonstrates. You can also cut the 4th after on the outside.
27. Perform the double false cut or miss-cut in the 3rd. When you cut the adversary the 3rd on the outside, and he lets you miss this cut, and cuts the Tertie after on the outside, then retreat swiftly, pull your sword back over your right shoulder, and draw your right foot and body well back, so that the adversary's after-cut goes past in the meantime, and cut the 3rd after on the outside, as No. 84 shows.

Fourth Part.

1. When the adversary cuts you the 2nd on the outside, then disengage and parry his cut with your 4th on the inside, as No. 85 demonstrates, slice to his face, and go on his blade again on the inside.
2. When the adversary cuts you the 4th on the inside, then disengage and parry his cut with your 2nd on the outside, as No. 86³³ demonstrates, slice to his face, and go on his blade again on the

32 "*Falschen Hieb oder Fehlhieb*", i.e. you void the adversary's cut.

33 The text erroneously reads "89".

outside.

3. When the adversary cuts you the 2nd on the outside, then disengage and parry his cut with your 4th on the inside, slice to his face, and cut him the Secunde on the outside.
4. When the adversary cuts you the 4th on the inside, then disengage and parry his cut with your Secunde on the outside, slice to his face, and cut him the 4th on the inside.
5. When the adversary cuts you the 3rd on the outside, then disengage and parry his cut with your 4th down on the inside as No. 87 demonstrates, slice upwards to his face, and cut him the Prime or false 4th.
6. When the adversary cuts you the 4th on the inside, then disengage and parry his cut with your 2nd on the outside, slice to his face, make a feint in the 4th and cut the 2nd on the outside.
7. When the adversary cuts you the 2nd on the outside³⁴, then disengage, and parry his cut with your 4th on the inside, slice to his face, make a feint in the 2nd, and cut the 4th on the inside.
8. When the adversary cuts you the 4th on the inside, then disengage and parry his cut with your 2nd on the outside, slice to his face, make a feint in the 4th on the inside, another feint in the 2nd on the outside, and cut the 4th on the inside.
9. When the adversary cuts you the 2nd on the outside, then disengage and parry his cut with your 4th on the inside, slice to his face, make a feint in the 2nd on the outside, another feint in the 4th on the inside, and cut the 2nd on the outside.
10. When the adversary cuts you the 3rd on the outside, then disengage and parry this cut with your 4th down on the inside, slice upwards to his face, make a feint in the 1st, and cut the 3rd on the outside.
11. When the adversary cuts you the 3rd³⁵ on the outside, then disengage and parry this cut with your 4th down on the inside, slice upwards to his face, make a feint in the false 4th, and cut the 2nd on the outside.
12. When the adversary cuts you the 3rd on the outside, then disengage and parry this cut with your 4th down on the inside, slice upwards to his face, make a feint in the 1st, another feint in the 3rd, and cut the 1st.
13. When the adversary cuts you the 3rd on the outside, then disengage and parry this cut with your 4th down on the inside, slice upwards to his face, make a feint in the false 4th, another feint in the 2nd on the outside, and cut the false 4th.
14. When the adversary cuts you the 2nd on the outside, then disengage and parry this cut with your 4th on the inside, slice to his face and cut the 3rd down on the inside. When the adversary now parries this cut, then slice up from below as No. 88 demonstrates.
15. When the adversary cuts you the 2nd on the outside, then disengage and parry this cut with your 4th on the inside, slice to his face, and cut the 3rd down on the outside. When the adversary now parries this cut, then slice up from below, as No. 88 demonstrates.
16. When the adversary cuts you the 4th on the inside, then parry and at the same time step into the measure, as No. 89 demonstrates, slice to his face, and go on his blade again.
17. When the adversary cuts you the 2nd on the outside, then parry, and at the same time step into the measure, as No. 90 demonstrates, etc.

34 The text reads “4th on the inside”, but based on the context, “2nd on the outside” would be more correct.

35 The text reads “4th” but from the context, the “3rd” is more logical.

18. Perform the preceding Lesson 16, and cut the 2nd on the outside.
19. Perform the preceding Lesson 17, and cut the 4th on the inside.
20. When the adversary cuts you the Prime, then parry down with the Tertie, as No. 91 shows, and at the same time step into the measure, slice upwards to his face, and cut the Prime or false Quarte.
21. Perform the preceding Lesson 16 and a feint in the 2nd on the outside, and cut the 4th³⁶ on the inside.
22. Perform the preceding Lesson 17 and a feint in the 4th on the inside, and cut the 2nd on the outside.
23. Perform the preceding Lesson 16 and a feint in the 2nd on the outside, and a feint in the 4th on the inside, and cut the 2nd on the outside.
24. Perform the preceding Lesson 17 and a feint in the 4th on the inside, and feint in the 2nd on the outside, and cut the 4th on the inside.
25. Engage the adversary in the 4th on the inside, slice him to his face, disengage around his cross and slice the adversary the 4th across the body on the inside, as No. 92 demonstrates.
26. Engage the adversary in the 2nd on the outside, slice him to his face, disengage around his cross and slice the adversary the 2nd in the flank on the outside, as No. 93 demonstrates.

Fifth Part.

1. When the adversary engages you in the 4th on the inside, and slices to your face, then parry this slice, and counter-slice to his face, go on his blade on the inside or cut the 2nd on the outside, or make a feint in the 2nd on the outside, and cut the Quarte on the inside.
2. When the adversary engages you in the 2nd on the outside, and slices³⁷ to your face, then parry this slice, and counter-slice to his face, go on his blade on the outside, or cut the 4th on the inside, or make a feint in the 4th on the inside, and cut the 2nd on the outside.
3. The circulating in the 4th. When you stand on the inside at the adversary's blade, then go a complete circle around to the left, engage on the inside in the 4th, go on the blade again on the inside, or cut the 2nd on the outside, or make a feint on the outside in the 2nd and cut the 4th on the inside.
4. The circulating in the 2nd. When you stand on the outside at the adversary's blade, then go a complete circle around to the right, engage on the outside in the 2nd, go on the blade again on the outside, or cut the 4th on the inside, or make a feint on the inside in the 4th and cut the 2nd on the outside.
5. Make the Snaking cut³⁸ in the 3rd. Act as when you want to cut the 4th on the inside, as No. 94 demonstrates, go with your blade over the adversary's point, and cut the 3rd on the outside. This must be done in one tempo.
6. Make the Snaking cut in the 4th. Act as when you want to cut the 2nd on the outside, as No. 95 shows, go with your blade over the adversary's point, and cut the 4th on the inside. This must be

36 The text reads "2nd", but a 4th on the inside is more logical (see also the next lesson).

37 The German text reads "*schreitet*", which would mean "strides", but "*schneidet*" is likely meant.

38 "*Schlangehieb*". This "*Schlangehieb*" is also mentioned by Henning in his treatises "*Kurtze jedoch gründliche Unterrichtung vom Hieb-fechten*" (1658). For a translation of this work, see [Van Noort, 2014](#). An alternative translation could be "Coiling cut".

- done in one tempo.
7. Perform the double running off on the inside and on the outside, and cut the 2nd on the outside. Place yourself as when you want to cut the adversary the 4th on the inside, as can be seen in No. 96. Let your sword run past on the inside and on the outside, and cut the 2nd on the outside.
 8. Perform the double running off on the outside and on the inside, and cut the 4th on the inside. Place yourself as when you want to cut the adversary the 3rd on the outside, as No. 97 shows. Let your sword run past on the outside and on the inside, and cut the 4th on the inside.
 9. Make a feint in the 4th on the inside, another feint in the 2nd on the outside, and cut the 4th on the inside.
 10. Make a feint in the 2nd on the outside, another feint in the 4th on the inside, and cut the 2nd on the outside.
 11. Make a feint in the Prime and in the 3rd and cut the Prime.
 12. Make a feint in the Tertie and Prime and cut the Tertie on the outside.
 13. Make a feint in the false 4th and a feint in the 2nd on the outside and cut the false 4th.
 14. Make a feint in the 2nd on the outside, and a feint in the false 4th, and cut the 2nd on the outside.
 15. With all feints you can perform the Snaking cut.
 16. You can cut according to opportunity into all feints.
 17. Make the Changing cut³⁹. Cut the adversary's weak of the sword away with the 4th, as No. 97 demonstrates, and cut him the 4th on the inside across the body, and go on the adversary's blade underneath with the 2nd.
 18. When the adversary wants to make you the Changing cut in the 4th on the inside, then pull your sword back over your right shoulder and draw your body and right foot well back, as No. 98 demonstrates, and cut the Secunde after on the outside.
 19. When you now want to perform the preceding 17th Lesson, but the adversary wants to perform you the counter-Lesson, then parry his after-cut below with the 2nd, as No. 99 shows, and cut the 4th on the inside.
 20. Engage the adversary in the Secunde on the outside. When the adversary disengages, then disengage along, engage the adversary once more in the 2nd on the outside, slice to his face and cut the 4th on the inside, which is named the counter-disengage in the Secunde.
 21. Engage the adversary in the 4th on the inside. When the adversary disengages, then disengage along, engage the adversary once more in the 4th on the inside, slice to his face, and cut the Secunde on the outside, which is named the counter-disengage in the 4th.
 22. Cut the adversary's weak of the sword away with your Quarte on the inside, as was done in No. 97, slice him to his face, as No. 100 shows, and go on his blade again on the inside, or cut him the Secunde on the outside.
 23. When the adversary wants to perform you the preceding Lesson, then perform the counter as done in No. 99.
 24. When the adversary cuts you the Prime, then parry this cut down with the 3rd as No. 101 shows, slice him upwards to his face, and cut the 1st or false 4th.
 25. When you cut the adversary the Prime, and he parries you this cut down with the Tertie, and

39 “Wechselhieb” – this “Wechselhieb” is also mentioned by Henning (1658).

wants to slice to your face, then swiftly cut the adversary the Tertie on the outside, as No. 102 demonstrates.

Sixth Part.

1. When the adversary cuts the 4th on the inside, then make a beat in the 4th on the inside several times, slice him upwards to his face, and cut the 2nd on the outside.
2. When you cut the adversary the 4th on the inside, and he makes you a beat on this cut, and wants to slice to your face, then cut him the Tertie on the outside across the head.
3. When the adversary cuts the Secunde on the outside, then make a beat in the Tertie on the outside, slice him upwards to his face, and cut the Quarte on the inside.
4. When you cut the adversary the Secunde on the outside, and he makes you a beat on this cut and wants to slice to your face, then cut the 4th on the inside.
5. When the adversary cuts the 4th on the inside, then parry this cut with your 4th on the inside, knock his hilt away with your hilt, as No. 103 demonstrates, slice him to his face, and go on his blade again on the inside, or cut the 2nd on the outside.
6. When you stand on the outside at the adversary's blade, then go with your sword upwards, slice him through on the inside, go on the outside at his blade and engage this, slice him on his arm on the outside, and when he parries this slice, then slice him on his arm from below.
7. Make a feint in the false 4th and the Snaking cut on the inside in the 4th, as said before.
8. Make a feint in the Prime and the Snaking cut on the outside in the Tertie, as has been instructed before.
9. Engage the adversary on the outside low in the Tertie. When the adversary cuts the 4th on the inside, then parry this cut with the hanging 2nd as No. 104 shows, and cut the 4th on the inside.
10. Engage the adversary somewhat low in the 4th on the inside. When he now cuts you the Tertie across the head, then parry this cut with the 2nd, as No. 105 shows and cut him the 2nd in his flank, or the 4th on the inside.

Seventh Part.

1. Engage the adversary somewhat low in the 3rd on the outside. When the adversary cuts you the 4th on the inside, then parry this cut with the hanging 2nd, as has been instructed in No. 104, pass in and thrust your hilt into the adversary's face. Seize the adversary's cross with your left hand, and step back with your right foot and hold your sword back, as No. 106 demonstrates.
2. Go on the adversary's blade from below with the 2nd, pass in, cut him the 2nd in the flank, as No. 107 shows. Go on his blade again from below, and jump back.
3. When the adversary wants to go under you thus as in the preceding second Lesson, then fall with your sword into the Prime, so that your point comes before the adversary's body, as No. 108 demonstrates, or cut the Quarte on the inside.
4. But when you want to perform the adversary the second Lesson of this Part, and he performs the counter to that, as in the third Lesson, then go on the adversary's blade with the hanging 2nd on the outside, pass in, grab with your left hand at the adversary's cross, step back with your right foot, and hold your sword back, as done in No. 106.
5. Engage the adversary in the Tertie low on the outside, pass in, and proceed as in the preceding

Lesson.

6. When the adversary engages your blade on the outside, and wants to pass, then cut the Quarte or Tertie, and jump back.
7. When you engage the adversary's blade on the outside, and want to pass, as in the fifth Lesson of this Part, but the adversary cuts you the Tertie or Quarte, then go on the adversary's blade with the Secunde below, and pass in as usual.
8. Go on the adversary's blade with the Secunde below, wind this completely around, and pass in as done in the preceding Lessons.
9. When the adversary wants to perform the preceding eighth Lesson, then cut the Quarte on the inside.
10. When the adversary cuts you the Prime and Tertie, then parry both cuts, go below with your Secunde, and proceed as done in the other Passades.
11. Engage the adversary in the Secunde on the outside. When the adversary disengages, then disengage along, and go underneath in the Secunde, and proceed as usual.

Eighth Part.

1. The Secunde-guard, as when you stretch yourself long in the Secunde, as can be seen in No. 109. In this guard, you must preserve your head well underneath the cross.
2. The parrying in the 2nd. Parry the 4th and false 4th with the hanging Secunde on the outside, the Secunde and Tertie as the Tertie is parried in the Tertie-guard, the Prime as the Prime is likewise parried in the Tertie-guard, and in this manner without stepping to and with stepping to.
3. When the adversary stand in the 2nd, then engage above his blade down with the Tertie, as No. 110 demonstrates, slice upwards to his face, and cut the Prime or false 4th.
4. When you stand in the Secunde, and the adversary engages your blade above down with the Tertie, then cut the 4th or Tertie.
5. Make two half feints below in the flank and above to the adversary's head with the 2nd and cut the adversary the Secunde in the side as No. 111 demonstrates.
6. Perform the Snaking cut in the 2nd in the adversary's flank. Act as when you want to cut the adversary the 4th, and in one tempo disengage over the adversary's cross, and cut him the 2nd in the flank.
7. When the adversary stands in the Secunde, then make a feint in the Prime. Act as when you want to cut the adversary the Tertie on the outside, disengage around his blade in one tempo, and cut the Quarte across the adversary's body, as No. 112 demonstrates.
8. Making a beat, double feints, double running off, miss-cuts⁴⁰, and almost all Lessons can be performed in this guard.
9. The Prime-guard is when you stretch yourself long in the Prime, and preserve your head well underneath the cross, as No. 113 shows.
10. Parrying in the Prime-guard is as in the Secunde-guard.
11. When the adversary stands in the Prime-guard, then engage his blade down, slice and cut as done with the Secunde-guard..

40 "*Fehlhiebe*", i.e. voids.

12. When the adversary stands in the Prime-guard, then engage his blade on the outside with the hanging 2nd, as No. 114 shows, and slice the adversary across the body.
13. Or engage the adversary's blade on the inside with the hanging Secunde, and slice the adversary across the body.
14. When you stand in the Prime-guard, and the adversary engages you and slices, as done in the 12th and 13th Lesson of this Part, then cut the adversary the 3rd on the outside across the head.
15. When the adversary cuts you the Prime, then parry the Prime out, and slice the adversary across the body, as No. 115 shows.
16. Make the Volta in the 4th on the inside. When the adversary cuts you the 4th on the inside, then throw your left foot around, parry and cut the 4th on the inside at the same time, as No. 116 shows.
17. When the adversary slices you on the outside to the arm, as No. 117⁴¹ demonstrates, (because when he cuts the Secunde on the outside, then a Volta cannot be made, otherwise you receive the cut with it), then likewise make the preceding Volta with a stiff arm.
18. Double feints, miss-cuts, making a beat, double running off, and almost all Lessons can be performed in this guard.

E N D

41 Here, the text reads "17".

Additional Lessons

The 1666 edition of Paschen's treatise includes six Lessons that are not found in the 1661 edition translated above. These Lessons are given here. In return, the 1666 edition misses Lesson 18 from the Sixth Part of the Thrust-fencing section of the 1661 edition. As the 1666 edition has a larger number of plates, many of the lesson descriptions are somewhat different from the 1661 version to include references to the accompanying plates.

Thrust-fencing – Second Part

17. Engage the adversary in the Tertie on the outside, and thrust the half Tertie on the outside, and when he parries, then thrust the Secunde below.

Thrust-fencing – Eighth Part

8. When the adversary stands low, then engage him with the hanging Secunde on the outside, as No. 92 shows, and thrust in under the blade.
9. When the adversary stands low, then engage him with the hanging Secunde on the outside, as done in No. 92, and thrust in over the blade, as No. 93 shows.
10. When the adversary stands with extended blade, then take his blade away with the left hand, as No. 94 demonstrates, and pass in.
11. When the adversary thrusts you the Tertie over the arm, then disengage, and turn your hand in the Quarte, so that the adversary's blade comes to lie at your blade on the inside, and jump to the right side with both feet, which is named the half Volta, as No. 95 shows.
12. When the adversary thrusts the Quarte, then turn your hand in the Quarte and perform the preceding Lesson, except that you do not disengage.

Thrust-fencing

First Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	1	1
2	2	-	-
3	3	2	2
4	4	3	3
5	5	4	4
6	6	5	5
7	7	6	6
8	8	-	-
9	9	-	-
10	10	-	-
11	11	7	7
12	12	8	8
13	13	9	9
14	14	-	10
15	15	7*	11
16	16	9*	12
17	17	-	13
18	18	7*	14
19	19	10	15
20	20	11	16
21	21	-	-
22	22	-	-
23	23	12	17
24	24	-	-
25	25	-	-

Second Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	13	18
2	2	8	8, 9, 10
3	3	-	-
4	4	-	-
5	5	14	19
6	6	-	20
7	7	-	21
8	8	-	22
9	9	-	-
10	10	-	-
11	11	15	23
12	12	-	-
13	13	-	-
14	14	-	-
15	15	-	-
16	16	16	24
-	17		-
17	18	17	25
18	19	18	26

Second Part (cont'd)

Lesson #		Plate #	
1661	1666	1661	1666
19	20	-	-
20	21	-	-
21	22	-	-
22	23	-	-

Third Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	-	-
2	2	-	-
3	3	19	27
4	4	20	28
5	5	-	29
6	6	-	30
7	7	21	31
8	8	22	32
9	9	23	33
10	10	24	34
11	11	-	-
12	12	-	-
13	13	-	-
14	14	-	-
15	15	-	-
16	16	-	35
17	17	-	36
18	18	-	-
19	19	-	37
20	20	-	38

Fourth Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	25	39
2	2	26	40
3	3	27	41
4	4	-	42
5	5	26	40
6	6	25	39
7	7	-	43
8	8	-	-
9	9	-	-
10	10	-	-
11	11	28	44
12	12	29	45
13	13	-	-
14	14	-	-
15	15	-	-
16	16	-	43

Fourth Part (cont'd)

Lesson #		Plate #	
1661	1666	1661	1666
17	17	-	-
18	18	-	-
19	19	-	46
20	20	30	47
21	21	-	-

Fifth Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	31	48
2	2	32	49
3	3	33	50
4	4	-	51
5	5	34	52
6	6	35	53
7	7	-	-
8	8	36, 33	54, 50
9	9	-	55
10	10	-	56
11	11	37, 33	57, 50
12	12	-	-
13	13	38, 33	58, 50
14	14	-	-
15	15	39, 33	59, 50
16	16	-	-
17	17	40	60
18	18	41	61
19	19	42	62

Sixth Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	43, 33	63, 50
2	2	44, 33	64, 50
3	3	45, 33	65, 50
4	4	-	66
5	5	-	67
6	6	-	68
7	7	44	69
8	8	43	63
9	9	44	64
10	10	46	70
11	11	47	71
12	12	48	72
13	13	44	73
14	14	-	-
15	15	-	-
16	16	-	74
17	17	-	-
18	-	-	-

Seventh Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	23	75
2	2	24	76
3	3	49	77
4	4	50	78
5	5	22	-
6	6	21	-
7	7	51	79
8	8	-	80
9	9	-	-
10	10	-	81
11	11	56	82
12	12	-	83
13	13	-	84
14	14	-	85
15	15	-	86

Eighth Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	52	87
2	2	53	88
3	3	54	89
4	4	-	90
5	5	55	91
6	6	-	-
7	7	-	-
-	8	-	92
-	9	-	92, 93
-	10	-	94
-	11	-	95
-	12	-	-
8	13	56	96
9	14	-	-
10	15	-	-
11	16	56	96, 97
12	17	-	-
13	18	57	98

*). As done in the referred plate, but differently.

Cut-fencing

First Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	1	1
2	2	2, 3, 4, 5	2, 3, 4, 5
3	3	58	99
4	4	6	6
5	5	-	-
6	6	-	-
7	7	59	100
8	8	60	101
9	9	59	102
10	10	60	103
11	11	61	104
12	12	62	105
13	13	63	106
14	14	62	107
15	15	59	108
16	16	-	-
17	17	-	-
18	18	-	-
19	19	-	-
20	20	-	109
21	21	-	110
22	22	-	111
23	23	-	112
24	24	64	113
25	25	-	-
26	26	-	114
27	27	65	115
28	28	66	116
29	29	67	117
30	30	68	118
31	31	69	119
32	32	-	120
33	33	-	121
34	34	-	122

Second Part (cont'd)

Lesson #		Plate #	
1661	1666	1661	1666
9	9	-	-
10	10	-	-
11	11	-	-
12	12	-	128
13	13	-	129
14	14	-	-
15	15	-	-
16	16	-	-
17	17	-	-
18	18	73	130
19	19	74	131
20	20	75	132
21	21	-	133
22	22	-	127
23	23	-	-
24	24	-	-

Third Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	-	-
2	2	-	134
3	3	76	135
4	4	76	135
5	5	77	136
6	6	78	137
7	7	-	125
8	8	-	-
9	9	-	-
10	10	-	-
13	13	-	-
14	14	-	138
15	15	-	-
16	16	-	-
17	17	-	-
18	18	-	-
19	19	80	139
21	21	-	126
22	22	81	140
23	23	81	140
24	24	81	140
25	25	82	-
26	26	83	-
27	27	84	-

Second Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	-	123
2	2	-	124
3	3	-	124
4	4	70	125
5	5	70	125
6	6	71	126
7	7	71	126
8	8	72	127

Fourth Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	85	141
2	2	86	142
3	3	-	-
4	4	-	-
5	5	87	143
6	6	-	-
7	7	-	-
8	8	-	-
9	9	-	-
10	10	-	-
11	11	-	-
12	12	-	-
13	13	-	-
14	14	88	144
15	15	88	144
16	16	89	145
17	17	90	146
18	18	-	-
19	19	-	-
20	20	91	147
21	21	-	-
22	22	-	-
23	23	-	-
24	24	-	-
25	25	92	148
26	26	93	149

Fifth Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	-	150
2	2	-	-
3	3	-	151
4	4	-	152
5	5	94	153
6	6	95	154
7	7	96	-
8	8	97	-
9	9	-	-
10	10	-	-
11	11	-	-
12	12	-	-
13	13	-	-
14	14	-	-
15	15	-	-
16	16	-	-
17	17	97	155
18	18	98	156
19	19	99	157
20	20	-	-

Fifth Part (cont'd)

Lesson #		Plate #	
1661	1666	1661	1666
21	21	-	-
22	22	97, 100	155
23	23	99	157
24	24	101	158
25	25	102	159

Sixth Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	-	160
2	2	-	-
3	3	-	161
4	4	-	-
5	5	103	162
6	6	-	-
7	7	-	-
8	8	-	-
9	9	104	163
10	10	105	-

Seventh Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	104, 106	163, 164a
2	2	107	164b
3	3	108	165
4	4	106	164a
5	5	-	-
6	6	-	-
7	7	-	-
8	8	-	-
9	9	-	-
10	10	-	-
11	11	-	-

Eighth Part

Lesson #		Plate #	
1661	1666	1661	1666
1	1	109	-
2	2	-	-
3	3	110	166
4	4	-	-
5	5	111	167
6	6	-	-
7	7	112	168
8	8	-	-
9	9	113	169
10	10	-	-
11	11	-	-
12	12	114	170

Eighth Part (cont'd)

Lesson #		Plate #	
1661	1666	1661	1666
13	13	-	171
14	14	-	-
15	15	115	172
16	16	116	173
17	17	117	-
18	18	-	-