

An English translation of

Le Cabinet d'Escrime de Capitaine Péloquin

By Reinier van Noort – School voor Historische Schermkunsten, www.bruchius.com

About this document

This is an English translation of Manuscript 73J39 preserved in the Koninklijke Bibliotheek (Royal Library) of the Netherlands, in The Hague. This translation was made by Reinier van Noort, based on a direct transcription and a French modernization by Philippe Errard, Lionel Lauvernay and Michael Huber (2011). The illustrations presented with this translation were made by Lionel Lauvernay based on photographs of the originals.

Lionel Lauvernay is hereby heartily thanked for his permission to use his digitized illustrations. The original draft of this translation has greatly benefited from thorough reviews by Olivier Dupuis and Benjamin Borowiak, who are also heartily thanked for their contributions.

At points, the original French text is quite ambiguous, and difficult to understand. Where this is the case, I have tried to preserve the original ambiguity, while using footnotes to clarify potential interpretations.

Please note the following:

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Capitaine Péloquin and his *Cabinet d'Escrime*

The “Cabinet d’Escrime de l’Espée et Poingnardt”, ascribed to Capitaine Péloquin, is a rather interesting manuscript, regarding when and where it was created, regarding the location of its only known remaining copy, and regarding its contents. According to the introduction of this copy, the original manuscript was likely created in France by a Capitaine Péloquin. This Péloquin's rank as captain indicates that he may well have been a military man, in addition to being one of the first four fencing masters in France. Additionally, the copyist writes that Péloquin had taught Henry IV fencing before he became the king of France.

By the time the only known preserved copy of this manuscript was written, Henry IV was king of France (1589) and William the Silent had been murdered (1584). Furthermore, Henry IV was still alive indicating that the copy must have been written before 1610. However, the original from which this copy was made, which the copyist writes was given to him by Péloquin himself, was likely older than that. This dates it quite close to the oldest known French treatise; Saint-Didier's “Les Secrets du premier Livre sur L'Espée seule” from 1573, and Péloquin's “Cabinet d'Escrime” may actually predate this.

The only known remaining copy of Péloquin's Cabinet d'Escrime is not found in France, but in the Royal Library in the Hague, in the Netherlands, where it is part of the collection of fencing books once belonging to Prince Maurice of Orange. It was given to Maurice by the copyist, known only as “I. de La Haye”. This name might indicate that the copyist was from The Hague (La Haye in French). Alternatively, as Errard et al (2011) note, La Haye may have been a French name. This suggests that the author may have been a French Protestant, or Huguenot, many of whom fled to protestant nations to evade persecution in France. In addition to being a brilliant military strategist and innovator, Maurice was also known to be a patron of the fencing arts, and I. de La Haye may have known this, as he gifts Maurice this copy of Péloquin's treatise hoping for a position as a scribe and speaker (in feather and discourse), as his parents served William of Orange with weapons.

The fact that La Haye seeks a position with Maurice of Orange likely confirms that he is a protestant. Furthermore, as Henry IV was a protestant (before he became king of France and converted to catholicism in 1593), this suggests that Péloquin may also have been a protestant.

Péloquin’s diagrams

Perhaps the most interesting aspect of this treatise are the diagrams which Péloquin invented to show the postures and movements of his fencing. The basis of these diagrams is a vertical line diverting left from right, and a set of horizontal lines diverting this vertical line into sections of about one foot long. In each diagram, the opponent is schematised as a face, a heart and two dots indicating the position of the groin and roughly the height of the knee (coinciding with the 4th and 3rd lines respectively). A set of feet in the lower end of the diagram indicate the starting position of your own feet. Lines from these feet indicate movements that are made during the actions described in the text, with the numbers next to these lines indicating the timing of these movements. The horizontal lines of the diagram are now used as a floor plan, and they are again one foot apart. A “double foot” may indicate that a beat is made. Finally, a sword and a dagger are seen in all diagrams, which indicate the starting position of these weapons. Again, the horizontal lines of the diagram are used to indicate the height at which the sword and dagger are held, and lines from these weapons indicate the movements that are made. Note that a line from the point of the sword indicates the movement of the point, and a line from the

pommel would indicate a movement of the pommel, so that changes in the orientation of the weapon are also indicated. As with the footwork, numbers next to these lines again indicate timing. These diagrams can thus be used to transmit quite complex fencing phrases. Unfortunately, though, the counteractions of the opponent are not indicated, leaving the system somewhat one-sided.

References

Errard, Philippe, Lionel Lauvernay and Michael Huber (2011) *Le Cabinet d'Escrime du Capitaine Péloquin*, retrieved (18-08-2012) from: <http://ardamhe.free.fr/biblio/pdf/CECP.pdf>.

Practice of Fencing with the Sword and dagger.

Once composed by Monsieur Péloquin Captain and one of the four
first¹ fencing masters of France

Poverty prevents good minds from succeeding.

Translation by Reinier van Noort

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To the very great and very illustrious Prince, Monseigneur the Count Maurice, Prince of Orange, Count of Nassau and of Katzenelnbogen, Marquis of Veere and of Vlissingen, Governor and Captain General of the United Provinces of the Netherlands, etc.

Monseigneur,

Out of fear that this small Practice of fencing (which was in times past given to me as a gift by the author) will lose much of its value, not being put to use at all, for having fallen into the hands of one who makes more profession of the feather than of the weapons.

Its dignity merits well someone who attach importance to it[: the Captain Péloquin,] being held as one of the bravest swordsmen of France (which I do not say from affection but I assure myself that all those who have known him will give him this same praise), having had the honour in his lifetime to be one of the four first¹ fencing masters in France, and of having trained the king of France, ruling presently, in the weapons, when he was no more yet than the king of Navarre², and that he had such heart with the weapons that he has acquired an immortal memory through both beautiful victories won with so much fortune as never a king has done.

In which, Monseigneur, you follow him very closely, as well in happiness, as in military caution and wise conduct, and I have estimated that is not possible to encounter anyone to whom this small work can be more recommended than to your Eminence.

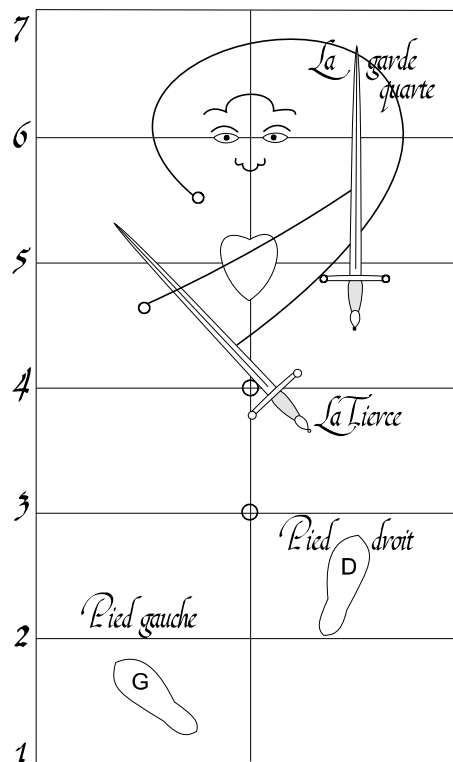
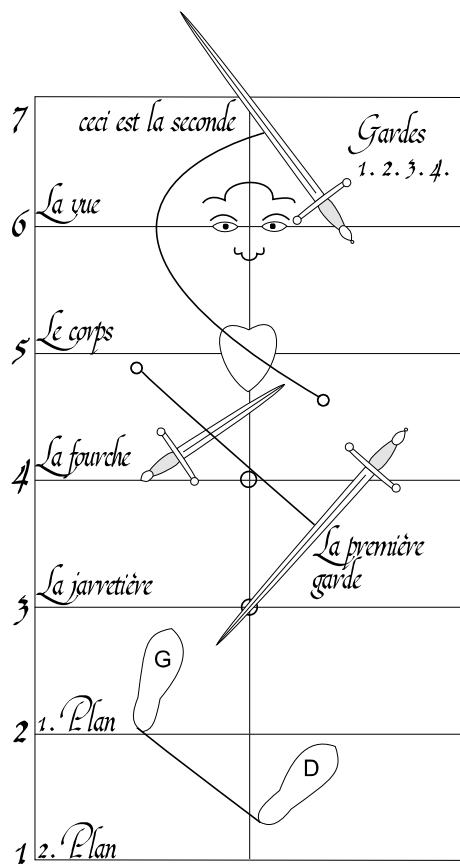
So, I have taken the boldness in the same way, knowing that you take pleasure in it, in daring to present it to you, so that that which a great King has learned from the master himself, your Eminence can learn from this silent master if it delights him. Because your eminence will see a different method here, than that of the masters of it, however without despising anyone.

If you think me too presumptuous to thus make a show of another's work, I can assure well that I have known the author of this book as honest and an admirer of truly Christian Princes. If he was still alive, he would praise my undertaking and he would esteem it a great fortune to see this little work fall in the hands of a Prince as wise and virtuous that God has placed him the weapons in hand to preserve his Church and to defend the freedom of these lands.

Therefore receive, Monseigneur, this little orphan, gratefully and under your protection, of a countenance so humane that it is offered to you willingly by he who has no greater ambition than to be able to deserve the fortune that my parents have had, who have confined the most beautiful of their age in the service of the deceased Monseigneur the Prince of Orange, of high memory, your very honoured lord and Father.

And I, I would like to be able to do the same. But that which they have done with the weapons, I would like to be able to do that with the feather and the discourse, because my profession is nothing else. If this can happen some day, I will think myself the most fortunate in the world, and still if it is denied me, I will let myself be thought fortunate enough if your Eminence does me this favour of believing that I am and will be all my life

Monseigneur
your eminence's
very humble and very obedient servant
I. de La Haye.



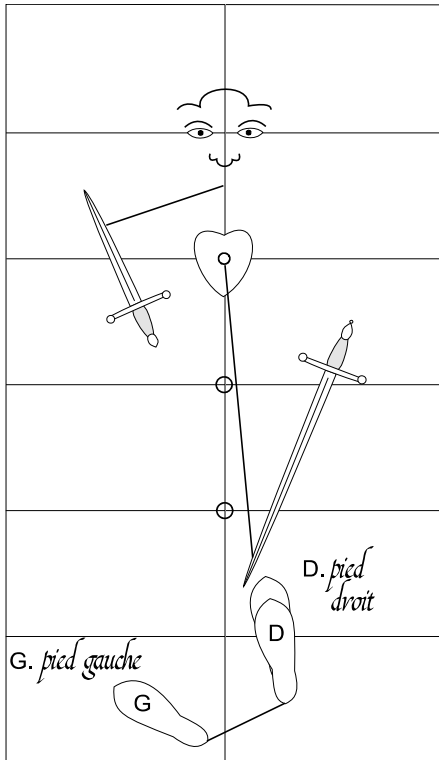
The elevations and the guards

You must note that the elevations and degrees, where there are the numbers 1, 2, 3, 4, 5, 6, 7, serve to instruct the elevation where you must hold the guards of both the sword and of the dagger, and the points of the sword, as you can see in these two figures.

On the first [figure], you see how low you must have the point of the sword.
 Being on the second line, you must hold its point at one foot from the ground.
 Being on the third, at two feet from the ground.
 And on the fourth, at the height of the crotch.
 And thus the others following until seven, which is the highest for the cuts.

Likewise, the second line in the middle⁴ makes the separation between left and right to involve the guards and points of both the sword and of the dagger, towards your left or towards your right to shut out the sword of your enemy.

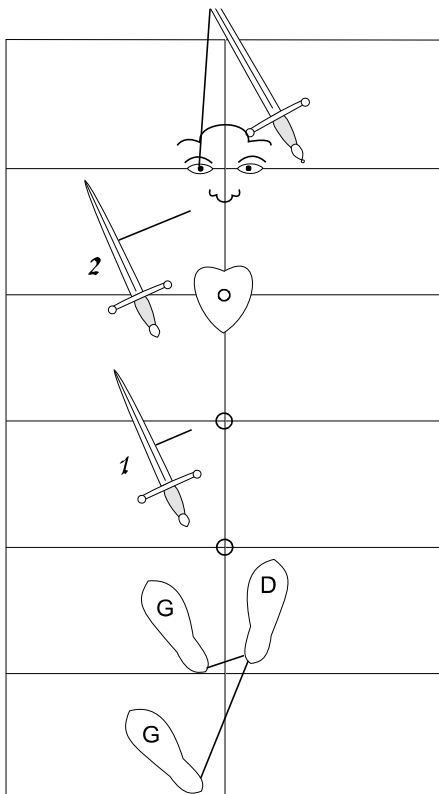
The feet are governed the same, and at the same heights.



First guard with the *primes*⁴

In the first guard, which is low, you must have the sword at your right, the point low at a half foot from the ground, held in your middle in front of your right foot, if it⁵ is in front, because you can make this having the left foot in front. And you must hold your guards of the sword at your right at the height of the crotch, as advanced as withdrawn, and your dagger towards your left, the pommel at the height of the belt, the point upwards towards your left.

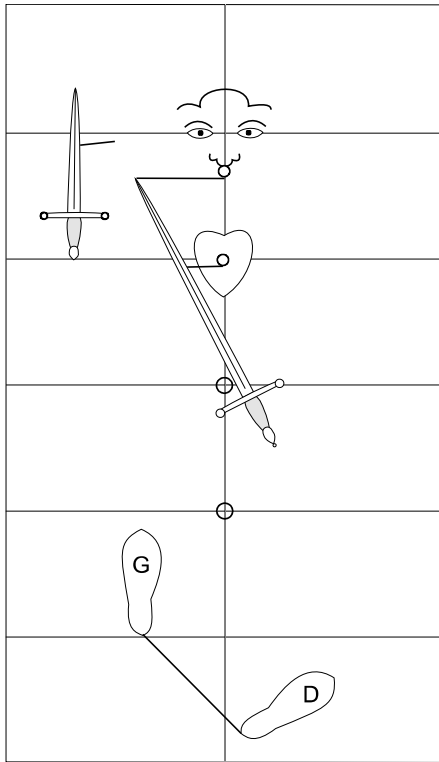
This guard is good against the second guard.



Second guard.

In the second guard, you must have the sword high in front of you, watching your enemy underneath your guards, and the dagger a little lower than in the first guard, and the feet almost joined, the right foot in front.

These two guards, to wit the first and the second, defend against each other, as starting from low to high, and from high to low.

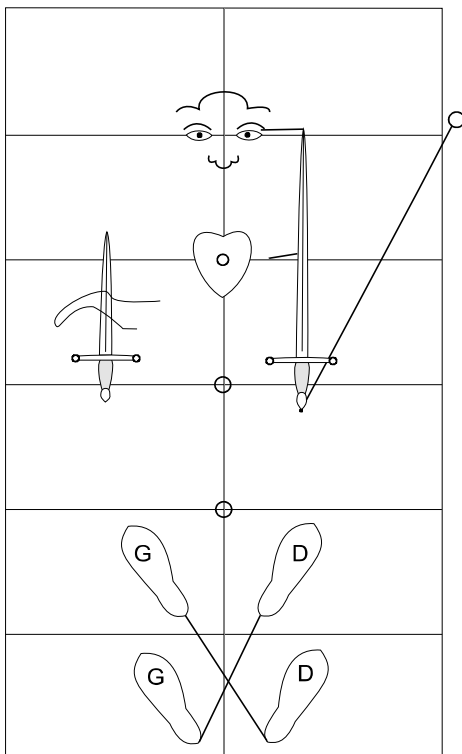


Third guard

This third guard and the following fourth defend against each other, from right to left and from left to right.

You must have the sword with the guards in front of you, the point advanced towards your left, and having your dagger a little back and a little higher.

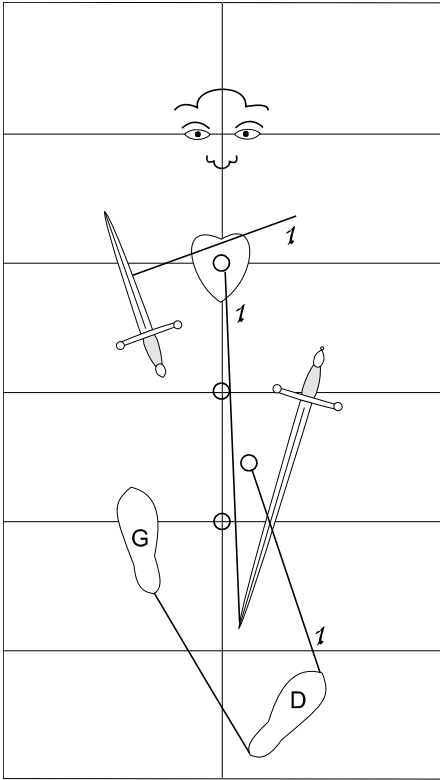
The left foot is good in front.



Fourth guard

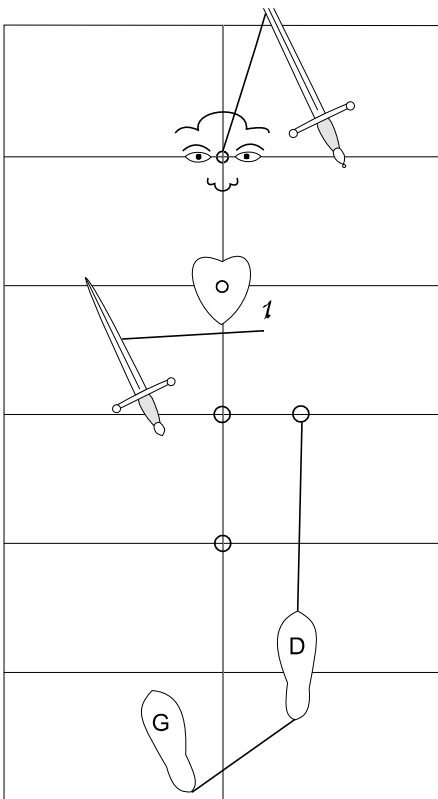
The fourth guard is good on either foot.

You must have the sword at your right quite advanced, and the dagger at your left as much advanced as it can be, as if you want to embrace your enemy.



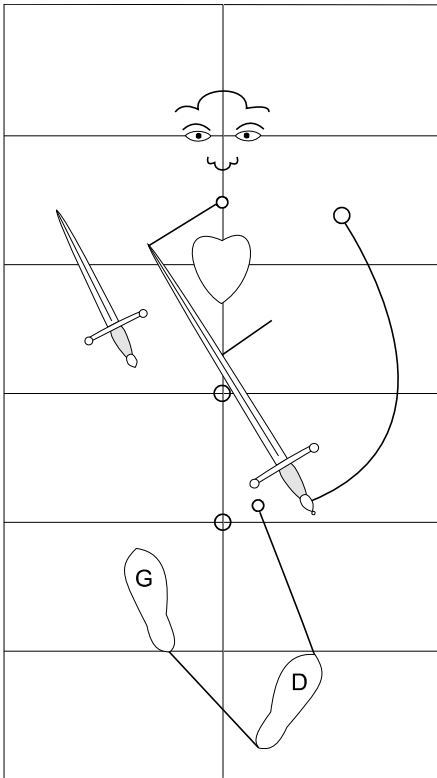
Assault and low riposte in first guard

If you want to make a low riposte, place the left foot in front to enter with the right, or the right in front to enter with the left, both for assault and for defence beating the sword of the enemy upwards towards your right, striking your thrust from below your left arm, voiding⁶.



High in the second guard

If your enemy strikes you, or if he lowers his sword to the engagement, beat it with your dagger below your right arm, letting the point of your sword drop where you want to give, entering the right foot, both for assault and for defence.

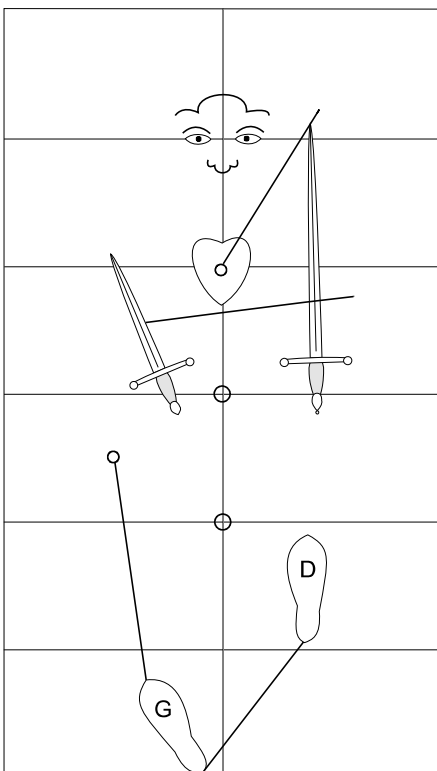


Assault and left riposte in third guard

In third guard, the first must cover with the sword and the second with the dagger⁷, and second with the dagger, thus covering with your sword towards your right. Giving your thrust, at the same time enter with the right foot.

Nota.

Each of these four guards uses the four, to wit the *premiere*, the *prime*, the high riposte and the low riposte.

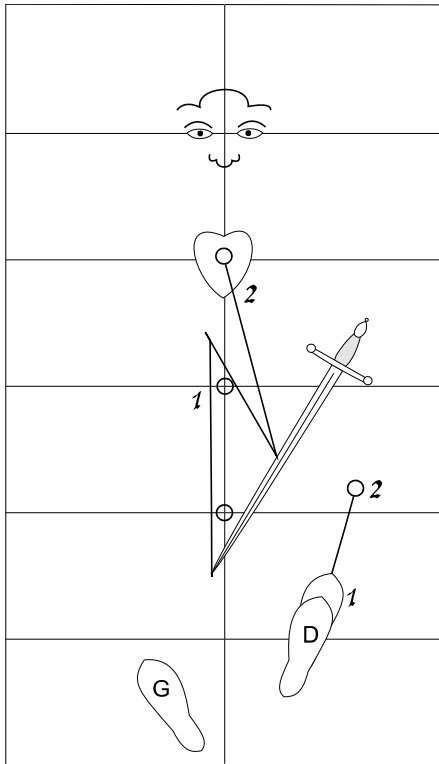


Right in fourth guard

In fourth guard, you must, while beating with the dagger, give your thrust by raising the guards of the sword towards your right, entering with the left foot, both in assault and in defence.

Nota on giving the *prime*.

When you want to give the *prime*, you must advance the foot strongly, until you are at measure of a good length to give, without advancing and have the body and the weapons drawn backwards. For the *premiere* you must be out of measure and give while advancing the foot.



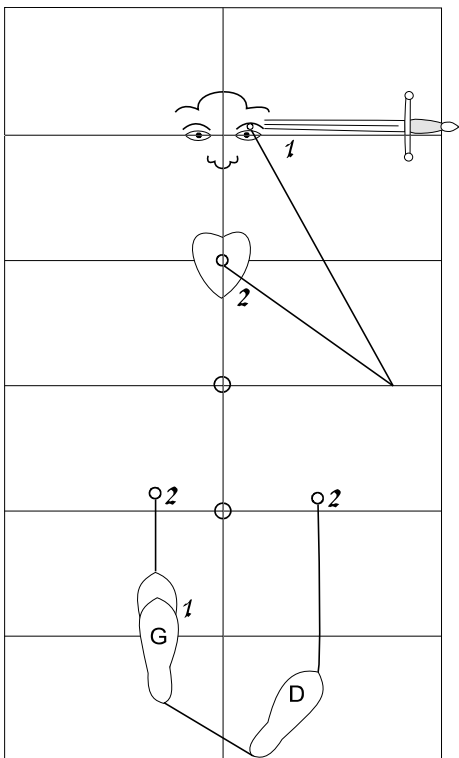
The *tirades*⁸ in first guard.

The *tirades* are done when your enemy stands firm with his weapons and you, being afraid of attacking him with a simple [attack], are compelled to disorder him by making a feint.

From the first guard, you must feint your thrust at the height of the belly, underneath his weapons, drawing your sword back subtly while beating the right foot. Then you straighten up your point high, and give your thrust at discretion, entering with the right foot, advanced as much as you can.

Nota.

All these feints, by *tirade* as well as by *cavade* and by arching⁹, could be used as well as seconds, or as double ripostes, but you must enter with the left foot at the first riposte, following with the right.



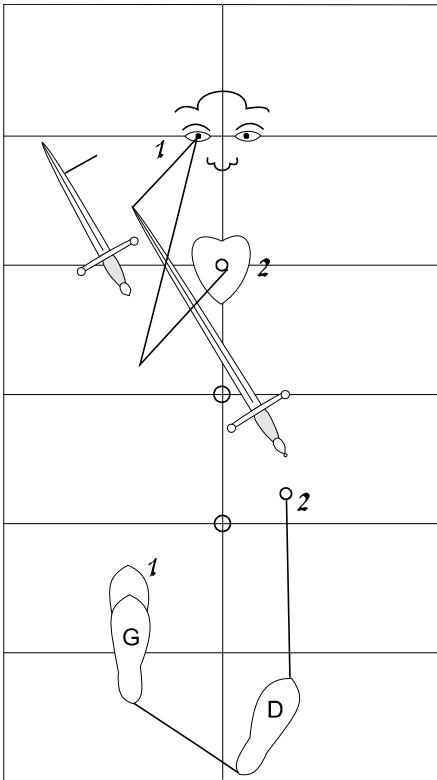
Tirade in second guard.

In second and high guard, you must make your *tirade* high, and lowering your point, give your thrust low.

If you have the left foot in front, beat [with the foot] while making your feint, and while giving your thrust advance as much as you can, as the figure instructs you. And if the right foot is in front, do as in the first¹⁰.

Nota.

The numbers marked in this figure and the others denote the times that you must take.



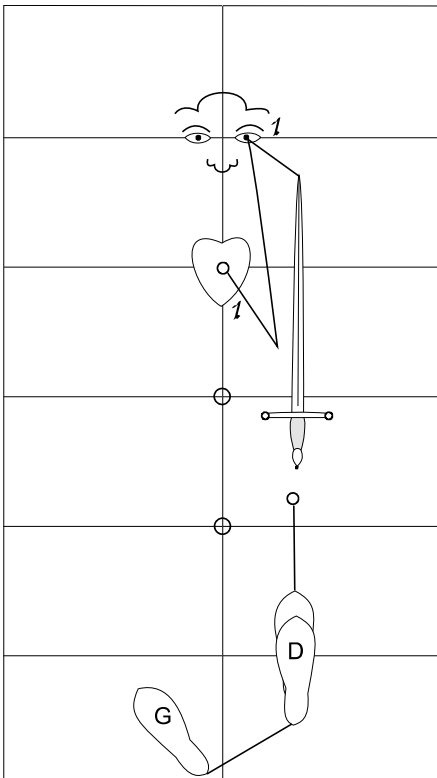
***Tirade* in third guard.**

The third *tirade* is feigned high to the left, beating with the left foot drawing back your sword down to your left.

Give your thrust, entering with the right foot, and if your enemy strikes you, always shut out his sword with your dagger, in order to cover on the side of your closure.

Nota.

All these *tirades* can be done in defence, after you have covered with the dagger.

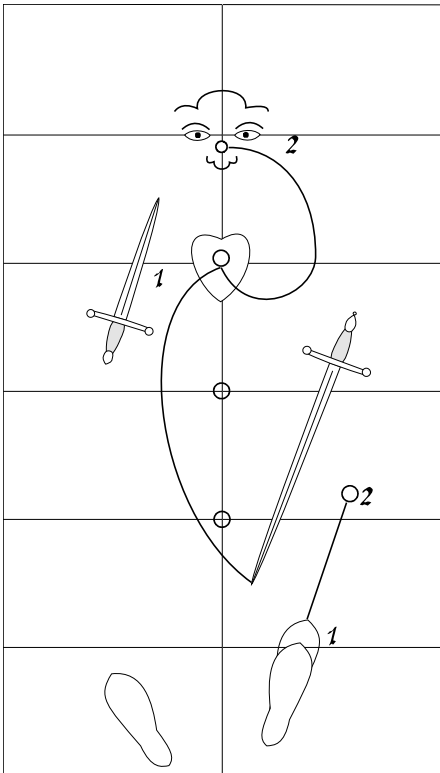


***Tirade* in fourth guard.**

The fourth *tirade* is done like the second *tirade*, beating with the right foot and going in with the right foot, and if the left foot is in front, beat with the foot as in the second *tirade* or as in the third *tirade*.

Nota.

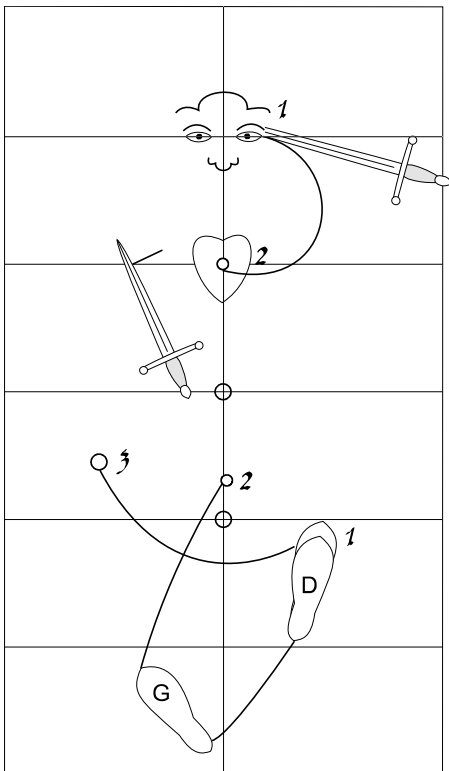
If you want to make a second¹¹ in the form of a *tirade*, instead of two times, you must make three: the first to make your enemy strike, the second to cover yourself from his riposte, the third time to depart for a second thrust.



The *cavades* in first guard.

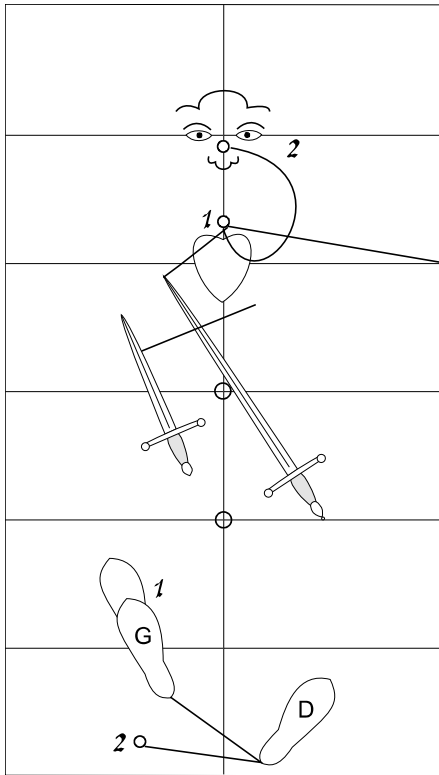
The first *cavazione* or *cavade* in feint is made by beating with the right foot and lowering your *cavade* to avoid the cover of your enemy, underneath the guards of his dagger to give your high thrust on your right advancing your right foot.

And if he strikes you a thrust, beat [with the dagger] towards your right below your sword, voiding¹².



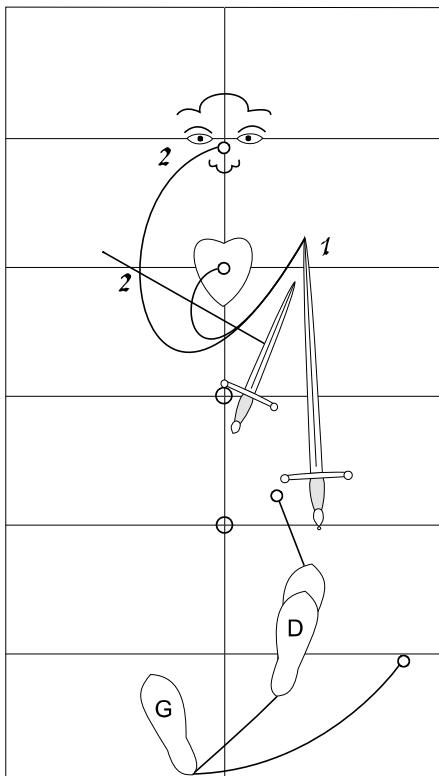
Cavade in second guard.

Do not forget to feign at the heights at which you aim or draw your line of the sword as in this second which aims at the eyes and the first [guard] [which] strikes at the heart, to feign the first and to uncover your enemy to give the second using the foot according to the times of the numbers 1, 2, 3.



***Cavade* in third guard.**

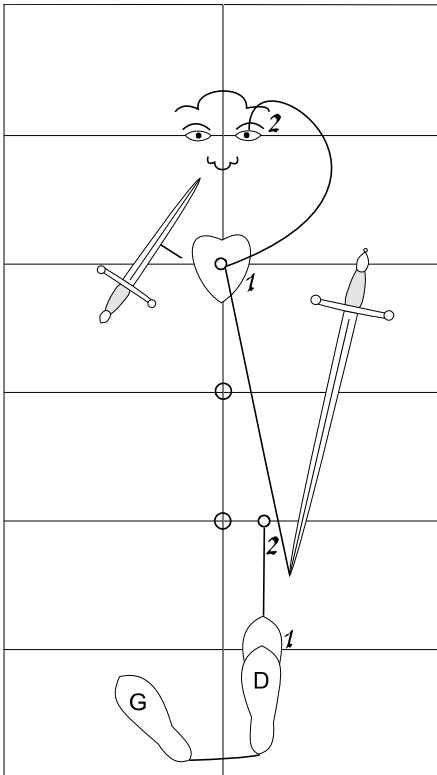
This feint by *cavade* is greatly excellent in this governing of the plan¹³. Because in making your feint, you beat with the left foot, and disengage your point underneath the weapons to give your thrust. Instead of advancing the right foot in front, you must turn it behind the left, covering his thrust underneath your right arm.



***Cavade* in fourth guard.**

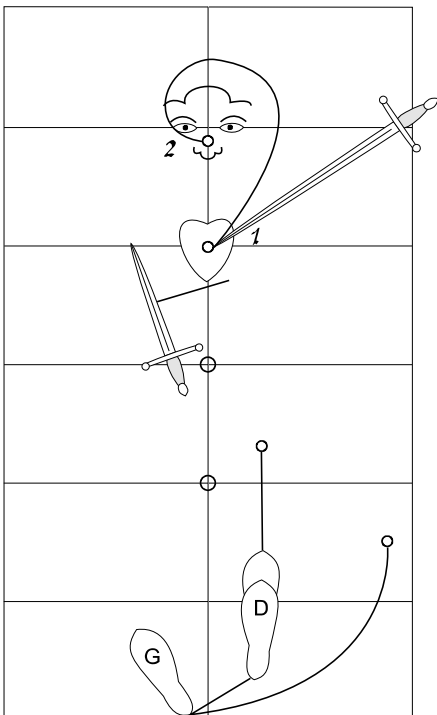
If you see that your enemy covers himself with a first [guard], lower your dagger towards your right to have double cover: the first with the dagger and the second with the sword.

And if you want to make an assault, feign to give your thrust at the eyes, beating with the right foot then disengaging towards your left underneath the weapons of your enemy, give the thrust while advancing the right foot as far as you can, evading with the body and turning with the left foot.



Archings in first guard.

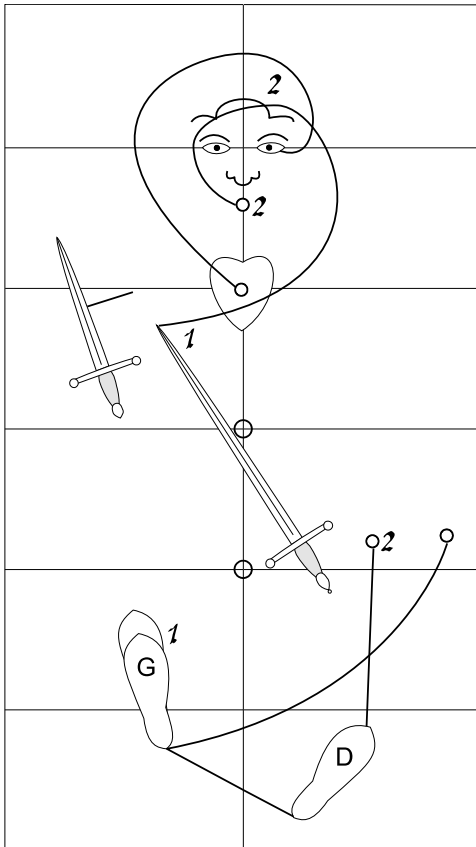
After having feigned your thrust under the left armpit of your enemy, where he can only cover to your right, after having beat with the right foot entering with this one, arch with the guard and the point, and give your thrust while arching high to your right, shutting out his sword in the place where it is with the dagger, with which you will cover that part where he will strike you.



Arching in second guard.

In second guard, it is done in the same way, except that you must lower the point of your sword to feign your low thrust, to arch afterwards, and to turn with the left foot, conducting all this with discretion.

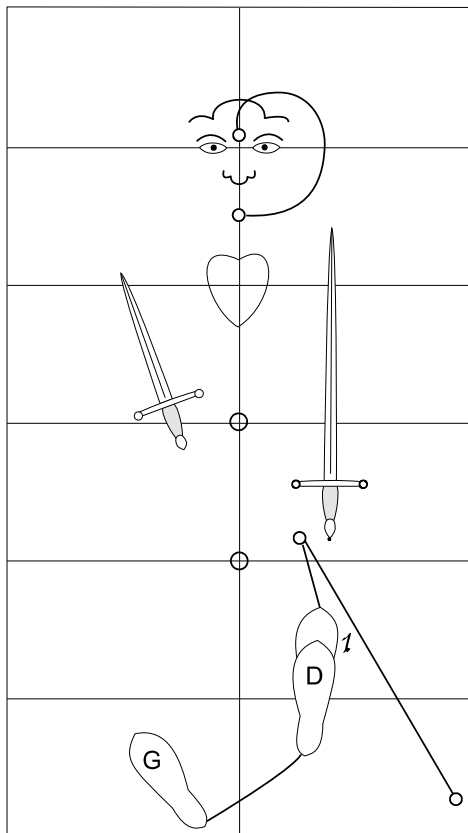
You can arch on the left as on the right, depending on the coverage of your enemy.



Arching in third guard.

In third guard there are three defences, but two principal ones, to wit: of the sword in the first time, and in the second time of the dagger, and in the third time of turning the body with the left foot, and governing the rest as in the preceding.

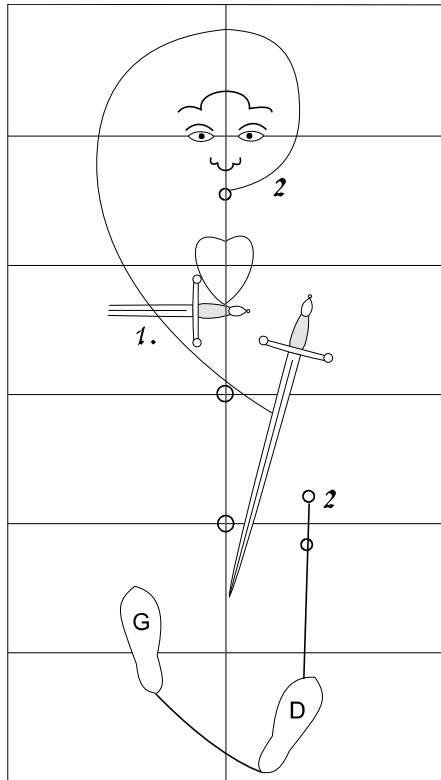
And for the assault, you must beat with the left foot and go in with the right foot while arching and covering with the dagger towards your left. And if you have the right foot in front, you make your arching on your left side, beating with the right foot, and turning with the left.



Arching in fourth guard.

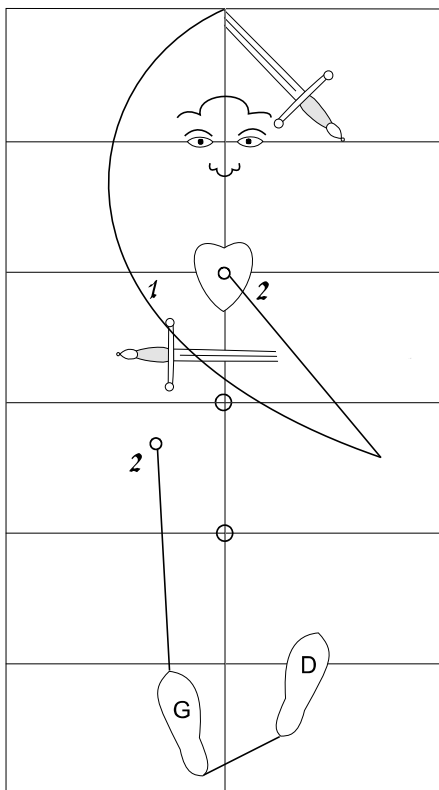
The fourth guard is similar, except that it starts from the right and the third on the left.

It is better on the right foot, and the third is better on the left foot. And instead of turning with the left foot, you must make a retreat with the right foot.



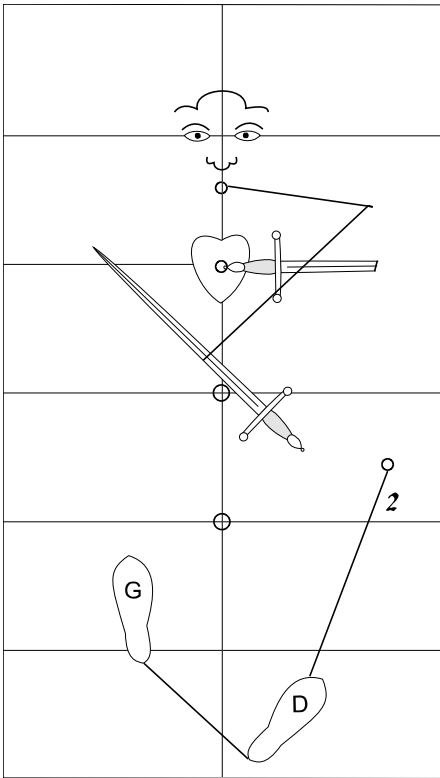
Beats in first guard.

If you want to make a beat, you must beat the sword of your enemy towards your left having your guards high and the point low. And not being able to give a thrust, you must give a cut towards your right while entering with the right foot.



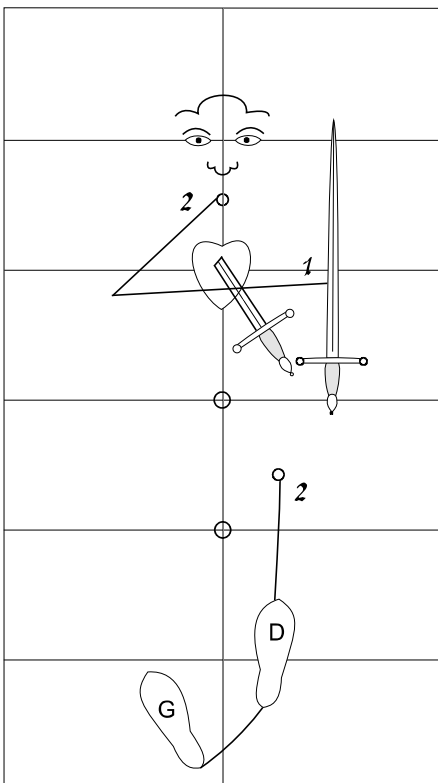
Beat in second guard.

This beat in second is also done with the point low, beating down towards your right, then entering with the left foot raising your sword, you give your thrust, voiding or making a retreat¹⁴.



Beat in third guard.

In this third guard, you must beat [with] the point high towards your right, and give your thrust while entering with the right foot. And if you want you can make a high cut between the weapons and low inside the hands.

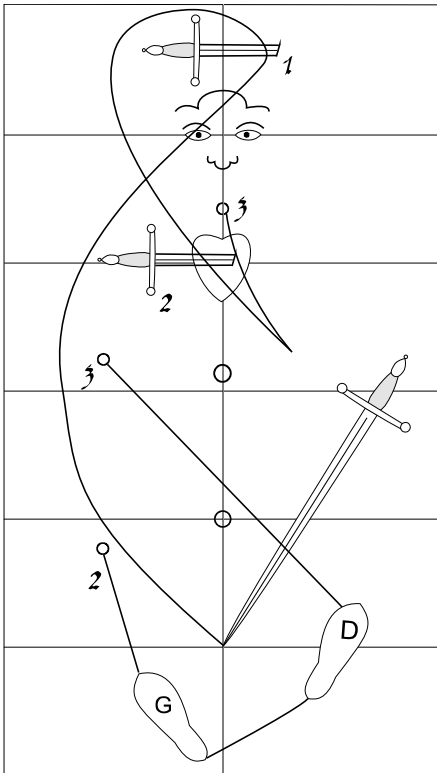


Beat in fourth guard.

In fourth guard, you must beat on the inside, your point high, then entering with the right foot, give a thrust, or a reverse or backhand cut over the arms or at your discretion.

Nota.

You must not start with the foot in the first time, making the beat, but in the second time giving your thrust.

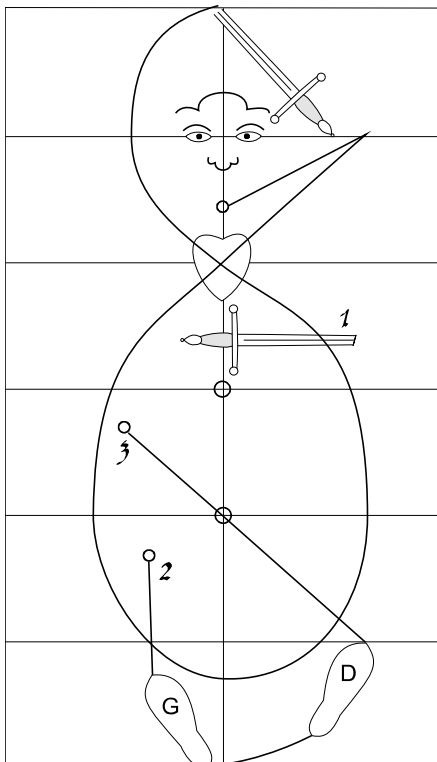


Double beat with the sword in first guard.

Out of the first guards, you must make the double beat by beginning the first from below by rising and curving from left to right, without moving the feet.

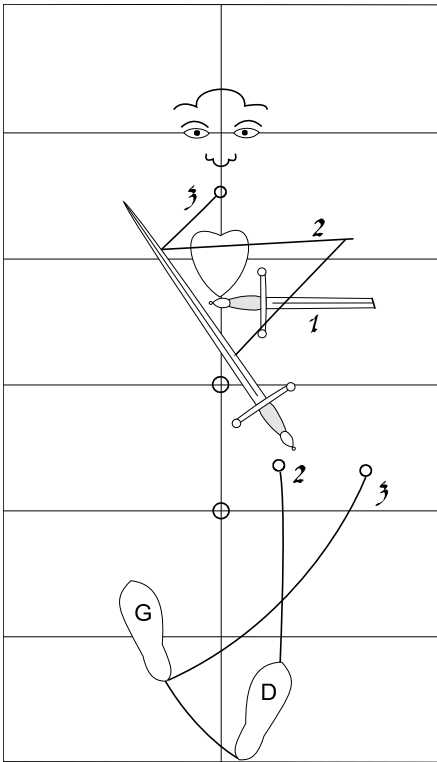
And having found nothing, or if your enemy has disengaged, beat again from high to low while entering with the left foot, and give your thrust while going in with the right foot, making a withdrawal or a *passade*.

Also, you can make your two beats without moving your feet, and enter with the left foot in the third time, which is while striking your cut or thrust.



Double beat with the sword in second guard.

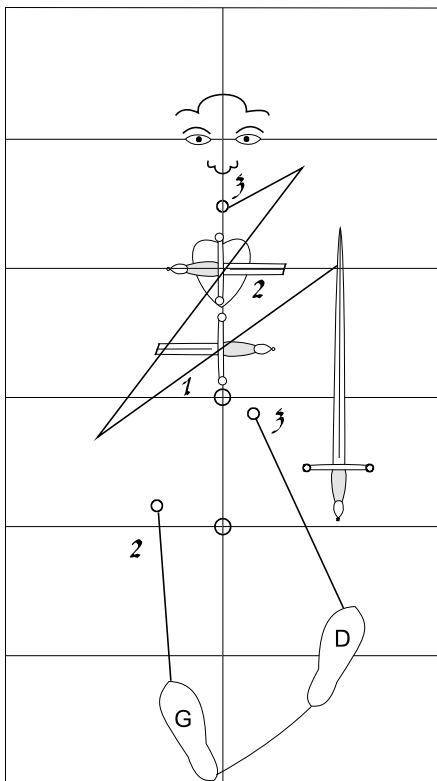
In this second guard, you must first beat down towards your right, then entering with the left foot, raise your point and beat again upwards towards your right. And entering with your right foot, give a thrust at your discretion.



Double beat in third guard.

Whereas in the first and second [guards] you must beat and counterbeat from high and from low, in these third [and fourth] guards, you must beat from the left and from the right.

In this third guard having the left foot in front, first beat towards your right without moving or moving away the feet, and not having found his sword, beat again towards your left, entering with the right foot and give your thrust while turning with the left foot.

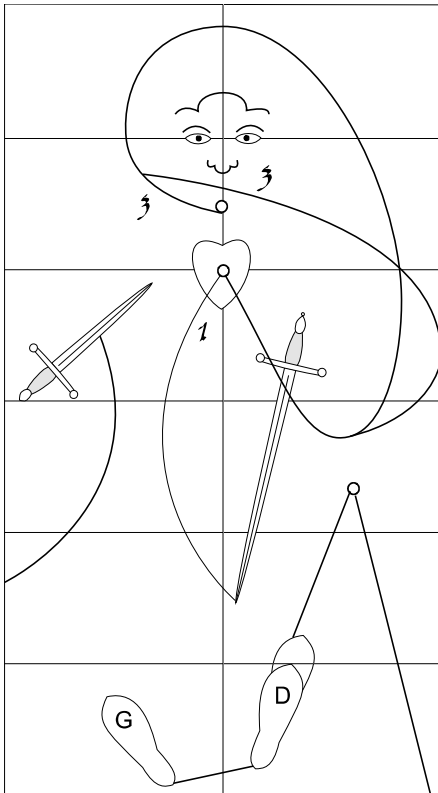


Double beat in fourth guard.

In fourth guard, you must first beat towards your left and second to your right. And give your thrust in the third time, governing the foot as in the first and second.

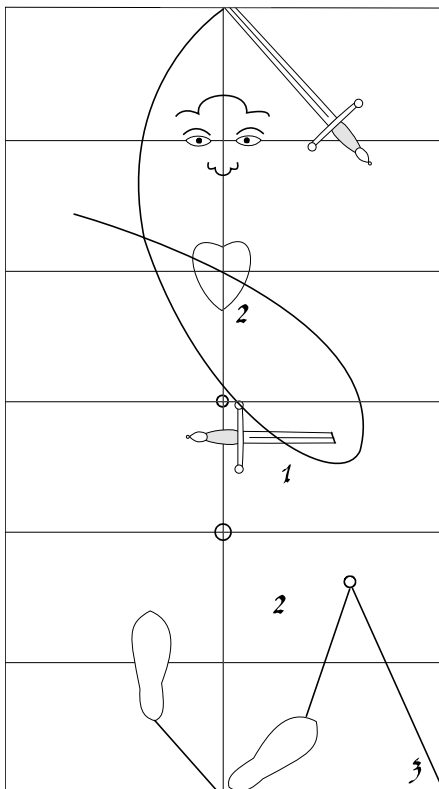
Nota.

You can convert the second beats and the thrusts into cuts.



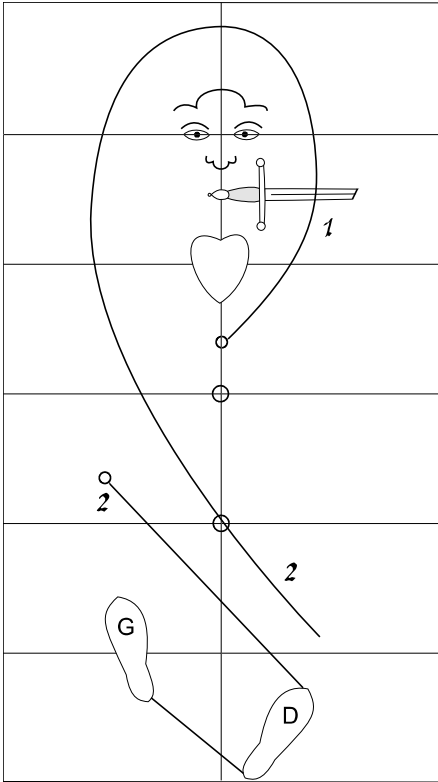
Cut in first guard.

To make this cut or second¹⁵, you must stand in an open posture and strike your first thrust advancing the right foot a little. And your enemy beating down, and as he strikes you a thrust, beat down towards your left approaching with your left foot behind the right foot, give a cut inside the hands. At your discretion, you can make a thrust or a cut outside the hands.



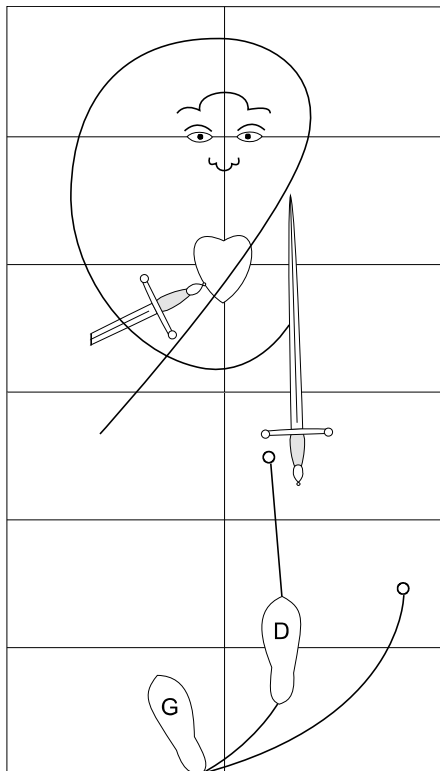
Cut in second guard.

If you see that the sword of your enemy is in a beat¹⁶, beat down towards your right having the left foot in front, enter with the right and give a rising cut inside the hands. And if you want to continue, you can strike another rushing down in between the hands, to make a withdrawal.



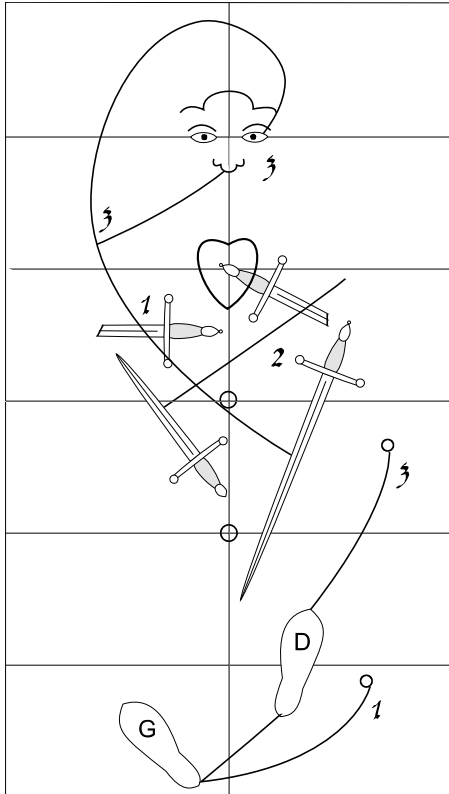
Cut in third guard.

If you do not want to give a thrust having beat his sword to your right with your sword, enter with the right foot, giving your backhand cut high or low, both in assault and in defence.



Cut in fourth guard.

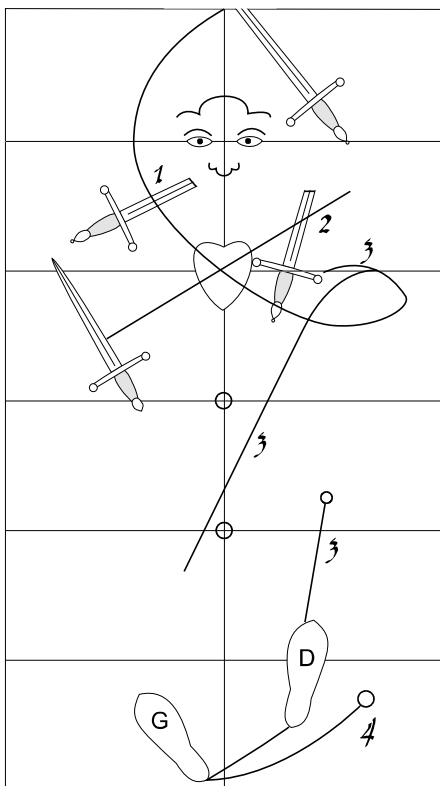
If you are at very close measure, so that you cannot beat and give a thrust, having done your beat, turn your sword over your head giving a cut between the hands, entering with the right foot, and turning with the left, or making a retreat.



Cut with double beat in first guard.

You must cover the first with the sword towards your left, and the second with the dagger towards your right underneath your right arm, turning with the left foot in the first time. And in the third time, enter with the right foot, making a cut within or outside the arms.

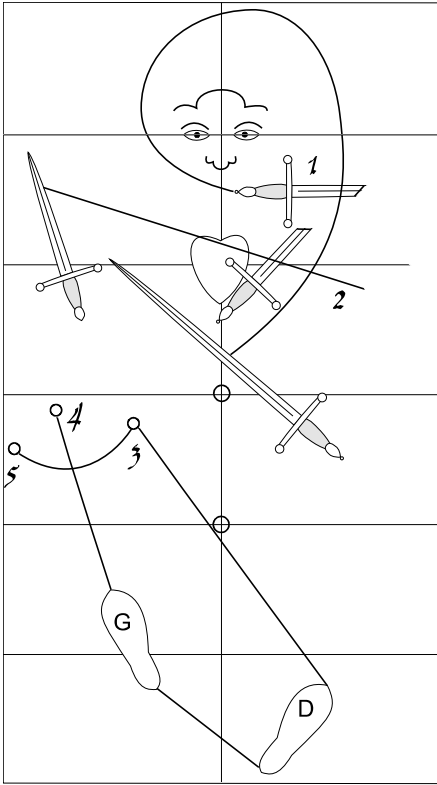
Note that you must cover the first with your point low and your guards high.



Cut with double beat in second guard.

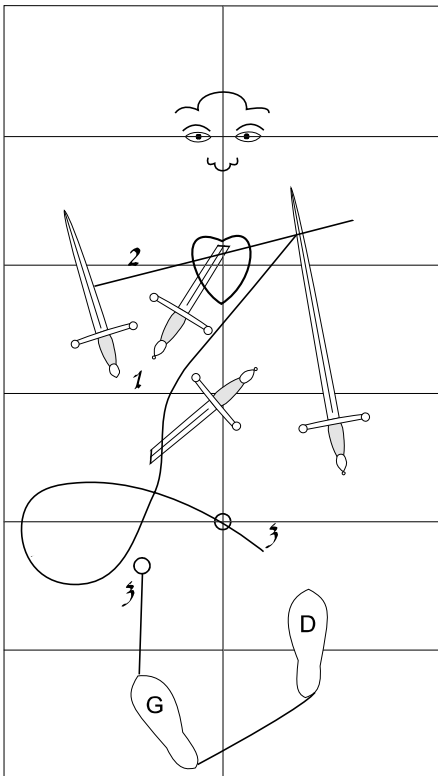
Make your first beat by curving downwards from left to right, and the second beat, beat with the dagger over your right arm. Then, entering with the right foot, give a cut within the hands, at the height of the knee, turning with the left foot.

Instead of a cut you can make a thrust to the body.



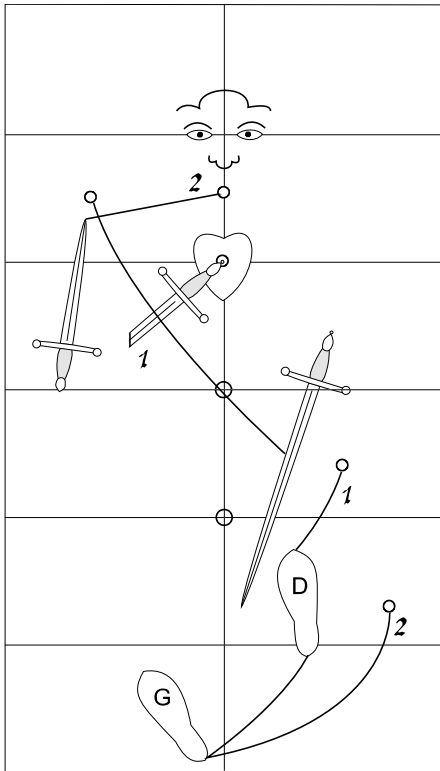
Cut with double beat in third guard.

Cover your first with your sword beating upwards, your point high. And if he feigns, beat the second with your dagger, all to the right. Then, entering with the right foot, give a high cut between the hands, passing or voiding or making a retreat.



Cut with double beat in fourth guard.

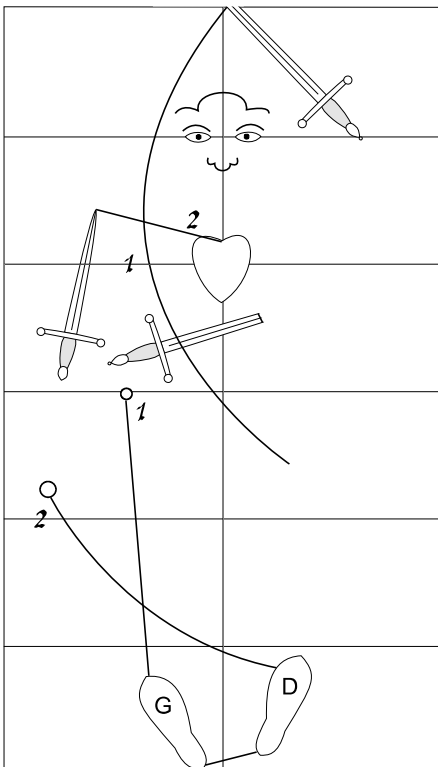
Beat the first within the hands, down towards your left with the sword and the second with the dagger upwards towards your right, making a reverse cut across the backs of the knees while entering with the left foot.



Cunning blow with the dagger in first guard.

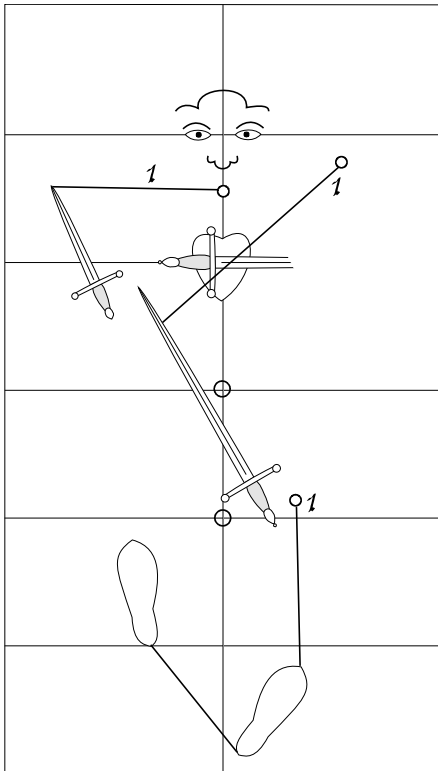
This cunning blow with the dagger is made instead of a riposte.

You must cover with the sword instead of with the dagger, having the guards high, casting his sword towards your left, turning with the left foot towards your right, and give your thrust with the dagger over your right arm, binding and shutting out his sword with yours.



Cunning blow with the dagger in second guard.

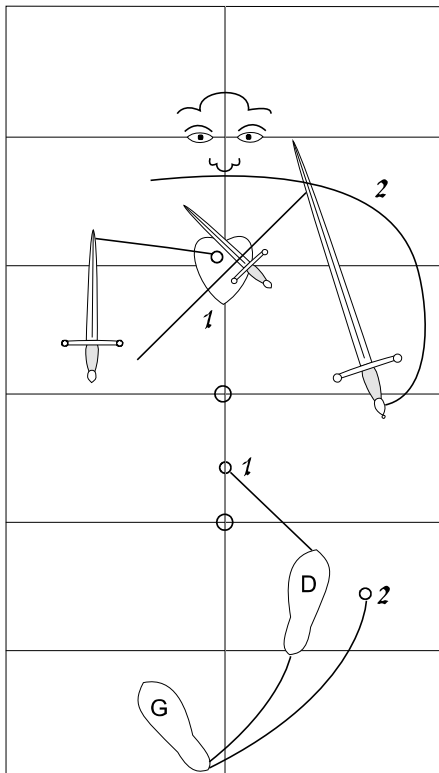
In second guard, you must beat the sword of your enemy down towards your right, entering with the left foot. And give the blow with the dagger while turning with the right foot.



Cunning blow with the dagger in third guard.

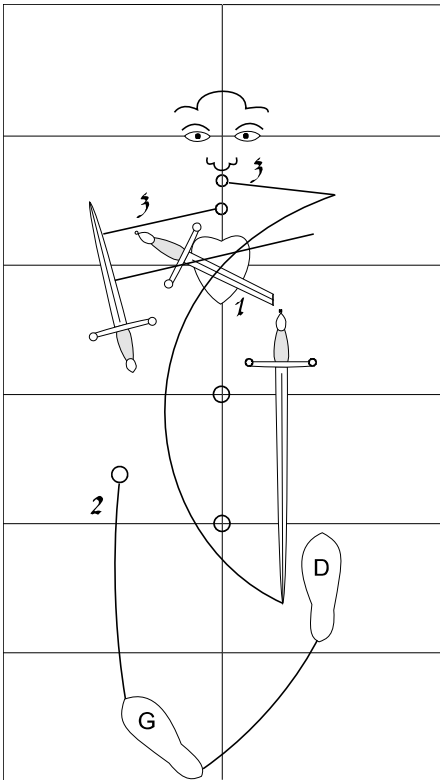
This blow is made all in one time, either as assault or as defence.

As soon as your enemy strikes you or places his sword engaged towards your right, beat shutting out his sword over the arm of his dagger while entering with the right foot if you have the left in front, or with the left foot if you have the right in front, giving at the same time this blow with the dagger.



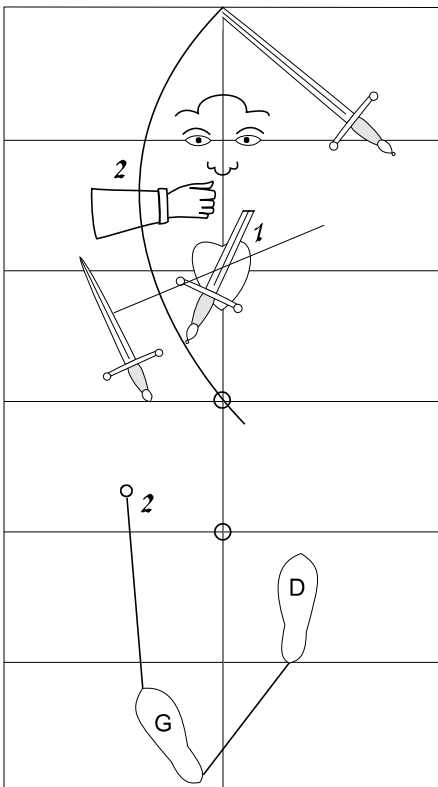
Cunning blow with the dagger in fourth guard.

In fourth guard, you must strike your thrust or place your sword engaged inside the dagger, so that when he will beat it towards your left, you let your point drop while raising your guards of the sword towards your left evading with the left foot. You shut out his dagger and his sword towards your left, and this trick can be done in each guard.



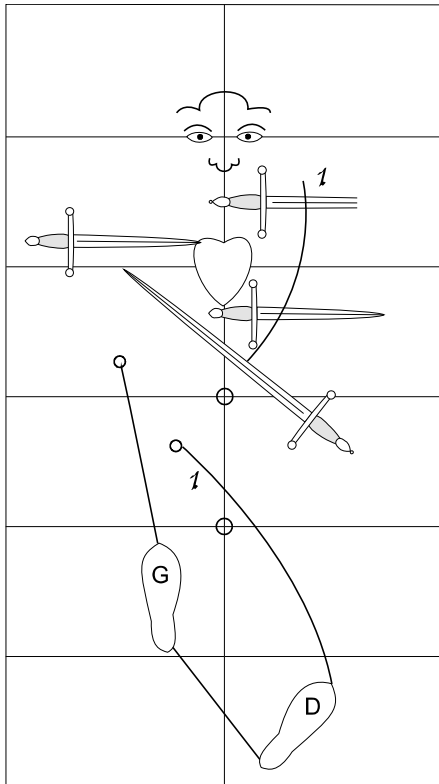
Cunning blow in first guard.

If you see that your enemy places his sword in front of you with disdain, or otherwise, or if he strikes you a thrust, you not wanting to rely on the simple beat with your sword, follow with your dagger, entering with the left foot, give with the sword and the dagger in making retreat.



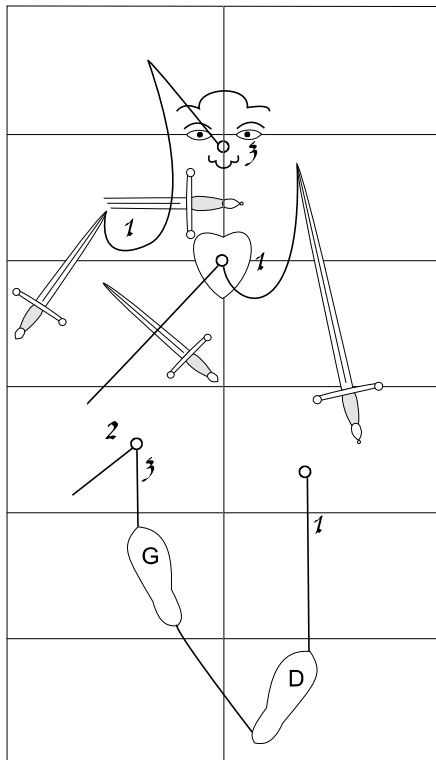
Cunning blow for cutting the wrist of your enemy in second guard.

To catch the wrist of your enemy well, while he will strike you a thrust or while his sword will be engaged, beat it with your dagger below your right arm. Then entering with the left foot, give a reverse [cut] across the right arm of the enemy.



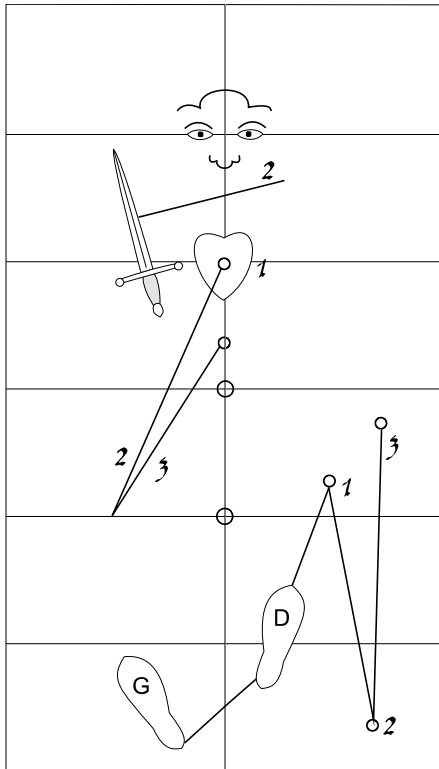
Bind¹⁷ of the sword and dagger in third guard.

This bind is made when you see that your enemy places his sword engaged or if he strikes you a thrust. So to beat his sword towards your right over the arm of his dagger, entering with the right foot and following with the left, you must constrict him with the dagger from behind as if you are holding him embraced, then you can make him the rack¹⁸.



Bind of the sword and dagger in fourth guard.

When you see that your enemy has his sword within your dagger, giving it to you explicitly in the engagement to make you the blow of the dagger¹⁹, do not beat above, but disengaging your dagger underneath his sword to bend and cast his sword to your left and at the same time, make the *cavade*. And if he beats your sword down towards your left, shut out his left arm towards your right with your sword.

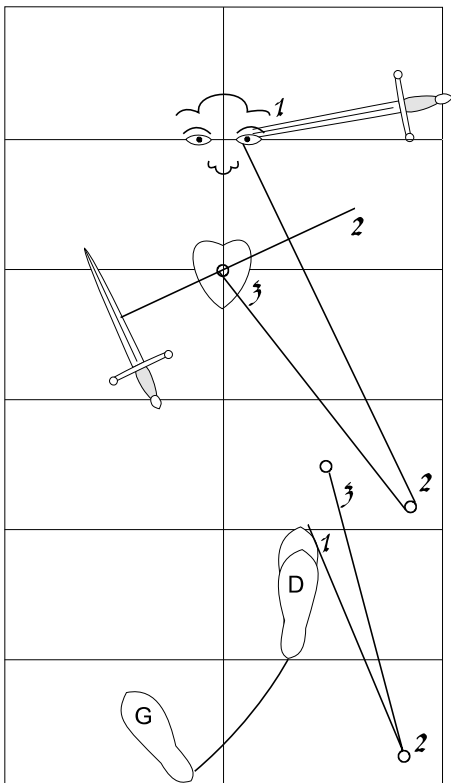


Trick of enticement²⁰ in first guard.

This trick of enticement is done and starts having the feet quite close together, advancing your first [thrust] with the right foot and the body as much as you can.

Then drawing back the sword and the right foot backwards, cover his thrust over your right arm, stepping in with a second thrust from below your left arm in the form of a low riposte, with the right foot.

You can do this drawn back in first in the second time, as well as leaving your sword in third to make a high riposte in second.

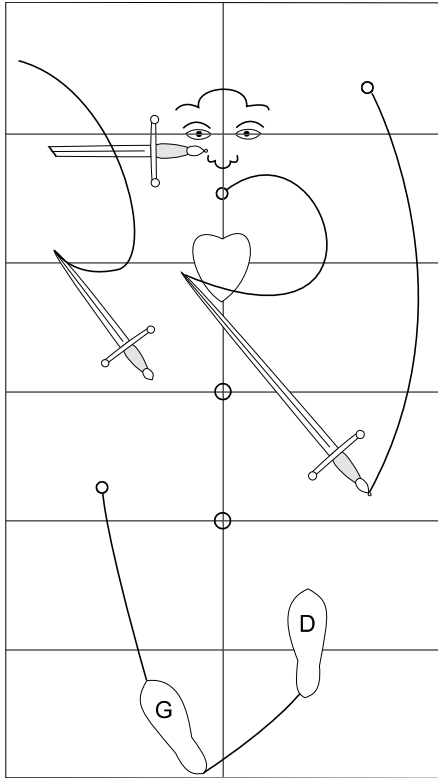


Trick of enticement in second guard.

The second begins from above and can cover just the same [as the previous trick].

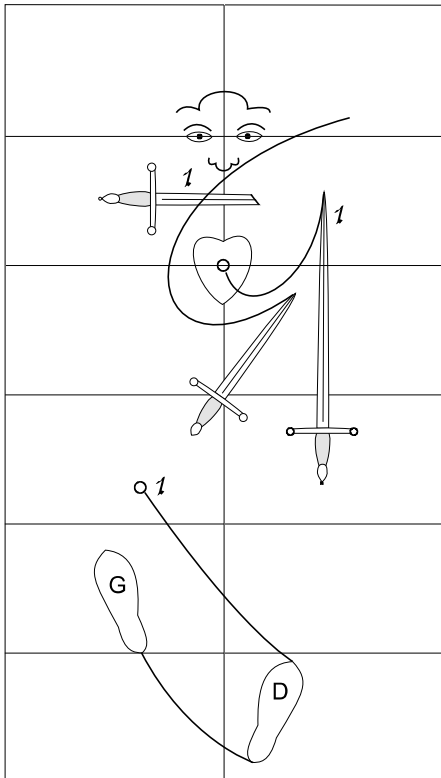
Alternatively, if he beats your sword from below upwards, you will have to remain in high fourth to make despair²¹, after having beaten his sword with your dagger in front of you, underneath your sword.

This can be done without drawing back the foot, but only drawing back the body, in order to respond more subtly.



Double *cavade* in third guard.

To make this double *cavade*, which is towards your right, you must have the sword and the dagger in the third guard against the fourth guard and against all elongated guards. And all at once, disengage with your sword from the dagger of your enemy, and with your dagger disengage from his sword, in order to deflect this towards your left while entering with the left foot, voiding²².



Double *cavade* in fourth guard.

And for this *cavade* towards your left, you must be in the perfect fourth guard, which is having the sword and dagger on the right in order to remove your sword and dagger to beat the sword upwards towards your right while disengaging your sword underneath the dagger of your enemy, entering with the right foot.

Footnotes

- 1) An alternative translation of “premier” could be “foremost”.
- 2) This seems to refer to King Henry IV of France.
- 3) The vertical line in the centre of the figures is meant here.
- 4) A little further down in the treatise, after the Riposte from fourth guard, the *primes* are described as attacks given from close measure where further advancing is not required. The *premieres* are defined as attacks given whilst advancing into measure. The movements indicated on the four diagrams showing the guard may demonstrate the *prime* that can be made from each guard.
- 5) Your right foot.
- 6) The phrase “faisant deffaict” provided some difficulty. Possible translations include “to avoid” or “to miss”, but whether it relates to an action of the body/feet or of the sword is unclear. Throughout the treatise we have chosen to translate it as “voiding”. In this instant it can mean either voiding a possible counter, for instant by stepping offline, or it could mean avoiding a possible defence with your sword. Neither of these avoidances is specifically indicated in the accompanying diagram.
- 7) Most likely this ambiguous section indicates that during the first (assaulting) you must cover with the sword and during the second (riposting) you must cover with the dagger.
- 8) The French word “*Tirade*” seems to indicate a feint performed with a (partial) strike that is quickly drawn back for a second strike to be made to a different target. It is one of the three types of feint described in the treatise, together with a feint by *cavade* (“*Cavement*”) and a feint by arching (“*voûtement*”).
- 9) “*Voûtement*” from “*voûte*”, which in turn derives from old French “*volte*”. Despite the similarity to the Italian term “*volta*” a blade action is intended here, whereby the blade is curved upwards around the cover placed by the opponent. Instead, “*incarter*” is used for the *volta*-like stepping action. This has been translated here as “turning”, as in “turn with the left foot”.
- 10) From the context it is not clear what “the first” refers to. Possibilities include the first *tirade* (i.e. the *tirade* from first guard) and the simple riposte.
- 11) This most likely refers to using a feint as second as mentioned in the nota after the “*Tirade* in first guard”.
- 12) Here, “making it miss” might be a better translation.
- 13) Possibly “plan” refers to the footwork (the lines indicating the stepping distance are named “Plan” in the first diagram of the book). This remark then most likely points out the importance of stepping as indicated in the diagram when executing this attack.
- 14) The sentence “faisant déffait ou retraitte” suggests that both are actions of the body/feet. You either retreat (backwards) or void (going sideways).
- 15) From context, the most likely translation might have been “as second [attack]”.
- 16) It is unclear what exactly is meant with “en batterie”. Possibly the author either meant that the enemy's sword is in the process of making a beat, is in a position where it can be beat, or it could be a reference to artillery where “en batterie” means prepared to shoot. In this case, that could mean that the sword is aimed at you in a position where you can easily beat it aside (and that the opponent is ready to attack).
- 17) “*Liaison*” or bind seems to indicate a harder, stronger engagement.
- 18) This is a literal translation of “*Chevallet*”. Likely, a grappling or wrestling move, potentially a throw, is meant by this.
- 19) This most likely refers to the “Cunning blow of the dagger in fourth guard”
- 20) I.e. an invitation.
- 21) According to [Cotsgrave French-English dictionary of 1611](#), the French word “*désesperade*” means “a long mournful song”. Here, “*faire désesperade*” was translated as “make despair”.
- 22) Here, “*faisant deffaict*” could mean either avoiding his dagger with your sword, or voiding in general.