

About this Document.

This document is a draft translation of Bruchius' Grondige Beschryvinge van de Edele ende Ridderlijcke SCHERM- ofte WAPEN-KONSTE. I consider this a rough translation, as I have made little effort towards improving the sentence structure in English, instead keeping the translated text as close to the original as possible. This was done to keep the amount of interpretation going into making the translation minimal. Furthermore, I have kept many of the fencing terms relatively untranslated. Please note that, though I am a native speaker of Dutch, and proficient in English, I am not a professionally-trained translator, nor a specialist in 17th Century Dutch. Therefore, while I feel confident that the content of the original text is well-represented in this translation, I cannot fully guarantee that it is correct.

Enjoy!

Reinier van Noort

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Thorough description

Of the Noble and Knightly

FENCING- or WEAPON-ART.

Never similarly published in print in this Low German Language.

Decorated with many fine Copper Figures.

Published and brought to the light by

Johannes Georgius Bruchius, Fencing- or Fighting-Master of the widely
acclaimed Academy at Leiden.

Printed for the Author, at Leiden, by Abraham Verhoef, Bookprinter, A°1671

Roughly Translated to English by Reinier van Noort, 19-26 –10 – 2009.

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To the honourable, respectable, provident LORDS

MY LORDS

THE GOVERNORS

Of the highly-famous and widely acclaimed University within Leiden.

The Lord FREDERICUS van DORP, Lord of Maasdam, Member of the Knighthood of Holland, Dike-reeve of Rhineland, formerly Ambassador to the most August and most Highly-powerful Kings of Poland and Sweden, &.

The Lord JOHANNES van THILT, J.C. Mayor of the City of Haarlem, Member of the Dike Board of Rhineland, &

The Lord CORNELIS de WIT, Governor of Putten, Bailjuw of Beyerland, Mayor of Dordrecht, Delegate of the Council of Holland,&

Equally also to the Lords Mayors of the City LEIDEN,

The Lord and Mr. JOHAN MEERMAN, J.C. formerly Ambassador to the most August and most Highly-powerful King of England, Scotland, and Ireland, &

The Lord and Mr. PAULUS van SWANENBURGH, J.C.

The Lord *JACOB* MAAS

The Lord DANIEL van ALPHEN

Besides the Respectable, Wise Lord,

The Lord and Mr. PIETER BURGERSDYCK, J.C. Pensionary of the City Leiden, and Secretary of the above-mentioned Academy.

MY LORDS:

I do not doubt, that it will seem very surprising and strange to you H.E., that such a Man as I, who is used to handle nothing else than weapons, and that which corresponds to that, has let himself be transported so far that I have dared to put my Pen on Paper, to enrich the World with a Book. But as you H.E. see the matter that is treated in it, I feel sure that the surprise, if not entirely, will at least be dispersed partly. And certainly, I would not have dared to undertake this Work, if I didn't have the Footprints of distinguished Men before me. Such as, amongst others, the Highly-famous *Salvatoris Fabri*, who wrote of this in the Italian Language, as well as the Highly-esteemed *Gerardus Thibault*, who about 43 years ago has brought this issue to light in the French Language. Though that Work in itself is Praise-worthy, presently the manner of Circle-fighting, that he verbosely describes in it, has fallen out of use in these Days, because of the difficulty that is fixed to it, and also because now nobody wants to spend so much time on it (as the Old Lovers did do for it), which is to be lamented. It has now come so far with the Art, that no distinction is made between good and bad teachings, that are done to the Young Men, who, because they are still inexperienced in it, are easily taken in by such, who have this Art more from talking (litt: whom this Art is more beaten in the mouth), than acquired by experience, which is not all too common in the present Day.

Well-nigh 17 Years have now passed, that I have attended these Lands with my Art, as from the Year 1653 I served Heydelbergh, I was called from there in the Year 1655 to Uytrecht, where with all praise (according to my attestation) I practiced my Art until the Year 1660, by which time I, on the persisting of many Lovers, having left Uytrecht, came to this widely-famous Academy. But while I haven't been able to reach my eye-whites yet up till now, I have brought this Work to day, to by this bring me in your H.E. remembrance, and also at the same time, that these my *Weapon-exercises*, described on the strong persistence and request of some magnanimous Souls, may reach to serve many. By which I have also let myself be moved, to, with no small cost, let it all be illustrated from life, and brought to copper, to further convenience and profit of the Students.

While I have then taken upon me this my labour, effort and cost, to the greater good of the Low German Nation, I could choose no one better to dedicate this Work, as you H.E. also being assured that you as might Patrons will be able to sufficiently protect me from the *Zoilus*. So I request then in all humbleness, that it pleases you H.E. to accept his little, simple, though thorough Work, and to let me in into your H.E. benevolence.

Hereby I commend you H.E. into the protection of the Almighty Patron, and myself into your H.E. good grace and mercy. Given in Leiden, on the 2 July 1671.

Your H.E. Lord and Lords most subservient and most humble Servant

JOHANNES GEORGIUS BRUCHIUS,

Fencing- or Fighting-Master at Leiden.

TO THE READER.

Well-disposed Reader: Do not think that I would ever have intended to communicate this Book to the world, while there are already some who before me have written very skillfully and verbosely, either in High German, Italian or French, if I hadn't been compelled and pressed (with a general shortage of those necessary and renowned writings, that are now scarcely to be found) by a great number of Lovers and various Statesmen of this Country, by their continuous persisting, to also publish this work in Dutch. Therefore I have, to satisfy this need, very concisely and as clear as day presented, to my utmost capacity, the Knightly and overly dignified Art of Fencing in these few Leaves. So that it will be hard for nobody, if he is only with right lust overcome by this noble Art, to gather this with little effort from these Papers, and to push into thorough knowledge thereof, yes to masterly put the same to work. I consider it nigh on unnecessary to say much to recommend this Art to anybody: for there is no one amongst the high or low Statesmen, who do not consider the same as the most imperative, that one can own in the world. Because often one can only by that save and keep his life, when it sometimes is in the utmost danger. From which one can easily derive that this splendid Art should be as dear to each as his own life, as long as nobody is assured that he will never be brought into similar danger. Though, in special, it is more than imperative for such, who are inclined to pass and spend their life to protect their Homeland against the violence of the Enemy, and to protect themselves as much as is in them, as the daily experience shows sufficiently. For it is this Art, that learns us how we escape the greatest dangers, and can protect our life. That shows how we must adjust and move ourselves to, at the commencement of a Battle, see any advantage off our Enemies, and to prevent all danger. Yes, how that we pose our Body in posture, how we move all our limbs, and shall assure our feet, just such as we will show abundantly in this Book. Just as it is highly necessary for a steersman that he calls on help from his Sea-chart and Compass, so that his ship, which floats on the hollow billows of the savage Sea, does not knock on concealed Reefs, or get stuck on hidden Sandbanks, but may sooner arrive in a desired Harbour, just as necessary is this Art for a righteous Soldier, to escape many dangers by it, and receive a desired end, while it teaches us all, how that one movement of the Body must follow on the other, to avoid the danger, and obtain Victory. This quick and beneficial movement of the Body and of the Rapier are the keys to this Fencing-art, by which one opens and at the same time again closes his Body. Yes it is just as equal to us as a strong and solid Bulwark, by which our body is kept, and our Opponent is prevented in his intention.

Meanwhile, nobody should come to such thoughts, as that I have assembled this Work to teach another how that he, whenever he fancies it, shall injure his Neighbour. That is in the least not my objective. But I seek only this, that an honest Man may know how he shall be able to protect his own body when jumped by another and forced to, also to the disadvantage of his Enemy, which both the divine and human laws have deigned free.

If I become aware, that these Firstlings please the Lovers, then I will not rest, before my further promises to them will be paid. In particular, I will not save costs to let the remaining copper Plates, in which I will show everything clearly, be made properly to complete the Work.

Fare well.

JOHANNES GEORGIUS BRUCHIUS.

Fencing-Master of the widely acclaimed Academy at Leiden.

What Fencing or Fighting, and how manifold are the same.

The word Fencing or Fighting has various meanings, for it is taken as defencing, that is protecting yourself against the violence another, who wants to injure you. So that in this sense, it appears to come from the word Fence (litt. Screen) or Rondasch, which in the old Times man used to turn with it away the violence of his Enemy, and to protect his own Body. Fighting is also sometimes used for a treatment of two Parties, or also for an entire battle array, who with force of arms go up against each other, be it that it happens on Horse or on Foot, on Water or on Land, with equal or unequal Weaponry. Sometimes it also means a Duel of two Persons, who with one or another weapon pull up against each other.

What interests me, by Fighting or Fencing I understand a Battle of two Counter-parties with equal Weapons, though not with Pistols or Guns (Roers), but only with Side-arms, and that on Foot: where in the Art of Man (next to God) by fast movements of the fist, and quickness of the Body is the most important. And that is in fact the Fighting- or Fencing-art.

So that Fencing or Fighting is no other than an Art, by which he who is Master in it can, using only his Side-arm, keep his Opponent from his body so, that on all his limbs he remains uninjured, but can conversely injure his Opponent himself (if he only wants to).

So that from this one can easily grasp, to what end one ought to teach, learn and use this Art.

Namely, so that he, who has learned this Art right and well, knows to protect himself from his Enemy, and if necessary to injure, yes to conquer him. To which alone also this Book was written by me (with certain Rules and fixed Grounds), though not according to the old, but to the contemporary manner.

In the First Book, will be spoken of the Rapier alone, (just as the Italians say) *Pede firmo*: that is, how one in the Thrusting has to keep one foot standing, and with the other step forward, and then after the Thrusting swiftly put that back again. After that also, how that one will advance with the Left foot, or pass.

In the Second Book, will be dealt with the Rapier *per Caminade*, as the Passade is the means of *Pede firmo*, or the *Long-Thrust*, and the *Caminade*.

In the Third Book will be spoken of the Rapier alone, how that a Left will go against a Right and manoeuvre.

The Fourth Book will show, how one will use a Rapier to Cut.

The Fifth Book will deal with the Rapier and Poignart.

With this I will conclude my book by God's grace. The great God give happiness to till the beginning and the end. Yes give, that all those who will read and understand, may use at the right time and place, though not come to abuse out of playful luxury and imprudence. This is my wish over all, this my end, that I intend with that. If I reach that, I will count my labour well spent.

Ode and Honourary Poem to the Author.

A Knightly name demands Knightly works.
Who wants to be a Knight, must strengthen himself so
By Weapon-practice, that by the gained force
[He] very safely scorns an inspired fear,
That faintheartedness may not roam in such a Soul,
However beset by guile of cunning Rogues
So that what man has learned, he does not fear to do.
According to my judgement, the handling of the Sword
Is the right way to this, for even the most blessing
Or Knightly honour, is gained by no one,
Than he who stays Conqueror, or Knightly has died
In service of the State. Each then praise BRUCH,
Who very concisely, tersely, and clearly shows the way,
To with a quick Hand lead the Sword so,
That the Enemy's pride must be muzzled by it,
If it concerns duty or honour. Continue, do not cease the work,
So that by your doing, this Knightly art perfected,
Where possible, may be. Assured, that that Man,
Deserves complete praise, who does that what he can.

C. M. M. P.

Contents of the first Book.

Considering the Single Rapier, described in Order, as follows.

First of all, of the general Fundaments.

The fundament consists first of the following pieces, from which all other movements find their origin, as there are, *Prima, Secunda, Tertia, Quarta*, and after these follow the *Bastards*.

Considering the First, named Prima.

The *Prima* indicates the First movement, when you draw your Weapon from its scabbard. See page A. Fig. 1. And then the Bar of your Rapier must stand level, the plain of your Hand outward looking to your right, just as you will see in the Posture on page A. Fig. 2.

Considering the Second, named Secunda.

The *Secunda* is formed like this: the Palm of your Hand down, and the Bar level, as the Posture Fig. 3. on page A. shows.

Considering the Third, named Tertia.

The *Tertia* is formed with the Palm of your Hand inward, that is, to your left side, and the Bar level. See page A. fig. 4.

Considering the Fourth, named Quarta.

The *Quarta* forms itself, if you put the Palm of your Hand upwards, with the Bar level, as the Posture Fig. 5. on page B. does show you.

Now follows the Fundament of the 4 Main-thrusts, which are done as follows.

The *Prima* is thrust with a high Hand, above or below the body, as the opportunity prefers.

The *Secunda* is also thrust high, and with level Arm, that is with your Point, Hand and Shoulder in a straight line. See on page Q. Fig. 66.

The *Tertia* is thrust with a low Hand and a high Point, just as the Posture on page Q. fig. 64. shows you.

The *Quarta* is thrust with a high Hand, and the Point a little lower than the Hand, following the demonstration in Figures 10. and 15.

Now follows the explanation of the Posture.

If you position your body upright and in a straight line, and if your arm is stretched out, so it is necessary to know how you will position your body in a firm and assured good Posture. So know first that you feet will stand, heel against heel, in a straight line, and about 1½ Rhineland feet from each other. Then bend your knees, but so that your body rests on the left leg, so that the forward right foot is unloaded, and can advance lightly in stepping or thrusting. And hold your left hand up at the side. In this posture you are held to stay as long as you are in Action, to not give your Opponent a greater advantage, though by movements and turnings of the Hand, the Body is althuss moved.

Now follows the explanation of the Stocada.

If you (as said above) have so positioned yourself in Posture, and you want to complete your Thrust, then observe well how you will thrust, so that you do not thrust out too little or too much (far), so that you can quickly return in your Posture. Know then, that if you want to thrust, in thrusting you fall forward with your upper Body, and your right foot will be positioned well, namely so that your toe, knee and face together stand on a straight Perpendicular (line), and both feet in a straight line, as also both arms in Parallel with the feet. So you will stand firm, without moving: just as the Posture Fig. 6. on page B. shows.

The division of the Blade follows.

It is very necessary to understand this division, because without that, nobody can (with Art) defend himself. (It) consists out of these four parts: the strong, which is the part next to your right hand, next to this follows the half-strong, and then the half weak, and finally the weak, reaching to the end of the Point: *just as you see on page B. Fig. 7.* NB. The cause why the Weapon is divided like this, is this, that the one who well knows how to use this, can have great advantage because of it, always seeking with his strong the less-strong of his adversarium, and watching to maintain this, as long as you stay before your Contra-opponent, be it before or after the thrust.

Now follows the explanation of the three Measures, as there are the longest, the middle and the shortest.

Considering the long Measure, this is the one, when you attack your Opponent from so far that you can just hit him with the point of your Blade with a long thrust.

The second Measure is the one that, when you advance from the long Measure with both feet, and you acquire complete weakness (no opposition) from the Opponent, when you thrust, you can hit him with certainty.

The third is, when you get so close in Distance, that without moving the front foot, you can hit your Adversarium, and in this Measure, the Passade is commonly made.

Now follows the explanation of the Passades.

Passing must be done when you are in the third Measure, that is, so close that you can thrust your opponent without foot. Then commonly from the same movement comes a Passade, that is a step forward with the left foot while injuring. As soon as you are past the Man, you quickly come back into Posture, so that when your Enemy (after he is wounded) turns himself around, and seeks to further attack you, you are immediately ready again to defend yourself. It can also be observed that you in the same time that you are passing you let your hand slope down, in the pulling out, in the *Quarta*, *just as you see on page K. Fig. 42.* and in the same movement do battere his Blade, and make it powerless. Then in passing your Rapier will not be in the way, nor hinder your walk.

Now follows the explanation of the openings of the Body.

There is no Art or Science that does not have her certain matter and peculiar profit, and so it is also with this Art and Science. Thus it is then necessary to understand, know, see and acknowledge the openings of your Body and those of your Enemy. Considering these openings, there are three. The first is on the outside, over the right arm, the second is on the inside of the body, to the left breast, the third is below the belt of the pants, to below the hip. For arms of legs are not counted to be openings, because there deadly wounds are rarely or never caused by thrusting. But in a cutting-fight it is very different, for there the head and other limbs cannot be excluded. How subtly these openings must be observed (*or*: How these openings must be observed subtly?), each can be taught by his master.

Follows if in Fighting or Fencing one shall use the left hand, or not.

While some people can be found, who judge that in Rapier-fighting one may not or should not use the left hand, others judge more unwisely saying that it is not just or decent, and that one should always lower the hand. But I understand, and many wise Masters with me, that the left hand is necessary, not that men then, without distinction will or must parry with it, but all at the right time. For I have found in experience that all Contra-thrusts, or in the Riposta, can be cleanly deflected with it. I have even seen with my eyes that a Nobleman, with his left hand saved his life, after the point of his Enemy had already penetrated the skin of his Breast, and he himself has prevented it, with his left hand, and with the turning Contra-tempo. Not do I understand that man deliberately with his left hand shall hold his Enemy's Weapon, as some do, which is not permissible, but only the deflections, which is permitted

the one as well as the other. On how and when to use the left hand in the right time, each shall inform with his Master, who has experience in that, and it shall be partly shown herein.

The explanation of the Tempo, or the right Time, when this same has to be used.

There are many uncountable people, who manage to say much about Luck and Fortune, and who complain much about it, and most of them know not what it is, or how to find it. Because Luck, or Fortune (as the Painters paint) stands on a Mussel shell or Cockle, with painted Wings, swaying through the Sea, or through the Air, here and there, showing herself to all people, having on the forehead long strands of hair, so that the ones who expect her, can grab by them. But behind she is smooth and bald, and the ones who, careless, let her pass, are bare and destitute, and most do not know the cause, but only complain about Fortune. For Fortune, or Luck, is no different from the time we live in: as the wise King Salomon says in Ecclesiastes in the 3rd Chap. vs. 4. *Everything has its intended Time, and all the intentions under the Heavens have their Time.* Just as you will see in the 9th Chap. vs. 11., so also goes the saying: *Hairy is the Forehead of Luck, but behind her Back is smooth.* Therefore, those who know how to observe the right Time, or the Tempo (as we call it) are the most blessed. Because this is the mark of our Art, and requires great speed, and is the hardest and most subtle, though the Feeling, which in our Art is also subtle, has great similarity with Tempo. Many there are who think that the Art can lightly be learned, and who think that if they take many lessons, it will be good, but they do not know that they deceive themselves. Others say: As long as I know a Thrust or two, I have enough, and they do not know that it must be learned in time, and with time. Just as all things have their time, so too Fighting has its time, in general and in particular. Then in particular it is necessary in our Art of Fighting that the Man must observe his intention in the right time (or in Tempo), if he wants to be known to be understanding the Art well. I do not say that a Captain, or War-hero at Sea or Land, is so brave or wise, that the chance wouldn't even escape him. Because of that it has not been said that he has been defeated, but he will attempt with all his powers, to tear his Enemy from his advantage. Also, no Fighter is so good, that a Tempo never fails him. Because of that he is not yet defeated, as then he can recover himself by a rapid Resolution.

Now follows the explanation of the Resolution.

The Resolution is the bond between all other previous teachings, for no Science of Fighting (such as Motion, or Movement, Measure or Distance, Tempo or the right Time when it is to be used) helps there, if there is no Resolution with it. The Resolution then is that, that one can swiftly and quickly resolve on all movements of the Enemy. For it is by itself actually the aptitude of a Man for this Art, to <move> oneself with all dexterity from one posture in the other, as the opportunity of your Enemy presents itself, and that with a swift Resolution. For the one who makes his thrust well, he must necessarily do all, the Distance, the Movement, and the Feeling, with the Time and Resolution, in the blink of an eye and that with a great speed.

Now follow the Terminos after the Italian manner, and they are understood as so by the Lovers of the Art in use.

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|----------------------|---|
| Postura, or Posture | <i>This is the right stance; how you will position your body against your enemy, that you will be capable to work in it and to defend yourself in it.</i> |
| Contra Postura | <i>This is, when your opponent has positioned himself in a good stance, how you will again position yourself against him to your defence.</i> |
| Stoccada | <i>A clean long thrust from the free fist is called that.</i> |
| Alongate (Alongeren) | <i>This is thrusting out (far?).</i> |

Riposta	This is an after-thrust.
Repose (Repousseren)	<i>This is, when you thrust, and retire again, you are after-thrust, or that you yourself after thrust shortly.</i>
Pede Ferme	That is thrusting with firm/fixed feet.
Mensura, Measure	<i>Indicates the right Distance, or width, to reach the Opponent with a long thrust.</i>
Motion	<i>This is a movement with the body, foot, or with the sword.</i>
Strengere or Attack	<i>This means so much as to assail your Adversarium with the sword or to seize him, with good advantage.</i>
Parry	<i>This is, when your Opponent thrusts at you, that you with art turn his Rapier or Blade away from your body.</i>
Battere	<i>This is striking with the foot, or Rapier, standing still in place.</i>
Cave	<i>This means so much as going through under the blade, outside or inside the body.</i>
Concave	<i>This is, when you go through with your Opponent at the same time.</i>
Recave	<i>This is, acting as if you want to go through, and turning back again in the same movement.</i>
Advance	<i>This is, when you approach or follow your Opponent.</i>
Engage	<i>This is when you have your Opponent's blade in your power.</i>
Muteren	<i>This is, as you go with your blade nearly here or there.</i>
Copereren	<i>This is, when you thrust with the Second or Quarta, that you manage to cover your head.</i>
Finta, or Finteren	<i>This is that you seduce your Opponent, when you act as if you want to thrust, and then thrust him somewhere else.</i>
Tempo	<i>Means so much as observing the right time, when you want to place the thrust, or observing all movements in their right time.</i>
Contra Tempo	<i>This is, as your Opponent thrusts, that you thrust with advantage at the same time with him.</i>
Retract (Retraheren)	<i>This is, when you place your body backwards, though with advantage, to take away Distance from your Opponent.</i>
Revert (Reverteren)	<i>This means so much as going over your Opponents blade, or over-raising.</i>
Riversa	<i>This is thrusting in a triangle, over or under the arm, on the inside or the outside.</i>

Ligeren	<i>This means so much as seizing your opponent's blade with a half-circle, be it on the inside or the outside of the body. With this the under-thrusts are mainly parried.</i>
Rumperen	<i>This is tearing your Opponent's blade from you, inside or outside, with the Second.</i>
Chiamata, Chyama- teren, or Appelleren.	<i>This is, when you poke or lure the opponent and give him a deceiving opening to the detriment of your Adversarium.</i>
Volta, or Volteren	<i>This is so much as thrusting the Quart, with a backward rotation of the body.</i>
Disarm	<i>This means taking someone's Weapon away from him.</i>
Resolve	<i>This is, when a Tempo is given to you, that you quickly dare to work on it.</i>
Passade, or Passing	<i>This is when you under the Opponent's Rapier, walking past with the left foot, at the same time hit your Adversarium, or wound him.</i>
Demi Passade	<i>This is, when you injure with a step, and immediately go backwards again.</i>
Contra Passade	<i>This is, when your Enemy walks at you, or passes, that you pass him at the same time, though with your advantage.</i>
Circuleren	<i>This is the keeping Blade of your Adversarium turning.</i>
Camineren	<i>That is defeating your Adversarium without standing still.</i>
Gradueren	<i>This is, when you are assailed by your Opponent, and not without danger you can go through under his blade, how you will deliver yourself.</i>

Now will follow the lessons, of one against the other, and how they are to be used, described by the name of *Nicolaes* and *Jacob*.

First, in which manner, or form, by the various movements, the *Quarta* must be thrust.

The first lesson

Jacob positions himself, or moves into Posture, with an outstretched arm, and lets his Point look out to his right side: *as you see on page B. fig. 9.* *Nicolaes* attacks him on the inside, quickly advancing and unexpectedly thrusting the *Quart* to the inside of his body: *as you see on page C. fig. 10.*

Another. 2.

Jacob again positions himself in the same Posture, with an outstretched arm, and lets his point look out to his left side a little: *as you see on page C. fig. 12.* Seeing this, *Nicolaes* attacks him on the outside with the *Quart*, and advances with his Rapier, into the weak of his opponent's blade: *see fig. 13. on page C.* And if he advances, *Jacob* will have caved under the blade, to seek his advantage. *Nicolaes* has observed the Time, or Tempo, and has thrust into the Tempo and has wounded him with the *Quart* on the inside: *as the Posture on page D. fig. 15. shows.*

Another. 3.

To regain his advantage, *Jacob* again puts himself in the above-mentioned Posture, and *Nicolaes* advances on him deliberately, and attacks him again on the outside with the *Quart*: *as you see on fig. 13. on page B.* *Jacob*, not giving him time to acquire the measure, has caved with the intent to thrust him in the caving with the *Quart*. *Nicolaes*, being watchful, caves with him, and advances. *Jacob* means to cave again, but *Nicolaes* has observed the Tempo, and has thrust in with his *Quart* into his cavade: *as you see on page D. fig. 15.*

Another. 4.

Nicolaes positions himself in Posture, so that his point looks out a little to his left side: *as you will see on page C. fig. 12.* *Jacob* attacks him on the outside with the *Quart*. As soon as *Nicolaes* sees that the weak of his blade has been constrained, he has immediately retired: *as you see on page F. fig. 25.* *Jacob* advances, and seeks to attack him on the outside again: *see page C. fig. 13.* *Nicolaes*, observing the time, if *Jacob* advances to seize his blade, has immediately caved, and with the *Quart* has thrust into him to the inside of his body, and has wounded him so: *just as you see on page C. fig. 10.*

Another. 5.

Nicolaes again positions himself in the same Posture, and opens himself up, that is, he gives an opening over his right arm. *Jacob* seeks not to attack him, but puts it straight under *Adversarius'* blade, to take from him the Measure: *see page S. fig. 72.* But *Nicolaes*, noticing this, has himself immediately attacked him on the outside: *as you see fig. 26. on page F.* *Jacob*, not being able to suffer this, caves; *Nicolaes*, observing the Tempo has thrust into the cavade with the *Quart*: *as you see on page C. fig. 10.*

Another. 6.

Nicolaes seeks to resume, and positions himself in Posture in a straight line, with his point looking out to the right side: *see fig. 9. on page B.* Seeing this, *Jacob* immediately attacks him from the inside: *see fig. 8. with the bastard Tertia.* Seducing his opponent, *Nicolaes* lowers his blade to his right side, to deliberately open himself on the inside: *just as you see fig. 75. on page S.* Thinking that he has the

advantage here, *Jacob* thrusts with the *Quart*, but being watchful, *Nicolaes* has in the same time lifted his Rapier, and has wounded *Jacob* with the *Quarta* contra Tempo, if he gained the weak with the lifting: *as you see fig. 15. on page D.*

Another. 7.

Continuing his advantage, *Nicolaes* has again positioned himself in the above-mentioned Posture, and *Jacob* attacks him as told above. *Nicolaes* again lowers his weapon to the right side: *as you see on Page S. fig. 75.*, but *Jacob* not wanting to thrust again, stays still in his Posture: *as you see fig. 74. on page S.* Seeing this, *Nicolaes* steps with both feet to his left side, and attacks *Jacob* on the outside with the *Quart*: *see fig. 13. on page C.* As soon as *Jacob* caved on that, *Nicolaes* has thrust him in the same Tempo with the *Quart* on the inside: *as you see on page D. fig. 15.*

Another. 8.

Nicolaes again positioning himself in Posture, lets his point look out to his left. *Jacob* courageously approaches him and attacks him on the outside, so that *Nicolaes* is forced to cave, and to retire: *see on page F. fig. 25.* *Jacob* does not let this disturb him, but follows him, and caves contra Tempo at the same time with him, so that with this he comes back into Measure, and so attacks on the outside. *Nicolaes* again caves under the blade, but observing the time, *Jacob* has advanced into the Cavade, and wounded on the inside with the *Quart*: *as you see on page D. fig. 15.*

Another. 9.

Nicolaes, again positioning himself in Posture, lets his point look out to his right side. Seeing this, *Jacob* attacks him on the inside: *as you see fig. 8. on page B.* *Nicolaes* watches his advantage, and lets him act. *Jacob*, thinking to have him well, thrusts on the inside with the *Quart*. *Nicolaes*, observing his time, raises his hand, and thrusts with him Contra *Quart*: *Because he has well-observed his weakness, otherwise it would have been difficult to do for him.*

NB. This piece will not be done lightly by anybody, unless he has well exercised his weapon, and the Feeling.

Another. 10.

Jacob, not thinking that he would become so over-hasty, seeing that *Nicolaes* is preparing to again move into the same Posture, again attacks him from the inside: *see figure 8 on page B*, and he observes the weakness well, and “screws” his body close into itself. Not knowing what he means to say by that, *Nicolaes* finds that *Jacob* starts to push against his blade. Before *Nicolaes* sees through him, *Jacob* advances with his left foot, and with the half-passade puts the *Quart* on his chest, and with his left hand parries *Nicolaes*’ weapon to his left side: *just as you see fig. 16. on page D.*

Another. 11.

Nicolaes thinks he has to change Posture, and positions himself such that he stands in the middle Tertia, and he lowers his point before his Adversarium: *see on Page E. fig. 18.* Not lazy, *Jacob* makes his Contra Posture, and turns his hand into the Second, and with his point he comes at/towards *Nicolaes*’ Hilt: *just as you see fig. 19. on page E.* *Nicolaes* lifts his blade, and attacks *Jacob* on the outside, but *Jacob* observes the Tempo, and if *Nicolaes* lifts his blade to attack on the outside, *Jacob* caves, and turns his hand back into *Quarta*, and thrusts him the *Quarta* on the right breast, with advancement of the right foot: *see on page D. fig. 15.*

Another. 12.

Nicolaes again positions himself in Posture, though with a higher point. *Jacob* attacks him on the outside: *see fig. 22. on page E.* and if *Nicolaes* is attacked, he pulls his blade back to himself to the left

side: *see on page S. fig. 72. Jacob* steps with his feet to his right side, to further follow him, but if *Jacob* is following, *Nicolaes* caves, and thrusts on the inside with the *Quart*: *see on page C. fig. 10.*

Another. 13.

Nicolaes again positions himself in his Posture, but *Jacob* lowers his point before him: *see fig. 18. on page E. Nicolaes*, seeing this ligeres his blade: *just as you see on page E. fig. 20. Jacob* acts as if he wants to thrust over his arm with the *Tertia*. *Nicolaes*, wary of the thrust, parries him out to his right side, but as *Jacob* has not completed his thrust, he caves in his Tempo, and thrusts the *Quart* to the inside of his body, *just as you see fig. 10. page C.*

Another. 14.

Jacob being ready first, quickly positions himself in Posture, and lets his point look out to his right side a little. *Nicolaes* attacks him on the inside. *Jacob* advances gently with his feet, and shortens his arms, and advances with both feet, and thrusts with the *Quart* on the inside, before *Nicolaes* sees through him: *as you can see on page C. fig. 10.*

Another. 15.

After his Adversarium has positioned himself in the above-mentioned Posture, *Nicolaes* attacks him on the inside: *see on page B. fig. 8. Jacob* advances and again shortens his arms. *Nicolaes*, seeing this, advances with his left foot, and attacks him from the outside: *just as you shall see on page G. fig. 29.* If he is attacked on the outside, *Nicolaes** caves. Observing the Time, *Jacob** thrusts in the Cavade with the *Quart* if *Nicolaes** caves: *see fig. 15. on page D.*

Another. 16.

Nicolaes positions himself in Posture, with his point looking out to his right side. *Jacob* attacks him on the inside and pulls his upper body far backwards: *just as you see on page F. fig. 25.* Quickly, before *Nicolaes* sees through him, he caves, and attacks his Adversarium on the outside, with advancement of the upper body: *see on page F. fig. 26. Nicolaes*, being startled by that, caves. *Jacob*, observing the time, advances quickly with his left foot, and makes him a Demi-passade on the inside with the *Quart*: *as the figure 16. on page D. shows you.*

Now follows how the *Long-Stockada* on the outside over the right arm must be done, in various manners.

17.

First, *Jacob* positions himself in Posture with an outstretched arm, and he lets his point look out to his right side. *Nicolaes*, making his Contra-postura, attacks him on the inside, *see page B. both figures 8. and 9. Jacob* caves through under the blade, thinking to thrust his Adversarium under the arm, but *Nicolaes*, preventing him, thrusts with the *Tertia* on the outside over his right arm, *see page Q. fig. 64.*

Another. 18.

Jacob resumes it, and positions himself in the same posture, *Nicolaes*, again attacking his Adversarium on the inside, *just as you see fig. 8. on page B. Jacob* caves, and retires some, but *Nicolaes* follows, and advances with both feet, caves, and attacks him again on the inside. *Jacob* again goes through under the Blade, but *Nicolaes* observes the time (if he sees that he is in Measure), and thrusts in the Cavation, with the *Tertia*, over his right arm, with a step forward of his right foot: *see on page Q. fig. 64.*

Another. 19.

Jacob again lets himself be attacked on the inside, and if he is attacked, he lets his Weapon go to his left side, and retires his body, and opens himself over his right arm: *see on page S. fig. 72.* Seeing this, *Nicolaes* thinks to swiftly thrust him in this same opening, but *Jacob*, if he sees the thrust coming, turns his hand in the high *Secunda*, and so thrusts *Contra-Tempo* with him over his right arm, with an advance of the right foot: *see on page R. fig. 69.*

Another. 20.

After *Jacob* has positioned himself in *Posture*, and is again attacked by *Nicolaes* on the inside, he retires himself, and lets his sword go to his right side: *see on page S. fig. 75.* *Nicolaes* follows him with his Rapier, and if he feels towards his *Adversarius'* blade, *Jacob* caves in the same *Tempo*, and thrusts with the *Tertia* over his right arm: *see on page Q. fig. 64.*

Another. 21.

But if *Nicolaes* does not want to attack, without standing still: *just as you see on page S. in both figures 74. and 75,* then *Jacob* just has to step to his left with his feet, advance and cave: *just as you see on page C. fig. 13,* and in the same *Tempo* with the *Tertia* thrust over the right arm: *see on page Q. fig. 64.*

Another. 22.

Jacob positions himself in the *Tertia Guardia*, and lowers his point: *see on page G. fig. 30.* *Nicolaes* attacks him on the inside with the hanging *Quarta*: *see fig. 31.* *Jacob* caves, and retires, and stays in the same *Posture*, but *Nicolaes* follows and again attacks him again, as before, but *Jacob* caves again. *Nicolaes*, observing the same time, has with the *Tertia* thrust in over his right arm: *see Fig. 64.*

Another. 23.

Jacob, positioning himself in *Posture*, and letting his point look out to the left side, *Nicolaes* attacks him on the outside. But *Jacob* lowers his Weapon, and opens himself on the inside: *see the two figures 30. and 31.* *Nicolaes* follows him on his blade. *Jacob*, observing the same *Tempo*, thrusts with the *Tertia* over his right arm: *see on page Q.*

Another. 24.

Nicolaes changes posture, and turns his body, and pulls his blade to himself, and opens himself on the inside. *Jacob* follows and seeks to attack him on the inside. But *Nicolaes*, if he is attacked on the inside, caves, and thrusts with the *Tertia*, over the right arm of his *Adversarium*: *see Fig. 64.*

Another. 25.

Jacob positions himself in posture, and puts himself in a straight line. But *Nicolaes* positions himself with his left foot forward, and attacks him on the inside. *Jacob* rapidly goes through under the Blade. *Nicolaes* thrusts in (if *Jacob* goes through under the Blade) with the *Tertia* over the arm: *see on page Q.*

Now follows how one shall practice the *Finta*, in many ways, single and double.

26.

Jacob positions himself in posture, with his arm in a straight line. *Nicolaes* attacks him on the inside, and batteres with his right foot, and makes him a *Finta* on the inside, with the *Quarta*: see on page P. fig. 61. *Jacob*, thinking no different than that it is a thrust, parries the same *Finta*. *Nicolaes*, observing the Time, caves, and thrusts with the *Tertia* over his arm, with advancement of the right foot: just as you see on page Q. fig. 64.

Nota. In all *Finta* one must pay attention that the right foot does not advance in the Battament.

Another. 27.

Nicolaes positions himself in Posture, and opens his body on the inside. *Jacob*, seeing this same opening, attacks him on the inside, and as soon as he touches on his blade, he makes him a *Finta* on the outside, with the Bastard *Tertia*: see on page P. fig. 63. And as soon as *Nicolaes* feels for that, or parries the *Finta*, *Jacob* again caves through under the blade, and thrusts the *Quart* at the right breast: just as you see on page C. fig. 10.

Another. 28.

Jacob, being ready, first puts himself in Posture, but *Nicolaes* attacks him on the outside, and makes him a *Finta* on the outside, under his blade, with the *Quart*, close below the hilt of the Sword, just as you see on fig. 63. on page P. *Jacob* reaching for that, *Nicolaes* rapidly caves through again, and thrusts in with the *Tertia*, over Adversarium his arm: see on page Q. fig. 64.

Another. 29.

Jacob presents himself in his Posture, but *Nicolaes* attacks him on the inside, and batteres with his right foot, and makes him a *Finta* on the outside, below his arm. As soon as *Jacob* feels for that, he quickly caves again, and makes him another *Finta* on the inside (just as you see from the double movement of the fig. 61. on page P.), with small movements. As soon as *Jacob* feels for that again, *Nicolaes* rapidly caves through under his blade, and thrusts with the *Tertia* over his right arm: see fig. 64.

Another. 30.

Often, if *Jacob* positions himself in such above-mentioned Posture, *Nicolaes* can, with a contracted body, attack him on the inside, and make him a *Finta*, with the *Quart*, on the inside, close to the cross of his Sword. As soon as *Jacob* feels for that, *Nicolaes* can observe the Tempo, cave, and thrust with the *Tertia* over his right arm: see on page Q. fig. 64.

Another. 31.

Jacob, being surprised by his Adversarium so many times, seeks to revenge himself, and positions himself in the same Posture again. *Nicolaes* attacks him on the outside. *Jacob* seeks not to waste time, to bring his Adversarium in the net, retracts his body with his sword, and lets his point go to his left side: just as you can see on page S. fig. 72. *Nicolaes* thinks to follow him, and then to seek his advantage, but *Jacob* observing the Tempo, (if *Nicolaes* follows him on the outside) quickly caves, and makes him a *Finta* with the *Quarta* on the inside: see fig. 61. on page P. *Nicolaes* starts, and parries the same *Finta*. But *Jacob*, being in the before, caves, and thrusts with the *Tertia*, over Adversarium his right arm: see on page Q. fig. 64.

Another. 32.

Nicolaes thinking, I will make him a different Posture, and puts himself in the high *Quarta* with high point before his Adversarium. But *Jacob* also changes, and attacks him with the *Secund* on the outside: see on page V. fig. 80. Swiftly, he makes him a *Finta* on the inside under his Blade: see fig. 62. *Nicolaes* reaching for that, *Jacob* has caved, and thrust in over his arm with the *Secund*: see on page R. fig. 69, though so that he has his left hand with it, to free the danger below; as the above-mentioned figure shows.

Another. 33.

Nicolaes again puts himself in Posture, but *Jacob* again attacks him on the outside with the *Secunda*, and makes him the *Finta* again below. As soon as *Nicolaes* reaches for that, he makes the second *Finta* up on the outside: see on page P fig. 62. *Nicolaes*, alarmed for his eyes, parries up. *Jacob*, watching the movements, thrusts in with the *Secunda* under his Blade, with advancement of his right foot: just as you will see on page Q. fig. 66.

Another. 34.

Nicolaes, again puts himself in Posture, though with his point looking out to his right side. *Jacob* attacks him on the inside. *Nicolaes*, if he is attacked, takes off of the Blade, and goes down, in under the *Tertia*: see on page E. fig. 21. *Jacob* ligeres him his Sword, but *Nicolaes* acts as if he wants to thrust in under his Blade. *Jacob* reaching further, *Nicolaes* has caved, and thrust in over his right arm with the *Tertia*: see on page Q. fig. 64.

Another. 35.

Jacob (after his Adversarium again shows himself in the low *Tertia*), ligeres him, but *Nicolaes* raises his Rapier, and Finteres up: just as you see fig. 62. *Jacob* starts, parries up, but *Nicolaes*, observing his Tempo passes with the *Secunda*, in under Adversarium his Blade: just as you see on page H. fig. 35.

Another. 36.

Nicolaes again positions himself in his Posture, and lets his point look out to his right. *Jacob* attacks him on the inside, with the Bastard *Tertia*. *Nicolaes* caves and retracts backwards. *Jacob* follows and caves with him, but *Nicolaes* caves again, and if he caves, *Jacob* makes him a *Finta* with the *Quarta* on the inside: just as you see fig. 61. *Nicolaes* feeling for that, *Jacob* passes at him (after he was in the deepest Measure), with the *Secunda* on the inside, advancing his left foot: see fig. 40. on page K.

Another. 37.

Jacob puts it in the middle *Tertia*. *Nicolaes* making his contra Posture, puts it with his point under the strong of Adversarius his Rapier, and that in *Secunda*: just as you see on page S. fig. 72. Swiftly, he makes him a *Finta* on the inside, with the *Quarta*: see fig. 61. As soon as *Jacob* has felt for this same *Finta*, *Nicolaes* has caved, and thrust in with the *Tertia* over the right arm: see fig. 64. on page Q.

Another. 38.

As *Jacob* has again positioned himself in his Posture, as said above, *Nicolaes* seeks with the *Quart* to teach him the same Lesson, and then puts it with the *Secunda* under the strong of Adversarium his Blade: see fig. 72. Rapidly, he makes him the same *Finta* with the *Quart*, and thrusts with the *Tertia*, over Adversarium his right arm: as you will see on page Q. fig. 64.

Another. 39.

Nicolaes makes his Posture, and puts him in the middle *Secunda*, with his point looking out to his left side: see fig. 19. on page E. *Jacob* puts him with his point in the *Quarta* under his Blade. Quickly, he makes him a *Finta* on the outside, with the *Tertia*. *Nicolaes* caves through in the same time under the

Finta, and if he caves, *Jacob* has observed the time and has wounded with the *Quarta* on the inside, with advancement of his left foot: *just as the Posture on page D. fig. 16 shows.*

Another. 40.

After *Nicolaes* has positioned himself in his normal Posture, and has been attacked by *Jacob* on the inside with the Bastard *Tertia*, *Nicolaes* has pulled his body, with his Rapier, backwards: *just as you see on page S. fig. 75.* But seeing that *Jacob* does not follow him, but stays still flat, *Nicolaes* acts as if he wants to thrust in below. *Jacob* parrying the same rapidly, *Nicolaes* has caved through under the Blade, and has thrust in with the *Tertia* over Adversarium his right arm: *just as you see on page Q. fig. 64.*

Another. 19.

Nicolaes positions himself in Posture, with a straight out-stretched arm, and puts it in the Lower *Tertia*, below Adversarium his weapon. *Nicolaes* changes, and ligeres him with the *Secunda*: *see fig. 20 and 21.* And if he ligeres like that, *Jacob* has made a *Finta* on the outside. *Nicolaes* having felt after that with his Rapier, *Jacob* has caved, and has thrust with the *Quarta* on the inside, with advancement of the right foot: *see on page C. fig. 10.*

Another. 42.

Nicolaes positions himself in Posture, and is attacked with the *Quarta* on the outside by his Adversarium. Rapidly he Batteres, and makes him a *Finta* with the *Quarta*. *Jacob* goes through under the same *Finta* to seek his advantage, but *Nicolaes* caves with him, and in the same movement, swiftly makes a Volta with the *Quarta*, to the inside of his body: *just as you see on page M. fig. 50.*

Another. 43.

After *Nicolaes* is attacked so another time, he again makes a *Finta*, just as said above. *Jacob* again caves through under the *Finta*, and wants to thrust with the *Tertia* over Adversarium his right arm. But *Nicolaes*, well observing the *Tempo*, thrusts in *Contra-Tempo*, with the *Secunda*, over his arm: *just as you see fig. 69. on page R.*

NB. *Nicolaes* has well observed, that he came his Adversarium in the weak, otherwise he would have been in great danger.

Follows of the half Passades on the inside.

44.

After *Jacob* has attacked his Adversarium on the inside, and is well in Measure, he swiftly thrusts on the inside with the *Quarta*. *Nicolaes* parries the same thrust to his left side, but *Jacob*, being ready, advances with the left foot, and makes him a *Half Passade* on the inside on his Breast and with the left hand he falls on Adversarium his Hilt: *just as you see on page H. fig. 32.* If that is done like that, you can lower your hand in *Quarta* again, and put your Body backwards, and in the same time battere your Adversarium his Blade, and again point the Point on his Breast: *just as Posture 37. on page I. will completely show.*

NB. *Observe that this Demi-Passada can always be done, if you are in the deepest Distance, be it that you thrust to gain the Measure, or already have the Measure, or if your Opponent parries to his left side with a low hand and a high point: just as the Figures (mentioned above) have shown.*

Now follows of the full *Passada*, how one shall pass away, from the inside of the Body, below the Blade.

45.

Nicolaes positions himself in Posture, and opens himself and lets his point look out to his right side a bit. But *Jacob* attacks his Adversarium on the inside, with the half *Tertia*. *Nicolaes* retires, and caves through under the Sword, but *Jacob* caves at the same time with him, and in the same time he thrusts with the *Quarta* (to the) inside of his body. *Nicolaes* parries this same thrust away from him to his left side, but *Jacob*, being in the deepest Measure, quickly passes with the *Secunda*, on the inside, under Adversarium his Rapier, with advancement of the left foot: *as you see on page K. fig. 40.*

NB. Observe that in all Passades, after completing the thrust, you swiftly lower your hand in the *Quarta*: *just as figure 42. on page K. does show you*, and that in the second step, with the right foot. The third step, with the left foot, is the movement with the striking on the Blade, or to the Head: *see figure 124. on page Hh.* And if you continue walking, and behind your Adversarium you position yourself again in a good defense.

Another. 46.

Nicolaes positions himself in his regular Posture. *Jacob* attacking him seriously on the inside in his very weak. *Nicolaes* caves with haste, and retires, and attacks him on the outside in his weak, with advancement of his body: *just as you see fig. 26. on page F.* But *Jacob* caves immediately on that, so that *Nicolaes* has observed the time, advanced with his left foot, and on the inside passed with the *Quart*, and with his left hand has turned away Adversarium his Rapier: *just as you see fig. 16. on page D.*

Another. 47.

Jacob positions himself in Posture, and his hand, with his Sword, he turns in *Tertia*, and he lets his point see out to the right side. *Nicolaes* advances, and strongly attacks him on the inside with his Rapier: *see on page B. fig. 8.* *Jacob*, having the Measure, passes unexpectedly with the *Secunda* on the inside, through under the Blade: *see on page K. fig. 40.*

Another. 48.

Nicolaes, seeking his Revenge, positions himself in Posture, and lets himself be attacked on the outside by his Adversarium. And as soon as he is attacked, he retires and caves, and opens himself further on the outside: *just as you see on page S. fig. 72.* *Jacob* caves *Contra*, and follows him. And in the same time as *Nicolaes* is followed, he has observed the *Tempo* well, and he has quickly made a *Finta* on the inside with the *Quarta*. *Jacob* reaching for that, *Nicolaes* has passed through under the Blade with the *Secunda*, and his Head he has guarded well under his hilt: *see fig. 40. on page K.*

Another. 49.

Jacob lets him attack from the inside, being attacked he lets his Point go to his right side, though with stationary hand(s). *Nicolaes* follows him with his Blade, and in the same *Tempo*, as *Jacob* his Blade was moved, he has passed away under the Blade with the *Secunda*: *as figure 40. shows you.*

Another. 50.

Nicolaes positioning himself in Posture with his Point looking out to his left side, *Jacob* attacks him on the outside, and in the same time that *Nicolaes* is attacked, he has caved, and on the inside made a *Finta* with the *Quarta*. And if *Jacob* parries the same *Finta*, *Nicolaes* has thrust in over the right arm with the *Tertia*. But *Jacob* has caved through under the thrust, and parries it strongly from inside (to the inside?). *Nicolaes*, having out-thrust himself, resolves in the blink of an eye, and passes in the same *Tempo*, with the *Secunda* on the inside, through under the Blade: *see fig. 40. on page K.*

NB. *As soon as he has completed the thrust, as you see fig. 40., he has swiftly pulled out his Blade again, and has advanced with the right foot: just as you see fig. 42. on page K. and in walking he has struck him in the face: as the figure 124. on page Hh. will show you.*

Another. 51.

Jacob positions himself in Posture, and turns his Hand in the middle Secunda, and lets his Point look out to the left side. Nicolaes attacks him on the outside with the full Quarta: just as you see on page W. fig. 85. Jacob changes Posture, and lowers his Rapier into Tertia: see fig. 4. on page A. Nicolaes follows him and attacks him with the Bastard Tertia on the inside. Quickly he makes him a Finta on the inside, at Adversarius his eyes: just as you see on page Z. fig. 93. Jacob, getting a scare, parries up high, to his left side. Nicolaes, observing that same Tempo, passes Adversarius his Rapier away with the Secunda on the inside: as figure 40. on page K. shows you.

Now follows how one will pass away on the outside, under his Adversarium's Blade.

52.

Both struggling Parties resume their Art, after they have reposed (her). *Nicolaes* being ready first, then positions himself in his Posture, though with his Point looking out to his right side. *Jacob* attacks him on the inside, but *Nicolaes* caves, and makes him a half Thrust, with the Bastard Secunda, against Adversarium his Blade, over the right arm: *as you see fig. 26. on page F. Jacob* is scared for his eyes, parries upwards. *Nicolaes*, quickly turning his hand in the Secunda, passes swiftly under his Rapier, in the opening made: *as you see on page H. fig. 35.*

Another. 53.

Nicolaes resumes, and positions himself in Posture, and lets him attack on the inside. *Jacob*, having attacked, makes a double Finta, first on the outside, and then on the inside: *see fig. 61. on page P. Nicolaes* reaching after both Finta, *Jacob* has caved, and has thrust in with the Tertia over his arm. *Nicolaes* parries the same Tertia upwards: *see fig. 77. on page T. Jacob* advances with his left foot, and passes with the Secunda under his right arm away past his Body: *see on page H. fig. 35.*

Another. 54.

Jacob puts himself in posture with an outstretched arm. *Nicolaes* attacks him on the inside, with the Bastard Tertia, and makes him a Finta on the inside, with the Quarta. As soon as *Jacob* reaches after that, *Nicolaes* caves, and makes him a Demi-Stoccada on the outside, with the Bastard Secunda, and with the point to Adversarium his eyes: *see fig. 77. And Nicolaes* passes on that, with the Secunda in under the Blade: *see fig. 35. on page H.*

Another. 55.

Jacob positions himself in Posture, and puts it in the Under-Secunda. *Nicolaes* ligeres him also with the Secunda on the outside: *as you see at both figures 20. and 21. Rapidly* he raises his Rapier, and makes him a Finta to Adversarium his face: *see fig. 62. Jacob* parries the same Finta upwards, so *Nicolaes* has rapidly passed away under the Blade with the Secunda.

Jacob positions himself in Posture with a contracted Body, and attacks his Adversarium on the inside: *see fig. 22. on page E. Nicolaes* caves through under the Blade, in a high Posture, but *Jacob* follows and caves Contra, and attacks him again on the inside, though so that he comes into the deep Measure.

Nicolaes caves again, but *Jacob* has in the same time, with the *Secunda* passed away under Adversarium his Blade.

Another. 57.

Nicolaes coming before his Adversarium, puts himself in Posture, and opens himself over his right arm. *Jacob* attacks him on the outside. *Nicolaes* retracts him, and pulls his Body and Rapier to him, and opens himself on the outside: see fig. 25. on page F. *Jacob* stays still, and does not want to follow him. *Nicolaes* seeing this, advances quickly, and raises Adversarium his Rapier up: as you see on page V. fig. 80. And passes through under Adversarium his Blade with the *Secunda*: see on page H. fig. 35.

Another. 58.

Nicolaes follows his advantage, and lets *Jacob* attack him on the outside. As soon as he is attacked so, *Nicolaes* goes down in the Under-*Tertia*. Swiftly he goes up again, and attacks his Adversarium on the inside, and squeezes his Body into itself. *Jacob* caves on this, but *Nicolaes* advances with both his feet, and parries Adversarium his Rapier upwards, and passes away under his Blade, with the *Secunda*: see on page H.

Another. 59.

Nicolaes resumes it, and again lets him attack on the inside, and if *Jacob* has attacked, he caves, and makes Adversarium a *Demi-Stoccada* over his right arm. *Nicolaes*, observing the *Tempo*, falls and passes (if the half Thrust happens) *Contra-Tempo*, with the *Secunda*, through under the Blade of his Opponent: see fig. 35.

Another. 60.

The same movement can also be done on the inside, as follows. *Jacob* being attacked on the outside, rapidly caves, and makes his Opponent a *Demi-Stoccada* with the *Quarta* on the inside, to Adversarium his eyes: as you see on page Z. fig. 93. *Nicolaes* watches the same movement, falls and passes in the same *Tempo* through under Adversarium his half Thrust: see fig. 35.

Another. 61.

Jacob repositions himself, and puts it in a high Posture. *Nicolaes*, squeezing his Body into itself, and attacks his Opponent on the inside, nearly in the middle of his Rapier. *Jacob* caves through under the Sword, (and if *Jacob* caves) *Nicolaes* has observed the time, and has with the *Secunda* passed *Contra Tempo* through under Adversarium his Weapon: see fig. 35.

Another. 62.

Jacob again positions himself in Posture. *Nicolaes* attacks him on the inside, but *Jacob* goes through under the blade, and makes a *Chyamata* on the outside, and opens himself over his right arm: see on page L. fig. 47. *Nicolaes* seeing such opening, falls into it, and thrusts with the *Tertia*, over Adversarium his Blade. But *Jacob* parries the same thrust upwards: see fig. 77. and passes at the same time with the *Secunda* through under his right arm: see fig. 35 on page H.

Follows, how you will pass your Opponent over the right arm.

63.

Nicolaes resuming, and again attacking his Adversarium on the inside, goes deep into the *Measure*. *Jacob* caves on the same movement, but if *Nicolaes* was in the shortest *Measure*, he has observed the *Tempo*, and has with the *Secunda* passed him over his right arm: see fig. 71. on page R.

Another. 64.

Jacob repositions himself, but *Nicolaes* goes with his Blade under Adversarium his Rapier: *see fig. 72.* Swiftly he makes him a half Thrust over his right arm: *see fig. 62 on page P.* *Jacob* parries upwards, if he thinks that it would cost him his eyes, but *Nicolaes* caves quickly, and makes him a *Finta* in under his Rapier: *as figure 62, shows you.* *Jacob* being confused, again parries low. Swiftly *Nicolaes* has passed his right arm: *as figure 71. on page R. shows you.*

Follows, how you will prevent your Adversarium from Caving, or when he does not want to let himself be attacked, how you will behave yourself.

65.

Jacob positions himself in Posture, but *Nicolaes* Caves continuously under his Blade, so that *Jacob* cannot attack him. Though *Jacob* carefully lowers his Point straight in the *Quart*: *see fig. 31. on page G.* Rapidly he raises his Blade up, so that he comes to attack him on the outside, swiftly, without pausing, he then thrusts him the *Secunda* over his right arm: *see fig. 69. on page R.*

Another. 66.

Nicolaes again caving so under the Blade of *Jacob*, or mutering, *Jacob* again lowers his point, so that he comes to his Blade on the outside. Swiftly he has raised his Blade, and attacked him on the inside, and so, without standing still, on the inside, wounded with the *Quarta*, with a step forward of the left foot: *see fig. 16. on page D.*

Follows, how you will release yourself from the attacking, where the Graduations in particular come to use: of which each can be informed by his Instructor, because they are such subtle movements, that cannot be depicted well with Figures.

67.

Jacob positions himself in Posture, and lets his Point look out to the left. *Nicolaes* attacks him on the outside, but *Jacob* retracts himself, and turns his hand into the *Secunda*, and opens himself over his right arm: *see fig. 25. on page F.* *Nicolaes* advances, and attacks him again on the outside, but *Jacob* advances and raises Adversarium his Sword: *see fig. 76. and 77. on page T.* Swiftly he passes, and thrusts with the *Secunda*, under Adversarium his right arm: *see fig. 35. on page H.*

Another. 68.

After *Jacob* has again positioned himself in Posture, and is attacked on the inside by his Adversarium, *Jacob* turns his hand in the *Secunda*, so that *Nicolaes* has an opening to thrust the *Quarta* on the inside, (and if he also thrusts) *Jacob* has observed the *Tempo*, and has thrust the *Quarta* contra *Tempo* with him, if he gained him the weak: *see on page D. fig. 15.*

Another. 69.

Jacob repositions himself again in the same Posture, but *Nicolaes* ligeres him: *see fig. 20. and 21.* But *Jacob* being quick, rapidly caves in the lingering, and passes with the *Secunda* over his right arm: *just as you see fig. 71. on page R.*

Another. 70.

Jacob changes Posture, and puts it in the middle *Secunda*. But *Nicolaes* attacks him on the outside with the *Quarta*. *Jacob*, caving rapidly, and makes a *Finta* below. As soon as *Nicolaes* reaches for that, *Jacob* has swiftly caved, and thrust in with the *Secunda* over *Adversarium* his right arm, with advancement of the right foot: *see on page R. fig. 71.*

Another. 71.

Nicolaes attacks his *Adversarium* again on the outside. Swiftly *Jacob* lowers his Point. Rapidly he goes up again and attacks *Adversarium* his Rapier on the inside. *Nicolaes* alters and parries on a side, but *Nicolaes* turning his Sword in the *Secunda* has quickly passed away with the *Secunda*: *see fig. 40. on page K.*

Another. 72.

Nicolaes is now going to attack his Opponent on the inside. Quickly *Jacob* lowers his Point, swiftly he goes up again, and raises *Adversarium* his Rapier. Rapidly so he passes with the *Secunda* through under his Blade: *see fig. 35. on page H.*

Another. 73.

Nicolaes seeks to resume, and attacks his *Adversarium* on the inside. *Jacob*, wary, again lowers his Point. Quickly he again goes up on the outside, but *Nicolaes* caves rapidly to thrust with the *Quarta* on the inside. *Jacob* observing the time, passes swiftly met the *Quarta* contra *Tempo* on the inside: *as you see fig. 16. on page D.*

Another. 74.

Jacob repositions himself again in Posture, to await his *Adversarium*, who also comes, and attacks him on the outside. But *Jacob* rapidly lowers his Point, quickly he goes up again, and attacks him on the inside. *Nicolaes* caves, and raises *Adversarium* his Rapier with the *Secunda*. But *Jacob*, observing the time, passes swiftly in under his Blade with the *Secunda*: *just as you see fig. 35.*

NB. The most certain, and the least danger, to relieve oneself of the attacking, is the movement of the *Gradueren*, which subtle movement, with the feeling, (without which it cannot be practiced) each can let his Master inform him of separately.

Now follow some Lessons, in which you can use the *Demi-Stockada*.

75.

Jacob positions himself in Posture, and *Nicolaes* attacks him on the outside, but *Jacob* retires, and caves. *Nicolaes* caves and advances *Contra* and in the same time as he caves, he makes a *Demi-Stockada* with the *Bastard Secunda*: *just as you see fig. 76. on page T.* As soon as *Jacob* reaches up to it, *Nicolaes* has swiftly passed away under his Blade: *see fig. 35. on page H.*

Another. 76.

When you have attacked your *Adversarium* on the inside, and he caves through under your Blade, then at the same time cave with him so that you again attack him his Blade on the inside, and in the cavade advance a little. As soon as he then again caves through under your Rapier, observe the *Tempo*, and swiftly make him a half thrust: *see fig. 76. on page T.* As soon as he then goes up, thrust the *Secunda* in under his right arm, with advancement of the right foot: *see fig. 66. on page Q.*

Another. 77.

Nicolaes puts himself with outstretched arm before his Enemy. But *Jacob* goes with the Point against his Hilt: *see fig. 27.* Rapidly he makes him a *Finta* on the inside. Swiftly he goes through again, or

caves, and makes him a *Demi-Stockada*: see fig. 80. on page V. As soon as *Nicolaes* parries up, *Jacob* passes in with the *Secunda* under *Adversarium* his Blade: see on page H. fig. 35.

Another. 78.

Nicolaes positions himself in Posture, but his *Adversarium* attacks him on the outside. But *Nicolaes* caves through under the Blade. *Jacob* caves *Contra*, but *Nicolaes* also caves again. If *Jacob* has observed the time, and he has made him a half Thrust on the inside against his Blade: see on page Z. fig. 93., so that *Nicolaes* was forced to parry upwards, swiftly, *Jacob* has passed on the inside with the *Secunda*: as you see fig. 40.

Another. 79.

But if *Nicolaes* had not parried up, but to his left side down, *Jacob* would have rapidly had to Cave, and thrust in with the *Tertia* over *Adversarium* his right arm: as you see on page Q. fig. 64.

Another. 80.

Jacob repositions himself in Posture, but *Nicolaes* attacks him on the inside. *Jacob* retires, and opens his Body on the inside: see fig. 65. As soon as *Nicolaes* then advances, and thinks to further attack him on the inside, *Jacob* has quickly caved, and has made him a *Demi-Stockada* over his arm, to his face: see fig. 76. As soon as *Adversarius* parries the same Thrust up, *Jacob* has swiftly passed away under his arm: as you see fig. 35.

Another. 81.

Jacob, again repositioning himself, puts it in the *Tertia*. *Nicolaes* makes his *Contra* Posture, and attacks him on the inside, but *Jacob* rapidly Caves through under his Blade, and makes him a Half-thrust outside, with advancement of both feet: see on page F. fig. 26. *Nicolaes* does not parry, but caves. *Jacob*, wary, caves with him, and thrusts with the *Secunda* *contra Tempo* over his right arm: see fig. 69. on page R.

Another. 82.

Nicolaes seeing that *Jacob* again repositions himself in the same Posture, attacks him on the inside. But *Jacob* caves, and again makes him the Half-thrust as above: see fig. 26. *Nicolaes* caves again, but *Jacob* swiftly going through under his Blade again, *Copereers* and *Retires* himself immediately, and raises him(self) his blade: as fig. 123. on page Gg. will teach you. Rapidly he passes through under *Adversarium* his Blade, with advancement of the left foot: see on page H. fig. 35.

Now follows, how you will force and weaken your Adversarium his Blade.

83.

Nicolaes positions himself with stretched out arm in his Posture. *Jacob* attacks him on the inside. *Nicolaes* caves, and thrusts with the *Tertia*. (and if he caves) Then *Jacob* has approached with both feet, and has parried him his thrust with the *Quarta*, and so weakened him to the highest, so that *Nicolaes* knew no other solution than the *Cavade* and the *Retirade*. Thus caving, *Jacob* has still observed his *Tempo*, and has put him the *Passada* on the inside with the *Quarta* on his Breast: as you will see on page D. fig. 16.

Another. 84.

Nicolaes again positioning himself in a straight line before his *Adversarium*, and being attacked by the same on the outside, so *Nicolaes* Caves, to thrust with the *Tertia* over *Adversarium* his right arm. But *Jacob* advances in on him with both his feet, and attacks him on the inside, and thus takes him in his

violence, so that *Nicolaes* is forced to Retire and to Cave, and if he then Caves, *Jacob* has observed the Time, and has passed in with the *Secunda* over his right arm: *see fig. 71. on page R.*

Another. 85.

Jacob puts it in a level *Tertia* before his *Adversarium*. *Nicolaes* opens his Body whole and all {entirely}, and goes with his Point away to his right side, and he advances with his right foot as much as he can: *see fig. 75.* As soon as he sees that he can have the *Measure*, he advances suddenly, and reaches his *Adversarium* on the outside, with the *Quarta*, in his full weakness: *see fig. 85. on page W.* Swiftly he then goes on, and passes in with the *Secunda* over his right arm: *as you see on page R. fig. 71.*

When your Adversarium wants to thrust you over your right arm, how you will bear yourself.

86.

Jacob repositions himself with the contracted Body, and attacks his *Adversarium* on the inside, so that he opens himself on the outside whole and all {entirely}. *Nicolaes* caves on this, but *Jacob* concaves at the same time with him. *Nicolaes* caving again, of the opinion to thrust in over *Adversarium* his right arm, but *Jacob* parries, and advances in on him, with shortening of his right arm: *see fig. 85.* Swiftly he thus has quickly with the *Secunda* over his right arm passed in: *see on page R. fig. 71.*

Another. 87.

Nicolaes puts himself in his Posture with a stretched out arm, but *Jacob* attacks him on the inside with the *Bastard Tertia*. Suddenly he pushes him on the inside on his Blade, and thus opens him(self) over his right arm. *Nicolaes* seeking to thrust in on him on the outside in the opening, and if he thrusts, *Jacob* has caved, and swiftly turned himself around, and voltered with the *Quarta* on the inside: *as you see fig. 50. on page M.*

Another. 88.

Nicolaes again repositioning himself in the previous posture, but *Jacob* attacks him on the inside, with a bent-down Body. *Nicolaes* seeing opening, caves, and thrusts with the *Secunda* to *Adversarium* his eyes. But *Jacob*, wary, and observing the time, thrusts in *Contra Tempo* with the *Secunda* under his Blade: *just as you see fig. 66. on page Q.*

Another. 89.

Jacob seeking change, puts himself in the *Lower-Tertia*. But *Nicolaes* attacks him with the low *Quarta*: *just as you see fig. 30. and 31.* *Jacob* retires, and caves, and staying in the previous Posture. *Nicolaes* concaves, advances and attacks as before, but *Jacob* caves again, of the opinion to thrust in on *Adversarium* over his right arm. *Nicolaes* seeing this, resolves rapidly, and thrusts *Contra Tempo*, with the *Quarta*, to his inner Body: *just as you see fig. 15. on page D.*

Another. 90.

Jacob repositions himself in his ordinary Posture, but *Nicolaes* attacks him on the inside in his weak. But *Jacob* caves, of the opinion to thrust in over the arm of his *Adversarium*. But *Nicolaes* parries him the same thrust with the *Secunda*, and turns his Body to his right side: *as you see fig. 77.* Rapidly he then goes on, and passes in on him with the *Secunda* over his right arm: *just as you see fig. 71. on page R.*

Another. 91.

Nicolaes attacks his Adversarium on the inside, and opens himself on the outside over his right arm. *Jacob*, caving through under his Blade, of the opinion to thrust over the arm of his Adversarium, but *Nicolaes* parries, and advances with the *Quarta*, and shortens his right arm: *as you see fig. 85.* Swiftly he has advanced, and passed in on the outside under Adversarium his right arm: *just as you see fig. 35. on page H.*

Follows, when Adversarius wants to wound you on the inside with the *Quarta*, how you will defend yourself against that.

92.

Jacob positions himself in Posture, and lets himself be attacked by his Adversarium on the outside. Swiftly he caves, and wants to pass him with the *Quarta* on the inside: *as fig. 122. and 123. on page Gg. show you.* But *Nicolaes* observing the time, caves, and retires his Body, and parries with the *Secunda* up: *see fig. 123.* Swiftly he passes in with the *Secunda* under Adversarius his Blade: *just as you see fig. 35. on page H.*

Another. 93.

Nicolaes attacks his Adversarium (if he sees him repositioned in the same Posture) on the outside. As soon as *Jacob* then caves through under the Blade to thrust, *Nicolaes* has observed the time and has caved with him, and *Contra-Tempo* at the same time thrust in with the *Secunda* over Adversarium his right arm, with advancement of the right foot: *see fig. 69. on page R.*

Another. 94.

Nicolaes lets himself (if he has positioned himself in good Posture) be attacked on the inside. If he is attacked so, he pulls his Blade towards himself, and opens himself whole and all {entirely} on the inside: *see fig. 75.* *Jacob*, seeing the clean opportunity, with the opening on the inside, falls in on that, and thrusts with the *Quarta*. But *Nicolaes*, wary, caves through *Contra Tempo* under the thrust, and thrusts with the *Secunda* over his right arm: *see fig. 69. on page R.*

Another. 95.

Nicolaes repositions himself again in the same Posture, and lets himself be attacked on the inside, and opens himself again, as said above. As soon as *Jacob* wants to thrust on the inside in the opening, *Nicolaes* has quickly caved, and swiftly turned his right hand in the *Secunda*, and has with the Rumpering (*see fig. 94. on page Z.*) injured him the *Quarta* on the inside: *see fig. 15. on page D.*

Follows, how you will well make the Ligerings.

96.

Jacob positions himself with an outstretched arm before his Adversarium, so that his Point is on the same line as the Hilt. *Nicolaes* seeing the clean opening under Adversarius his Body, thrusts in below with the *Secunda*. But *Jacob*, wary, ligeres him the same thrust with the *Tertia* over his right arm: *see fig. 64.*

Another. 97.

Jacob repositions himself again in the same Posture, of the opinion to again catch his Opponent. But *Nicolaes* attacks him with great caution on the inside; swiftly he turns his hand into the *Secunda*, and

ligeres him. Quickly he thrusts in under his Blade with the *Secunda*, in one and the same movement: *see fig. 66.*

Another. 98.

After *Jacob* has been deceived by this, he changes Posture and opens himself over his right arm. But *Nicolaes* puts it under his Blade, swiftly he goes up again, and thrusts in the opening, with the *Secunda*. But *Jacob*, observing the time, caves and retires. Quickly he advances again, and ligeres in one *Tempo*: *as you see on page Aa. fig. 99.* Swiftly he caves again, and passes with the *Secunda* over *Adversarium* his right arm: *see fig. 71. on page R.*

NB. *Observe that all Under-thrusts, and all inside and outside Thrusts, can be ligeert. It may beforehand have happened for a movement, that wants, if only the time and opportunity of the Thrust are expected, so that by this one movement, if one understands it well, (next to God) alone can defend himself. I say though, that who is taught the same well, by various movements of the right and left arm, not the one is taught the same altogether badly, as happens so much, so that the Ligerings is very necessary. The one then who has a fancy to it, can let themselves be informed of the same, with all modesty, by their Instructor. Therefore I also do not want to write much about it, so that nobody would think that it described here completely, but abundantly for the teachers.*

Now follows, how you will go with the Point around your Adversariums his Hilt.

99.

Nicolaes puts it in the middle *Tertia*, and opens himself on the inside. *Jacob* bends himself fairly, and holds his Point straight on the inside, with the *Secunda*, against *Adversarium* his Hilt: *see fig. 19.* But *Nicolaes* seeing the opening, seeks to thrust in on him on the inside. But *Jacob*, observing that *Tempo*, turns his hand from the *Secunda* into the *Quarta*, and thrusts with the *Quarta* *Contra-Tempo* with him: *see fig. 15. on page D.* For he has observed him the weak well, otherwise it would have been difficult to do for him.

Another. 100.

Jacob seeing his *Adversarium* again in the same Posture, so that he puts himself again with the Point against his Hilt. Swiftly he changes Posture, and makes him a *Finta* on the inside with the *Quarta*. *Nicolaes* alarmed, parries the same *Finta*. *Jacob*, already having his Lesson in thought, passes in the same *Tempo*, with the *Secunda*, through under his Blade, with advancement of the left foot: *see fig. 40. on page K.*

Another. 101.

Jacob positioning himself in Posture first, puts himself in the Lower *Tertia*. But *Nicolaes* puts it with his Point right above his Hilt, and opens himself on the inside: *see fig. 19.* But *Jacob* raises his Blade, and thrusts to the opening on the inside. But *Nicolaes* observing the time, thrusts *Contra-Quarta* with him to his inner Body: *see on page C. fig. 10.*

Another. 102.

Nicolaes putting in a straight line before his *Adversarium*, *Jacob* puts it with his Point, under the strong, against *Adversarium* his Hilt: *see fig. 72.* Swiftly he goes through under, and makes him a *Finta* on the outside. *Nicolaes* thinking that he wants to thrust, parries to the left side. But *Jacob*

rapidly caves through again under his Rapier, and thrusts with the *Quarta* on the inside, with a step forward of the right foot: *see fig. 10. on page C.*

Another. 103.

Nicolaes positions himself in Posture again, though in the *Tertia*, and lets his Point look up slightly. But *Jacob* again puts it with his Point against his Hilt, and advances slowly with his front foot. *Nicolaes* fearing that he would come to close to him, thrusts on the outside in the opening. But *Jacob* observing the time, caves *Contra-Tempo*, and thrusts at the same time with the *Quarta* to the inside of his Body: *see fig. 15. on page D.*

Now follow some Lessons, how you will lower your Blade on the outside.

104.

Jacob puts himself in Posture, and lets his Point stand out to his right side. *Nicolaes* goes with his Point on the outside against his Hilt, and then lowers his Point down: *see fig. 72.* As soon as *Jacob* sees that, he thrusts on the outside in the opening. But *Nicolaes*, wary, caves, and volteres swiftly with the *Quarta*, in to the inside of his Body: *see fig. 50. on page M.*

Another. 105.

Nicolaes again lowers his Point so, as is said above. But *Jacob* seeks to attack him on the outside, (and if he attacks) *Nicolaes* has made a *Finta*, with the *Secunda* on the inside, under his Blade. *Jacob* parrying the same *Finta*, *Nicolaes* has swiftly passed with the *Secunda* on the inside: *see fig. 40. on page K.*

Another. 106.

Nicolaes lowers his Point again on the outside: *see fig. 72.* *Jacob* lets it be, and stays standing still, to see what he will further do. *Nicolaes* seeing that the labour is to him, goes up again, and attacks him strongly on the outside in his weak: *see fig. 26.* *Jacob* being altered, caves on this movement, but *Nicolaes* observing the *Tempo*, advances swiftly with the left foot, and makes him a *Passade*, with the *Quarta* on the inside: *see fig. 16. on page D.*

Another. 107.

After *Nicolaes* has again positioned himself in Posture (as said above), and has attacked his Adversarium on the outside in the weak. As *Jacob* has occasion to make the voltering, goes on like that, and volteres with the *Quarta*. But *Nicolaes* has parried the same movement away with the left hand to his right side, and has thrust with the *Secunda* *Contra-Tempo* to the upper part of his Body: *see fig. 91. on page Y.*

Now follows how you will lower your Blade on the inside.

108.

Jacob repositions himself in a straight line before his Adversarium. *Nicolaes* goes him with the weak on the inside in the strong of Adversarius his Blade, and there he lowers his Point to his right side, so that he opens himself on the inside: *see fig. 75.* *Jacob* seeing that, thrusts instantly in the same opening. But *Nicolaes* observing the time, (if *Jacob* thrusts) he advances with his left foot, and passes in on him with the *Quarta* *Contra-Tempo*: *see fig. 16. on page D.*

Another. 109.

Jacob not fancying to thrust in there again (if *Nicolaes* makes him the same opening), but stands still. *Nicolaes* then advances, and attacks him on the inside in the full weak, and closely contracts his Body. Swiftly he continues then, and thrusts with the *Quarta*: see fig. 15. on page D.

Another. 110.

Nicolaes again seizing his Adversarium so on the inside (if the above-mentioned has preceded), and *Jacob* rapidly caved through under the Blade, then *Nicolaes* has again observed the time, and has suddenly turned the hand into the *Secunda*, and has passed in with the *Secunda* over Adversarium his right arm: see fig. 71. on page R.

Another. 111.

Nicolaes again (as above) attacking on the inside, *Jacob* observing the time, wanted to pass through in the same time on the inside. But *Nicolaes* swiftly being ready, Volteres Contra-Tempo, with the *Quarta* in his *Passade*: see fig. 45. on page L.

Another. 112.

Jacob again (after he was attacked thus by *Nicolaes* on the inside) wanting to pass through on the inside. But *Nicolaes* retires swiftly with his front foot backwards, and ligeres him his Blade: see on page Gg. fig. 120. Swiftly he then goes up again, and passes in with the *Secunda* over his right arm: see fig. 71 on page R.

Now follows how you will Voltere the *Quarta*.

113.

Jacob repositions himself in Posture, with an outstretched arm. *Nicolaes* makes his Contra-Posture, and attacks him on the inside, and opens himself over his right arm. *Jacob* seeing the opening, thrusts with the *Tertia* in the same opening. But *Nicolaes* observing his time, caves and volteres in the same Tempo, with the *Quarta*, to the inside of his Body: see fig. 50. on page M.

Another. 114.

Nicolaes attacks his Adversarium again on the inside. Rapidly he makes him a *Finta* on the inside with the *Quarta*. *Jacob* parrying this *Finta*, *Nicolaes* has caved in the same time, and made him a *Half-Thrust* in over his right arm. But *Jacob* caves again on the same movement, but *Nicolaes* observing the Tempo (if he caves) has voltered in with the *Quarta* on the inside: see fig. 50.

Another. 115.

Nicolaes puts himself in the Lower-*Tertia*: see fig. 21. But *Jacob* advances in on him, and Ligeres him his Blade on the outside: see fig. 20. But *Nicolaes* caves, and thrusts with the *Tertia* over his right arm. *Jacob*, wary, caves swiftly Contra-Tempo, and Volteres with the *Quarta*, to the inside of his Body: see on page M.

Another. 116.

Jacob again Ligeres his Adversarium so on the outside, so *Nicolaes* has caved, and retired himself. But *Jacob* concaves, and advances in on him, and attacks him as above. *Nicolaes* caves again, and thrusts on the outside, over his right arm. But *Jacob* observing the time, caves through under his Thrust, and Volteres on the inside with the *Quarta*: see fig. 50.

Another. 117.

Jacob changes Posture, and puts it in the middle *Secunda*, and he lets his Point look out to his left side. *Nicolaes* attacks him on the outside. *Jacob* caves rapidly, and thrusts in on the inside with the *Quarta*. *Nicolaes* heeding the *Tempo*, caves and Volteres with the *Quarta* Contra-*Tempo* with him: see on page M.

Another. 118.

Jacob repositions himself in Posture with an outstretched arm, and opens the inside of his Body. But *Nicolaes* attacks him on the inside. *Jacob* caves through under the Blade. But *Nicolaes* concaves, and strongly assails him on the inside, though so that he gives his Adversarium opening to the Passade below. *Jacob* wanting then to pass in on the inside, but *Nicolaes* observing the *Tempo*, Volteres in the same *Tempo*, and thrusts with the *Quarta*, to the inside of his Body: see fig. 45. on page L.

Another. 119.

Nicolaes repositions himself in Posture, but *Jacob* attacks him on the outside. *Nicolaes* retires himself, and makes him a *Finta*, with battering of the right foot, on the inside with the *Quarta*. *Jacob* parrying this *Finta*, *Nicolaes* has caved, and with the *Tertia*, thrust in over the right arm of his Adversarium. But *Jacob* caves in the same movement, so that *Nicolaes* was forced to immediately Voltere: see fig. 50.

Another. 120.

Nicolaes (as above) standing in Posture, *Jacob* has attacked him on the inside. Swiftly he pushes him on his Blade. But *Nicolaes* caves on the pushing, and thrusts with the *Tertia*, over the right arm. But *Jacob*, wary, caves and Volteres Contra-*Tempo* with him, and thrusts with the *Quarta* to the inner Body: see on page M.

Another. 121.

Nicolaes again positioning himself in Posture, turns his hand in the middle *Tertia*, and opens his inner Body. But *Jacob* bends him down, and keeps his Point against his Hilt. *Nicolaes* thinking to have advantage, thrusts in on that. But *Jacob* caves, and Volteres swiftly the *Quarta* Contra-*Tempo*: see fig. 50.

Another. 122.

Jacob positions himself in Posture in a straight line. *Nicolaes* makes his Contra-Posture, and puts it on the inside with the Point against the Hilt of his Opponent. Swiftly he batteres with his right foot, and makes him a *Finta* on the inside, and opens his inner Body. But *Jacob* thrusts in on the same *Finta*, but *Nicolaes* observing the *Tempo*, Volteres, and swiftly thrusts the *Quarta*: see on page M. fig. 50.

Another. 123.

Jacob changes Posture, and puts it in a High *Secunda*. *Nicolaes* attacks him on the inside with the *Quarta*, and that with the strong in his weak: as you see fig. 79. on page T. But *Jacob* ducking, and wanting to pass away below, *Nicolaes* has observed the *Tempo*, and has in the same time with the *Quarta* Contra-*Tempo* voltered on the inside: see fig. 45.

Another. 124.

Nicolaes again attacking his Adversarium so on the inside, *Jacob* has caved, and seeks to pass with the *Secunda* over the right arm. But *Nicolaes* having observed the time, has swiftly caved Contra-*Tempo*, and voltered: see fig. 45.

Another. 125.

Nicolaes attacks his Adversarium (as above), but *Jacob* retires himself with his back foot, and caves at once. But *Nicolaes* concaves, and advances at the same time with him, and attacks him again strongly in his weak. But *Jacob* caves again, and thrusts with the *Secunda*, outside over the Sword of his Adversarium. But *Nicolaes* observes the Time, Caves and Volteres the *Quarta* to the Body: *see fig. 50.*

Another. 126.

Jacob positions himself with an outstretched arm before his Adversarium, but *Nicolaes* goes with his Blade straight under his. *Jacob* rapidly turning his Rapier into the *Prima* on the outside. As soon as *Nicolaes* has then caved through to thrust in on the inside, *Jacob* has swiftly changed out of the *Prima* into the *Quarta*, and in the same time Contra voltered: *see on page M.*

Another. 127.

Jacob changes Posture, and puts it in the middle *Secunda*. But *Nicolaes* attacks him his Blade on the outside with the *Quarta*, and with both feet he steps to his right side, so that on the outside he is relieved whole and all. As soon as *Jacob* then caves through under the Blade, to thrust in on the inside, *Nicolaes* has caved with, and has voltered the *Quarta* on the inside: *see fig. 50.*

Another. 128.

Jacob repositions himself in Posture, and keeps his Weapon in a level *Tertia*. But *Nicolaes* puts it with the *Secunda* under Adversarius his Blade, and Muteres with a flying Blade, and advances to gain the *Measure*. And seeing that *Jacob* is still, and *Nicolaes* having gained the *Measure*, he has rapidly voltered with the *Quarta* on the inside: *see fig. 45. on page L.*

Now follows, how you will prevent your Adversarium the Volteren.

129.

Nicolaes repositions himself in Posture in a level *Tertia*. *Jacob* seeking to gain the *Measure* of him, goes with his Blade under his, and Volteres on the inside. But *Nicolaes*, wary, retires with his right foot backwards, and Ligeres him the Volte: *just as you see fig. 118. on page Ff.* As the Volte is verily prevented, he then swiftly goes up again, and passes thus over his right arm: *see figure 91. on page Y.*

Another. 130.

This advantage well pleasing *Nicolaes*, he repositions himself again (as above). *Jacob* attacks him his Blade on the outside, and advances to give his Adversarium the *Tempo* to the Volte. *Nicolaes* seeing the opening and the opportunity, resolves, and Volteres on the inside with the *Quarta*. But *Jacob* rapidly dropping his Point, and thrusts Contra-*Tempo* with the *Quarta*, with advancement of the left foot.

Another. 131.

When *Jacob* opens himself so to the Volte (as is said above), and *Nicolaes* wants to make the same Volte again, *Jacob* has retired, and parried the Volte, and with the *Riversa* thrust in at Adversarium his Back, and has thus prevented him the Voltering: *see fig. 107. on page Cc.*

Follows, how you will prevent your Adversarium the Passeren.

132.

Nicolaes repositions himself with an outstretched arm before his Adversarium. *Jacob* attacks him on the inside. *Nicolaes* rapidly caving, *Jacob* has concaved, and again gone to his Blade on the inside, and has given him the opening to the inner Passade. As soon as *Nicolaes* then passes on the inside, *Jacob* has turned himself swiftly, and has voltered him on the inside with the *Quarta*: see fig. 45. on page L.

Another. 133.

Jacob again assailing his Adversarium so, and *Nicolaes* caved, and wanted to pass with the *Secunda* over the arm. Then *Jacob* has observed the time, and has caved *Contra-Tempo*, and voltered with the *Quarta*: see on page L.

Another. 134.

Nicolaes repositions himself in Posture, and lets himself be attacked by his Adversarium on the outside. Swiftly he turns his hand in the *Secunda*, and so opens himself below. *Jacob* seeing his, resolves and passes through under, but *Nicolaes*, wary, parries quickly with the left hand, and passes in *Contra-Tempo* with him over his right arm: as you see fig. 48. on page M.

Another. 135.

After *Jacob* (as above) attacks his Adversarium, and seeing the shown opening again passes in below, *Nicolaes* has observed his *Tempo*, and has in the same time stepped backwards with his right foot, and has parried the Passade of his Adversarium with the left hand, and has thus prevented him the Passade, and has *Contra* wounded him with the *Secunda*: as you see fig. 48. on page M.

Another. 136.

Jacob repositions himself in Posture with an outstretched arm. *Nicolaes* attacks him with the *Secunda* on the outside, and contracts his Body: see fig. 76, and gives his Adversarium opportunity to pass below. And if *Jacob* passes, *Nicolaes* has parried the same Passade with the left hand to his right side, and has with the *Secunda* *Contra-Tempo* at the same time thrust to his upper Body: see fig. 88. on page Y.

Follows, how you will prevent your Adversarium the Muteren.

137.

Nicolaes positions himself in Posture. *Jacob* Muteres continuously under his Blade. But *Nicolaes*, to prevent this, lowers his Point on the outside with the low *Quarta*, or *Prima*, against Adversarium his Blade, and thus prevents him the Mutering: see fig. 31. on page G. *Jacob* being caught, goes up. But *Nicolaes* having the advantage, follows and thrusts with the *Secunda* over his right arm: see fig. 69. on page R.

Another. 138.

Nicolaes repositions himself in Posture (as above). *Jacob* comes in on him from far with the Mutering. Instantly *Nicolaes* changes Posture, and puts it in de *Secunda*. *Jacob* advancing nonetheless with the same movement, *Nicolaes* lowers his Point down, and Ligeres him so: see fig. 20. on page E. Swiftly he then goes on, and passes on the outside, over his right arm, with advancement of the left foot: see fig. 71. on page R.

Follows, how you will use your left hand with advantage to your profit.

139.

Jacob (the First) being in Posture, puts himself with the *Tertia* straight before his Adversarium. But *Nicolaes* attacks him on the inside, swiftly he makes him a *Chyamata*, with the *Secunda*: see fig. 47. and the left hand he holds in the Ready. *Jacob* seeing the opening, thrusts on the outside in the same opening, over the right arm, but *Nicolaes* parries him the same thrust, with the left hand, away to the right side. Rapidly he then thrusts *Contra-Tempo*, with the *Secunda*, to the upper part of his Body: see fig. 109. on page Dd.

Another. 140.

Nicolaes attacks him again so, but *Jacob* retires his Body backwards. *Nicolaes* follows, and attacks him (as above). But *Jacob* lets him attack, and gives him occasion to thrust on the inside. *Nicolaes* seeing the opening, thrusts in on that. But *Jacob*, wary, rapidly turns his Rapier into the *Secunda*, and parries the same thrust, with the left hand away to the right side, and thrusts *Contra-Tempo*, to the upper part of his Body: see fig. 109.

Another. 141.

Nicolaes attacks him again (as above), and thrusts the *Quarta* on the inside in the same opening. *Jacob* parries the same thrust with his Blade away to his left side, and gives his Adversarium opportunity to the Passade. *Nicolaes* thus passes in on that, but *Jacob* parries the same thrust with the left hand to his right side, and presents him with the *Secunda*, and so lets him walk in into the Point: see fig. 126. on page Hh.

Another. 142.

Jacob (the First) being in Posture, opens his Body on the outside. *Nicolaes* puts it under the Blade. Swiftly he goes up again, and thrusts with the *Secunda* over the arm. But *Jacob* also turns his hand rapidly into the *Secunda*, and parries with the left hand away to the right side, and thrusts with the *Secunda* *Contra-Tempo*, to the upper part of his Body, with a step forward of his right foot: see fig. 109. on page Dd.

Another. 143.

Jacob making the same Posture, and *Nicolaes* again puts under his Blade, so he has rapidly caved, and wanting then to pass in over Adversarium his right arm. But *Jacob* swiftly stepping backwards with the right foot, parries with the left hand, and passes *Contra-Tempo* with him over his right arm: see fig. 48. on page M.

Another. 144.

Nicolaes repositions himself in a straight *Tertia*, and opens himself on the inside of the body. *Jacob* attacks him on the inside, and advances to come into the *Measure*, and as soon as he is in *Measure*, he has swiftly voltered with the *Quarta*. But *Nicolaes* observing the time, parries the same Voltering with the left hand away to the right side, and thrusts with the *Secunda* *Contra-Tempo* to his upper Body: see fig. 91. on page Y.

Another. 145.

Nicolaes repositions himself in a high *Quarta*, but *Jacob* attacks him on the outside with the *Secunda*: see fig. 80. on page V. Swiftly then he passes in on the outside under his Blade, but *Nicolaes*, wary, parries the same Passade with the left hand away to the right side, and thrusts with the *Secunda* *Contra-Tempo*, to the upper part of his Body: see fig. 88. on page Y.

Another. 146.

Nicolaes already repositioning himself again in the same Posture, though opening himself more on the inside than the outside, *Jacob* attacks him on the inside, (and if he seizes the Sword, then *Nicolaes* has caved, and thrust in over the right arm. *Jacob* parries the same thrust, away to his right side, and passes with the *Quarta*, to the inner Body, with advancement of the left foot: *see fig. 16. on page D.*

Another. 147.

Jacob repositioning himself in the middle *Secunda*, and opening himself over the right arm, *Nicolaes* attacks him on the outside, and thrusts with the *Tertia*, in over the right arm. But *Jacob*, if the thrust comes, Rumperes the Blade away to the left side: *see fig. 94. on page Z.* Rapidly he then parries with the left hand away to the left side, and thrusts with the *Quarta* to the inside of the Breast, with advancement of the right foot: *see fig. 104.*

Another. 148.

Jacob positions himself in a straight Line, and opens himself on the inside. *Nicolaes* attacks him on the inside with the Bastard *Tertia*, (and if he attacks) then *Jacob* has caved, and has made the Half thrust over the right arm: *see fig. 80.* (And if that happens) then *Jacob* {*Nicolaes*} has passed through below. But *Jacob* observing the *Tempo*, parries the same Passade with the left hand, and thrusts *Contra-Tempo*, with the *Secunda*, to the upper part of his Body, with advancement of the right foot: *see fig. 88.*

Another. 149.

Nicolaes practising, attacks his Adversarium again (as above), but he doesn't stay, rapidly caves, and goes with his Blade on the outside of Adversarius his Rapier, though so that he opens himself on the outside over the right arm. *Jacob* seeing the clean opportunity, thrusts in the opening with the *Tertia* over the right arm. But *Nicolaes*, wary, parries with the left hand away to the right side, and thrusts *Contra-Tempo* with the *Secunda*, to the upper Body, with advancement of the right foot: *see fig. 86. on page W.*

Now follows, when your Adversarium pulls his Blade backwards, when he wants to thrust, how you will bear yourself.

150.

Nicolaes (the First) repositioning himself in Posture, and being attacked by his Adversarium on the inside, pulls his Blade backwards, to thrust on the inside. But *Jacob* observing the Time, thrusts in the same movement, with the *Quarta*, *Contra-Tempo*: *see fig. 15. on page D.*

Another. 151.

Nicolaes again pulling his Blade backwards so, to thrust in on the inside. But *Jacob* waiting for his thrust (and if the thrust comes), he then steps, with both feet, away to the right side, and in the same *Tempo*, he strikes him on the Blade, so that it at least (if it does not fall) is weakened greatly. Swiftly he then thrusts on with the *Quarta* to the inside of his right Breast: *see fig. 15.*

Another. 152.

Jacob (if his Adversarium again pulls his Blade backwards so, and wants to thrust on the inside) Caves rapidly, and falls him strongly on his Blade on the outside: *see fig. 26.,* and passes swiftly with the *Secunda* over Adversarium his right arm: *see fig. 71.*

Follows, how you will make the *Chyamata*.

153.

Jacob (the First) being in Posture, repositions himself in a straight Line before his Adversarium, who advances, and attacks him on the inside. Swiftly he then batteres with his right foot, and makes him a *Chyamata*, with the *Secunda*, under his Blade, and opens himself whole and all over his right arm: *see fig. 25*. As soon as *Jacob* thrusts in into the same opening, *Nicolaes* has observed the Time, and has thrust in *Contra-Tempo*, (if Caving and turning himself in the *Volta*: *see fig. 50. on page M*).

Another. 154.

Nicolaes again making the *Chyamata* so, and opening himself over the right arm, and *Jacob* not wanting to thrust in the opening, then *Nicolaes* has again caved rapidly, and thrust in the *Quarta* on the inside, with advancement of the right foot: *see fig. 15*.

Another. 155.

Nicolaes again making the *Chyamata* so, and his Adversarium did not want to thrust, so he goes up quickly, and strongly assails his on the outside: *see fig. 26*. *Jacob* swiftly caving on this, but *Nicolaes* observing the Time, advances, and passes in with the *Quarta* to the inside of his Body, with a step forward of the left foot: *see fig. 16. on page D*.

Another. 156.

But if *Jacob* had not caved, (after the above has preceded), then *Nicolaes* would have quickly passed in with the *Secunda* over the right arm, with advancement of the left foot: *see fig. 71*.

Another. 157.

Jacob seeing his Adversarium put in Posture, advances in on him on the outside, and attacks him swiftly, and makes him a *Chyamata*, and opens himself over the right arm: *see fig. 47*. *Nicolaes* swiftly thrusts in the opening. But *Jacob* parries the same thrust upwards, and passes in with the *Secunda* on the outside under his Blade, with advancement of the left foot: *see fig. 35*.

Follows, how you will use the over-raising on the inside and on the outside.

158.

Jacob repositions himself in Posture, and lets his Point look out to the right side. *Nicolaes* attacks him on the inside, rapidly he goes off the Blade, to the right side. *Jacob* follows on the inside, and strongly feels for his Blade, but *Nicolaes* over-raises his Blade over the outside: *see fig. 112.*, and thrusts with the *Tertia*, in over his right arm, with advancement of the right foot: *see fig. 64*.

Another. 159.

Nicolaes attacking his Adversarium on the outside, swiftly he lays his Body backwards, and goes with his Blade away in the middle *Secunda*, to the left side, and opens himself over the right arm. *Jacob* reaching after his blade with his, *Nicolaes* has observed the Time, and has over-raised his Blade: *see fig. 114.*, and has thrust in with the *Quarta* on the inside, with advancement of the right foot: *see fig. 15*.

Another. 160.

Nicolaes over-raises his Blade again (as above), and attacks Adversarium on the inside. *Jacob* caves on this, to thrust the *Tertia*. *Nicolaes* advances in on him, and parries him his thrust upwards with the

Secunda, swiftly he then goes on, thrusts, and passes with the *Secunda*, in under Adversarium his Blade, with advancement of the left foot: *see fig. 35*.

Another. 161.

Nicolaes again over-raising his Blade so, swiftly he then thrusts with the *Quarta* on the inside. *Jacob* parries the same thrust to the left side. But *Nicolaes* steps on the *Tempo*, and passes on the inside, with the *Secunda*, away under his Body: *see fig. 40. on page K*.

Another. 162.

Nicolaes, following his Adversarium, again over-raises him so over his Blade. But *Jacob* seeing the movement come, goes up with the *Secunda*, so that *Nicolaes* could not complete his over-raising. *Nicolaes*, though, watching his Time, and seeing the opening, turns his hand rapidly in the *Secunda*, and passes swiftly with the *Secunda* on the outside in under his Blade, with advancement of the left foot: *see fig. 35. on page H*.

Another. 163.

Jacob repositions himself in Posture with an outstretched arm. *Nicolaes* attacks him on the outside. *Jacob* (if he is attacked) over-raises his Blade swiftly with the *Secunda*, over Adversarium his Rapier: *see fig. 114.*, and acts as if he wants to thrust with the *Quarta* on the inside. But *Nicolaes* parrying away the same thrust to his left side. *Jacob* not having had in mind to thrust the *Quarta*, but to maltreat, goes in the same *Tempo*, through under the Blade, and thrusts with the *Tertia* over the right arm of his Adversarium, with advancement of the right foot: *see fig. 64*.

Another. 164.

Jacob again letting him attack so, swiftly he over-raises again, and makes him the above-mentioned movement. *Nicolaes* caves rapidly through under the Blade, and parries the same movement with the *Secunda*, up high: *see fig. 81*. But *Jacob* being Ready, caves, and turns his hand in the *Secunda*, and passes swiftly through in the same movement, with advancement of the left foot: *see fig. 35*.

Another. 165.

Nicolaes positioning himself in Posture, and lets his Point look out a little to the right side. *Jacob* attacks him on the inside, but *Nicolaes* over-raises his Blade, and attacks his Adversarium on the outside. *Jacob* caves in the same Time, as he is attacked on the outside. But *Nicolaes*, wary, advances swiftly with the left foot, and makes him a Passade on the inside, with the *Quarta*: *see fig. 16. on page D*.

Another. 166.

Nicolaes repositions himself again in Posture so, though that his Point looks out a little to the left side. *Jacob* advances in the *Measure*, and attacks on the outside. But *Nicolaes* over-raises his Blade rapidly, and attacks his Adversarium on the inside strongly in his Blade. *Jacob*, not being able to endure that, caves through under the Blade. But *Nicolaes* observing the Time, if *Jacob* caves, turns his hand swiftly in the *Secunda*, and passes with the *Secunda*, over the arm, with advancement of the left foot: *see fig. 71. on page R*.

Another. 167.

Jacob attacks his Adversarium on the inside with the Bastard *Tertia*. *Nicolaes* feeling him on his Blade, over-raises his Rapier, and makes him a Half-thrust on the outside, to Adversarium his left eye. *Jacob* then fearing for his eyes, parries upwards, the which was *Nicolaes* his opinion, so that he, ready, passes him with the *Secunda* under his arm, passing him so, with advancement of the left foot: *see fig. 35*.

Now follows, how you will prevent your Adversarium the over-raising.

168.

Jacob puts it in a straight *Tertia* before his Adversarium, and lets his Point look out to the right side. *Nicolaes* attacks him on the inside. *Jacob* over-raises his against that to thrust on the outside. But *Nicolaes* caves in the same time, and attacks him again on the inside. *Jacob* being deceived, caves again. But *Nicolaes*, wary, thrusts in the same Cavade, with the *Secunda*, over Adversarium his right arm, with advancement of the right foot: *see fig. 69.*

Another. 169.

Jacob repositions himself in Posture (as above), but lets his Point look out a little to the left side. *Nicolaes* attacks him on the outside, with the *Quarta*. *Jacob* rapidly over-raises his Blade backwards to thrust his Adversarium on the inside. But *Nicolaes* caves in the same Time, and parries again on the outside, *Jacob* swiftly caving again to thrust the *Quarta*. But *Nicolaes* observing the Time, passes with the *Quarta Contra-Tempo* on the inside, with advancement of the left foot: *see fig. 16. on page D.*

Follows, how you will thrust with the *Quarta* over your Adversarium his Right arm.

170.

Nicolaes putting himself in Posture, turning his hand in the *Tertia*, and shortens his arm, and puts his Point fairly high. *Jacob* making his Contra-Posture, attacks him with his Point on the inside in his strong, swiftly he Caves, and thrusts with the *Quarta* over Adversarium his right arm, (if he has turned his right hand in the sting,) and holds his left hand above against Adversarium his Blade: *see fig. 116. on page Ff.*

Another. 171.

Jacob finding his Adversarium again in the same Posture, attacks him on the outside. *Nicolaes* pushes him his Blade to the right side. But *Jacob* seeing the opening over the arm, thrusts with the *Quarta* over the right arm, with advancement of the right foot, and the left hand he holds (as above): *see fig. 116.*

Follows, how you will *Voltere* your Adversarium over his Right arm.

172.

Jacob puts himself with his Blade in the low *Tertia*, though with a high Point, and he lets the Point look out to the right side a little bit. *Nicolaes* seeing this opening, puts it straight on the inside under his Blade, in the near *Measure*. Swiftly he then goes on, and *Volteres* with the *Quarta*, over Adversarium his right arm: *see fig. 129. on page Ii.*

Another. 173.

Jacob again putting himself in Posture so, *Nicolaes* also again going under his Blade, and batters swiftly with the right foot, and makes him a *Finta* on the inside. *Jacob* parries down to the same *Finta*, with a high Point, so that *Nicolaes* has found occasion to *Voltere* over the right arm, *Voltering* then so with the *Quarta* over the right arm: *see fig. 129.*

Now follows, how you will *Rumpere* your Adversarius his Blade.

174.

Nicolaes positions himself in Posture, and turns his hand in the low *Secunda*, and opens himself over his right arm. *Jacob* seeing this opening, advances in on him, and thrusts with the *Tertia* in over Adversarium his Blade. But *Nicolaes* seeking no else, observes his *Tempo*, and *Rumperes* him his Blade: just as you see fig. 94. Swiftly he then thrusts on, with the *Quarta*, to the inside of his Body: see fig. 10. on page C.

Another. 175.

Nicolaes repositions himself in Posture with an outstretched arm. *Jacob* attacks him on the outside, quickly he batteres with his right foot, and makes him a *Finta*, with the *Quarta*, under his Blade. Quickly he then Caves again, and makes him a *Demi-Stoccada* on the outside, to Adversarium his face. *Nicolaes* starts, parries to the right side. But *Jacob Rumperes* his Blade, and thrusts with the *Quarta*, to the inside of his Body: see fig. 15.

Another. 176.

Jacob seeing his Adversarium again repositioned in the preceding Posture, and having the opening over the right arm, puts himself with his Blade, under Adversarius his Rapier. Quickly he goes up again, and thrusts with the *Tertia*, to his right arm. But *Nicolaes* parries the same thrust away to the right side. *Jacob* retires, and *Rumperes* him his Blade, and thrusts in with the *Quarta* to within: see fig. 10.

**Now follows, when you have repositioned yourself in the High *Secunda*,
what Lessons you will use.**

177.

Nicolaes repositions himself in Posture, and standing with an outstretched arm before his Adversarium. *Jacob* makes his Contra-Posture, and attacks him with the *Secunda* on the outside: see fig. 77., and advances in the *Measure*. Quickly he batteres with his right foot, and makes him a *Finta* with the *Secunda* on the inside, through under his Blade. *Nicolaes* reaching for that, so *Jacob* has quickly caved, and with the *Secunda* thrust in over the right arm: see fig. 69. on page R.

Another. 178.

Jacob again (as above) making the *Finta* under Adversarium his Blade, and quickly thrusts in with the *Secunda* over his right arm. Then *Nicolaes* has parried the same thrust upwards. But *Jacob*, wary, Caves quickly, and passes with the *Secunda*, through under the Blade: see fig. 35. on page H.

Another. 179.

Jacob repositions himself, and turns his hand in the *Secunda*. *Nicolaes* attacks him on the inside. But *Jacob* Batteres with his right foot, and quickly makes him a *Finta* on the inside with the *Secunda*. *Nicolaes* reaching for that, so *Jacob* has quickly caved, and with the *Secunda*, passed in over Adversarium his right arm: see fig. 71.

Another. 180.

Nicolaes again seeing his Adversarium stand in the High-*Secunda*, seeks to attack him on the inside. *Jacob* observes the same Time as he is being attacked, retires, and goes off in the low *Tertia*. *Nicolaes*

follows, and attacks him further on the inside. But *Jacob* observes the *Tempo*, and Caves in the same Time, and thrusts with the *Tertia* over his right arm: *see fig. 69.*

Another. 181.

Nicolaes repositions himself in a straight Line with his Weapon. *Jacob* turns his hand in the High-*Secunda*, and goes him on the inside against his Blade, quickly he goes through under the Blade, and attacks his Enemy on the outside, and turns his Body well to the right side. *Nicolaes* seeing this opening, passes away on the outside under the Blade. But *Jacob* lurking for this, rapidly steps with his left foot backwards, and Ligeres him: *see fig. 100.* Quickly he then goes up again, and passes *Contra-Tempo* in over the right arm: *see fig. 48. on page M.*

Another. 182.

When *Nicolaes* again (as is said above) wanted to pass away under *Adversarium* his Blade, *Jacob* has quickly parried with the left hand, and with the *Secunda* *Contra-Tempo* thrust in over his right arm: *see fig. 88. on page Y.*

Another. 183.

Jacob repositions himself again in the High-*Secunda*. *Nicolaes* attacks on the outside, *Jacob* Caves rapidly, and makes him a *Finta* below, swiftly he goes up again, and makes him a *Demi-Stoccada*, to *Adversarius* his eyes. As soon as *Nicolaes* parries upwards, *Jacob* has quickly with the *Secunda* passed away below: *see fig. 35. on page H.*

Another. 184.

Nicolaes repositions himself (with an outstretched arm) in Posture, and his Point upwards somewhat. *Jacob* goes from afar, and attacks him on the outside, with a weakness in the other. Quickly he advances, and shortens his arm, and attacks him with the *Secunda* (so that he has weakened him greatly). Quickly he then passes in with the *Secunda* under his Blade: *see on page H.* As soon as *Jacob* then with a shortened arm, steps in on his *Adversarium*, *Nicolaes* has rapidly caved. But *Jacob* Ligeres him quickly, and thrusts with the *Secunda*, over his right arm: *see fig. 69. on page R.*

Follows, how you will thrust the *Riversa* inside and outside.

185.

Nicolaes repositions himself in Posture, and lowers his Point lower than his hand, so that he opens himself under the right arm on the outside. *Jacob* seeing the opening, advances, and attacks on the inside. Quickly he goes on, and thrusts with the *Riversa* and the *Quarta* on the outside, in under *Adversarium* his Rapier, with advancement of the right foot.

Another. 186.

Jacob positions himself in Posture, and lets himself be attacked by his *Adversarium* on the inside. And if he is attacked, he opens himself even more on the inside, to lure *Adversarium* to thrust. *Nicolaes* then thrusts in on him so with the High-*Quarta* on the inside. But *Jacob* stepping on the opportunity, parries the same thrust, and thrusts *Contra-Quarta* with the *Riversa* on the outside, in under *Adversarius* his Blade: *just as you see fig. 55. on page N.*

Another. 187.

Jacob repositioning himself again, and opens himself over his right arm. *Nicolaes* attacks him on the outside, quickly he thrusts outside in the opening. But *Jacob* observing the *Tempo*, parries with the *Quarta*, and turns his hand around to his right side, and so makes him the *Riversa* to inside, with

advancement of the right foot, and he holds his hand against his blade: *just as you see fig. 104. on page Cc.* But if *Nicolaes* had passed upwards in the same movement, then *Jacob* just had to have parried upwards with his left hand: *as you see at figure 82. on page V.*

Another. 188.

Nicolaes repositions in Posture, and opens himself over his right arm, so that he has thoughts to *Voltere*. *Jacob* puts it with his Point under his Rapier. Quickly he goes up, and makes his Adversarium a *Demi-Stoccada* over his right arm. *Nicolaes* Caves quickly on this, and *Volteres*. But *Jacob* parries the same *Volta*, and thrusts with the *Riversa*, to Adversarium his back: *just as fig. 107. on page Cc. will show you.*

Now follows, if your Opponent stands in the High-Secunda, how you will bear yourself against that.

189.

Jacob repositions himself in the High-Secunda. *Nicolaes* attacks him on the inside. *Jacob* being attacked, Retires, and Caves. But *Nicolaes* Concaves, and Advances with him, and attacks him (as before). *Jacob* Caves again. *Nicolaes* advances with both his feet, and attacks him on the outside, and *Gradueres* him his Rapier away to the right side. Quickly he then passes on with the *Secunda* over the right arm: *see fig. 71. on page R.*

Another. 190.

Nicolaes attacks his Adversarium again (as above. *Jacob* Caves on this. *Nicolaes* Caves with, and attacks him again on the inside. *Jacob* not being able to endure this, parries away to his left side. But *Nicolaes* observing the *Tempo*, passes in on the inside with the *Secunda*: *see fig. 40. on page K.*

NB. Observe all internal Parades, the which are parried too far out to the left side, there one cannot pass with the *Secunda*, but one must leave the Blade, and with the *Quarta* pass away under the arm. The which each can be taught by his Master.

Another. 191.

Nicolaes attacks his Adversarium (after he sees him stand in the High-Secunda) on the outside. *Jacob* Caves on this. *Nicolaes* Caves with him, and advances strongly in on him: *see fig. 85.* *Jacob* starts, and parries upwards. But *Nicolaes* Caves quickly, and passes with the *Secunda* in under his Blade: *see fig. 35.*

Another. 192.

Jacob repositions himself again in the High-Secunda, and opens himself on the inside. *Nicolaes* attacks him on the inside. *Jacob* rapidly makes a *Finta* with the *Secunda* on the inside. *Nicolaes* observing the *Tempo*, *Volteres* quickly in on him with the *Quarta*: *see fig. 50.*

Another. 193.

Jacob having again repositioned himself so, is again attacked on the inside, (and if he is attacked) then he Caves, and thrusts with the *Secunda* over Adversarium his right arm. But *Nicolaes* observing the *Tempo*, quickly *Volteres* the *Quarta*: *see on page M.*

Another. 194.

Nicolaes seeing his Adversarium again repositioned in the High-Secunda, and his Point looking out to the right side, so he has attacked him on the inside. But *Jacob* retires with his left foot, and lowers his

Point away down to the left side, and opens himself over his right arm. *Nicolaes* does not thrust in the opening, but advances, and attacks him his Blade on the outside. As soon then as *Jacob* goes through under his Blade, *Nicolaes* has quickly advanced with his left foot, and with the *Quarta* wounded on the inside: *see fig. 16. on page D.*

Another. 195.

Nicolaes attacks his Adversarium again (as above). But *Jacob* changes, and goes down into the Under-*Tertia*, and retires himself in the same Time. *Nicolaes* advances, and attacks him on the inside. *Jacob* rapidly Caves, and thrusts with the *Tertia* over Adversarium his right arm. But *Nicolaes* observing the *Tempo*, (if his Opponent thrusts), so he quickly *Volteres* the *Quarta*: *see fig. 50.*

Another. 196.

Jacob being attacked by his Adversarium (as above), again goes down into the Under-*Tertia*. *Nicolaes* follows, attacks him again (as above). *Jacob* stays standing still. But *Nicolaes* being in the *Measure*, advances, and passes in with the *Quarta* to the inside of his Body, with advancement of the left foot: *see fig. 16. on page D.*

Another. 197.

Jacob repositions himself again in the High-*Secunda*. *Nicolaes* puts it on the inside under his Hilt, and opens himself under the right arm. *Jacob* advances, and thrusts in the same opening with the *Tertia*. But *Nicolaes* caves quickly on the thrust, and *Volteres* swiftly the *Quarta*: *see on page M.*

Another. 198.

Nicolaes repositions himself first, and also turns his hand in the High-*Secunda*. *Jacob* contracts his Body, and puts it with his Point under his Blade in the *Quarta*. *Nicolaes* stays standing still, but *Jacob* quickly throws the *Quarta* outside over his right arm. *Because he has thrown his hand high, and has lowered the Point low down, otherwise it would have been hard to do for him.*

Another. 199.

Nicolaes repositions himself again (as above). And *Jacob* again so throwing him the *Quarta* over the arm. *Nicolaes* starts, quickly parries upwards. But *Jacob* observing the *Tempo*, turns his hand quickly in the *Secunda*, and passes, without dwelling, away under Adversarium his Blade, with advancement of the left foot: *see fig. 35. on page H.*

Another. 200.

But if *Nicolaes* (after the above-mentioned movement has preceded) did not go up, but rapidly Caved through under Adversarium his Thrust, then *Jacob* has nevertheless observed the *Tempo*, and with the *Quarta* voltered: *see on page M. fig. 50.*

Follows, how you will stand with the *left foot* in front.

201.

Nicolaes positions himself in Posture, and puts it in a straight *Tertia*. *Jacob* advances with his *left foot* in front, and attacks him on the inside. *Nicolaes* caves through under the Blade. *Jacob* observing the *Tempo*, thrusts (if he Caves) with the *Tertia* over his right arm. *Nicolaes* parrying the same thrust up high, so *Jacob* has quickly with the *Secunda* passed away under the Blade: *see fig. 35.*

Another. 202.

Jacob again attacking his Adversarium so with his *left foot* in front, and *Nicolaes* again went through under the Blade, then *Jacob* has advanced with his right foot, and has strongly attacked him on the outside: *see fig. 85. on page W.* And if *Jacob* was in the *Measure*, then he has quickly, with the *Secunda*, passed in over his right arm: *see fig. 71.*

Another. 203.

Nicolaes repositions himself (as above). *Jacob* advances with his *left foot* in front, and attacks him on the outside: *just as you see fig. 29. on page G.* *Nicolaes* Caving on this, *Jacob* has quickly with the *Quarta* passed on the inside: *see fig. 16. on page D.*

Follows, how you will use the twistings of the Blade to your benefit, without going off the Blade.

204.

Nicolaes positions himself in Posture, and turning his hand in the *Low-Tertia*. *Jacob* attacks him on the outside. But *Nicolaes* advances with his right foot away a little to the right side, and twists in the same *Tempo* his Blade, and comes his Adversarium strongly inside his Blade. Quickly he then goes on, and passes with the *Quarta* on the inside: *see fig. 16. on page D.*

Another. 205.

Nicolaes repositions himself again (as above), and puts it in the *Quarta*. *Jacob* puts it with the *Tertia* under Adversarium his Blade. *Nicolaes* goes down, and Ligeres him the Blade. *Jacob* stays standing still, lurking for his thrust. But *Nicolaes* does not thrust, but twists his Blade, and comes his Adversarium on the inside, without going off the Blade. Quickly he then passes on, and thrusts with the *Quarta* to the inside of his Body: *see fig. 16.*

NB. *These above-mentioned twistings can hardly with Figures be shown. Therefore I want to have recommended each the same to his Instructor, to teach him the same.*

Now follows of the *Dis-armations*, how you will wrench your Adversarium his Rapier out of his Hand.

206.

Jacob positions himself in Posture, and lets his Point look out to the right side. *Nicolaes* attacks him on the inside. But *Jacob* thrusts a long Thrust with the *Tertia*, over Adversarium his right arm. *Nicolaes* parries the same thrust, with the *Quarta*, away to his right side. But *Jacob* advances quickly with the *left foot*, and lets his Point go around back: *see fig. 94. on page Z.* Swiftly he seizes his Sword, and *Dis-arms* him so: *just as you see on page I. fig. 38.*

Another. 207.

Nicolaes attacks his Adversarium again on the inside, *Jacob* seeing the opening on the outside, thrusts in on that. But *Nicolaes* steps with his *left foot* around to his right side, and *Dis-arms* him so: *just as you see fig. 52. on page N.*

Another. 208.

Nicolaes repositions himself in Posture, and opens himself greatly on the outside. *Jacob* seeing the opening, advances, and thrusts with the *Tertia* over Adversarium his right arm. But *Nicolaes* observing

the *Tempo*, *Rumperes* him his Blade away to his left side, and advances with the *left foot*, and seizes him his Hilt, and *Dis-arms* him so: *just as you see fig. 134. on page Kk. the first movement, and fig. 38. on page I. the second movement.*

Another. 209.

Nicolaes again repositions himself (as above), and opens himself whole and all over his right arm. *Jacob* puts it in the *Secunda*, and seeing that *Nicolaes* does not work, but stands still, advances quickly, and thrusts with the *Secunda* in the opening. *Nicolaes* having lurked on that thrust, has observed the *Tempo*, and has *rumpered* the Thrust away to the left side, and has so *Dis-armed* him: *see fig. 136. the first movement, and on page I. fig. 38. the second movement.*

Another. 210.

Jacob (the First) being in Posture, and turning his hand in the *Quarta*, and so opens himself whole and all on the inside: *see fig. 23. Nicolaes* seeing the clean opportunity, thrusts with the *Quarta* in into the opening. But *Jacob* parries, advances so with both his feet in a *Tempo*: *just as you see fig. 131. on page Ii. the first movement, and figure 132. the second movement, and fig. 138. the third movement.*

Extraordinary Pieces.

112.

How you will throw your Adversarium (after he has done a full Thrust on you) over your knee: *you can see at figures 140. and 141. and then further each let himself be informed of that by his Master.*

Another. 113.

When the misfortune falls to you, that without suspicion came, that your Adversarium struck you the Rapier out of the hand, how you will behave in that. When you thus have gotten into extreme necessity, what you will choose for the best. In my opinion, I would make a Jump backwards, and put myself in Posture so: *as the Posture 142. shows you. (For to walk, does not free me from a wrathful Enemy, as he can run me through from behind, the which I all have seen in experience.)* And that I then leave myself on both my hands, the which will stop the Enemy, if you do not lack Courage. Each can then let himself be practiced in that by his Master.

THE END.

Fare well, and expect the remaining promised Pieces.

**Order for the Book-binder, how and where he, in the Binding, will insert
the Copper-Plates.**

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Page F. opposite Folio 54.
Page G. opposite Folio 56.
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