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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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Bruchius Rapier

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.

This version: 09-11-2009.

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.

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.

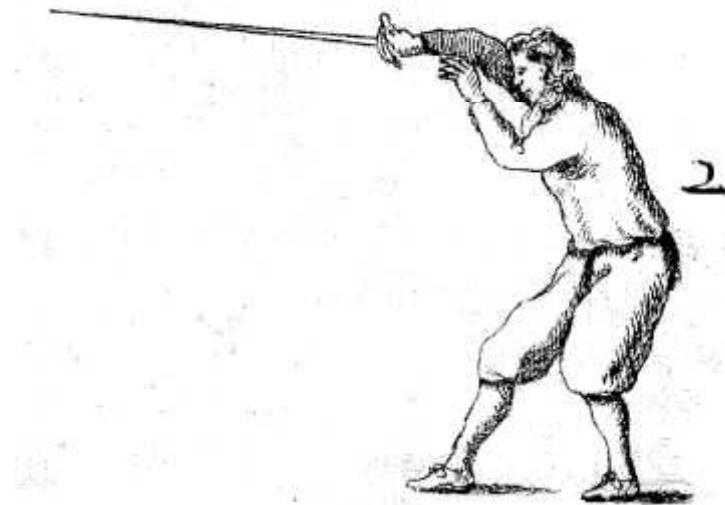
Considering the Single Rapier, described in Order, as follows.

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.

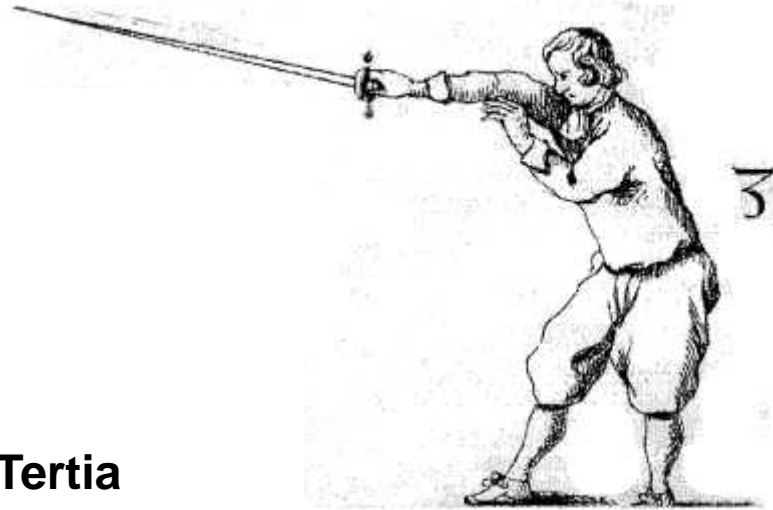
Considering the First, named Prima.

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.

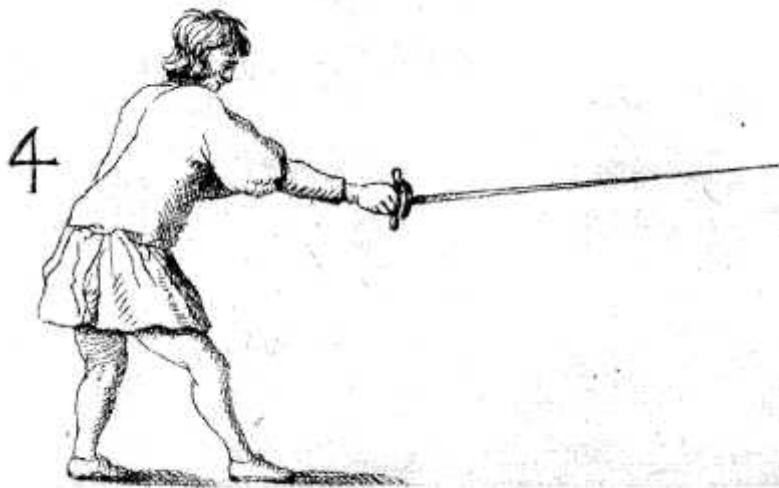


Considering the Second, named Secunda

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

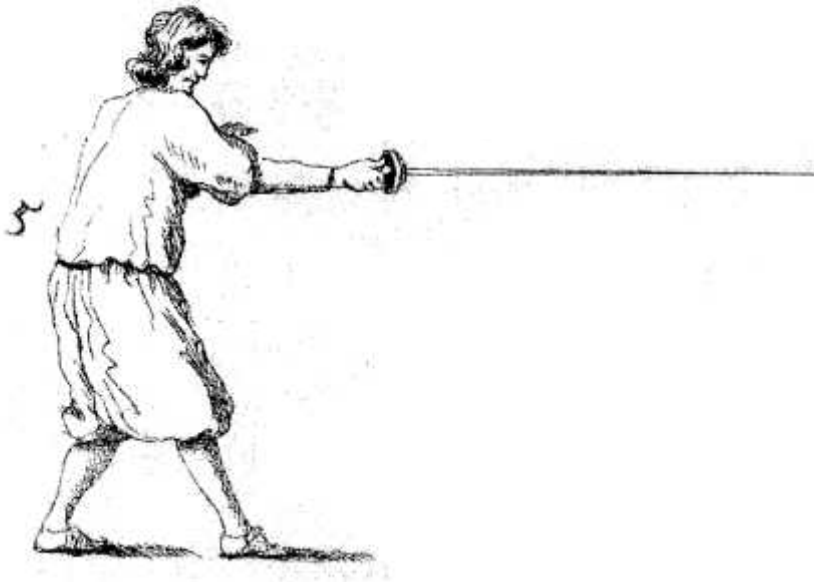


The Tertia is formed with the Palm of your Hand inward, that is, to your left side, and the Bar level.

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.



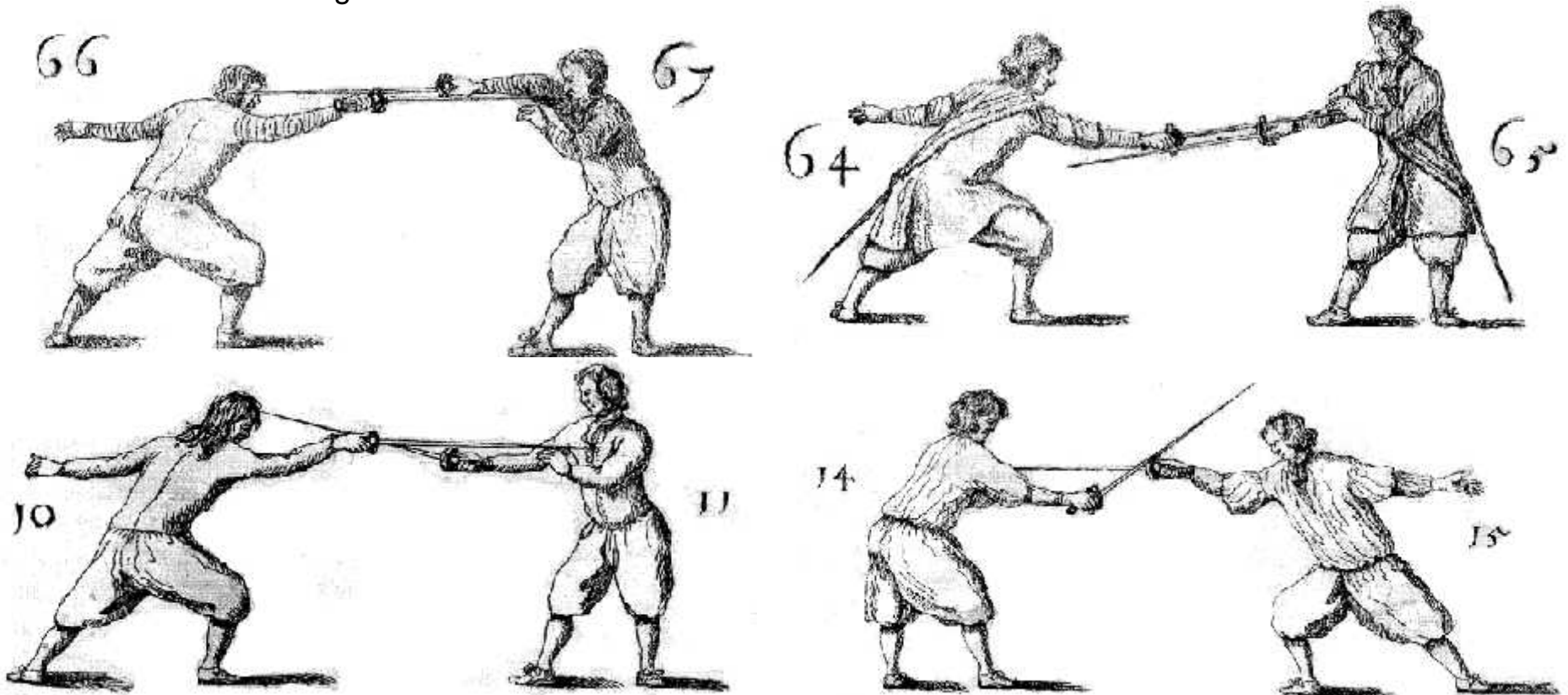
Now follows the Fundament of the 4 Main-thrusts, which are done as follows.

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.

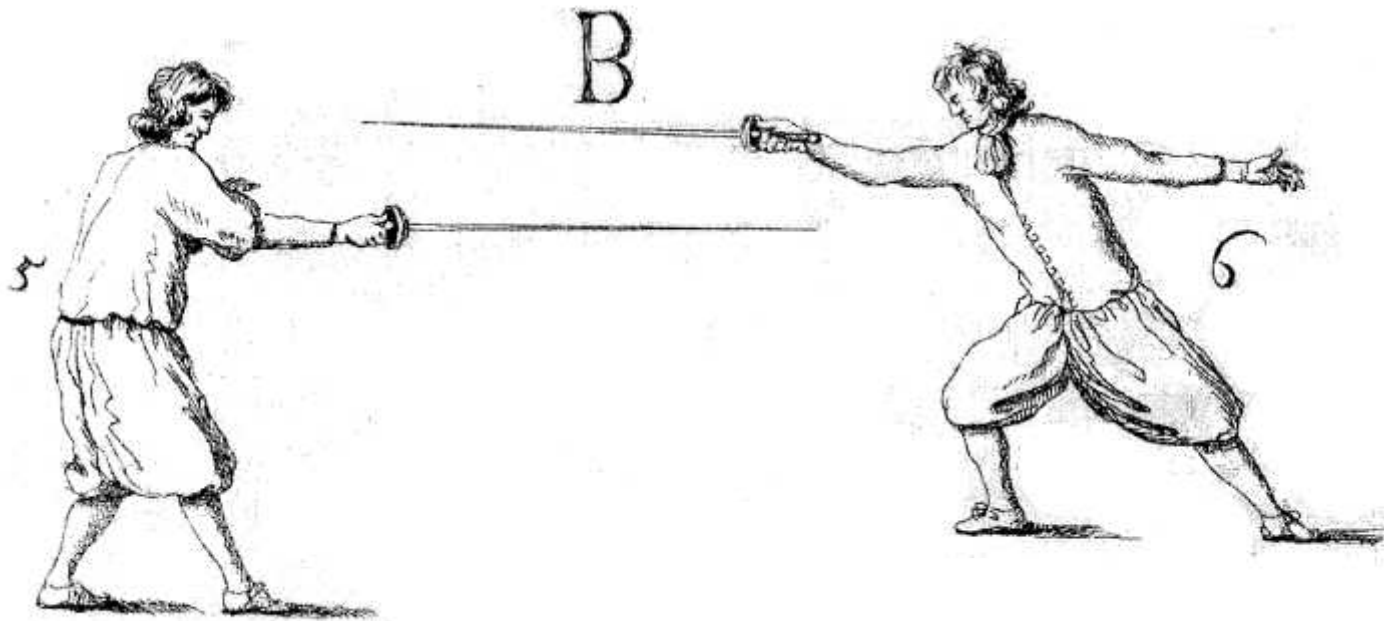


Now follows the explanation of the Posture

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 althus 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. So you have the advantage over the Man, that 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 Warhero 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.

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	<i>This is an after-thrust.</i>
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	<i>That is thrusting with firm/fixed feet.</i>
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>

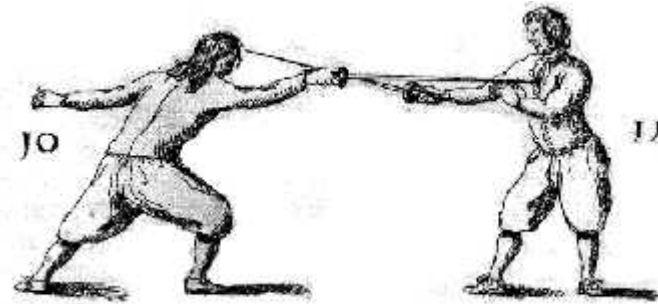
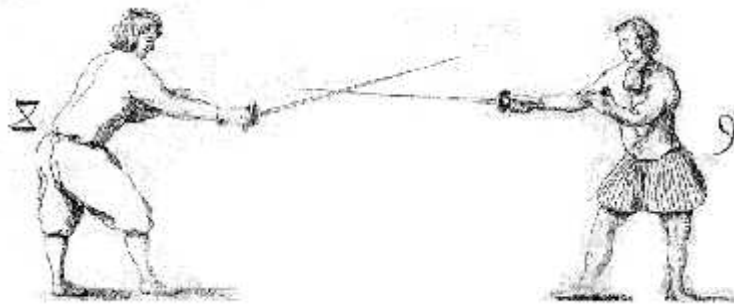
Recave	<i>This is, acting as if you want to go through, and turning back again in the same movement.</i>
Advance	<i>This is, when you approach or follow your Opponent.</i>
Engage	<i>This is when you have your Opponent's blade in your power.</i>
Muteren	<i>This is, as you go with your blade here or there.</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>
Caminereren	<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>

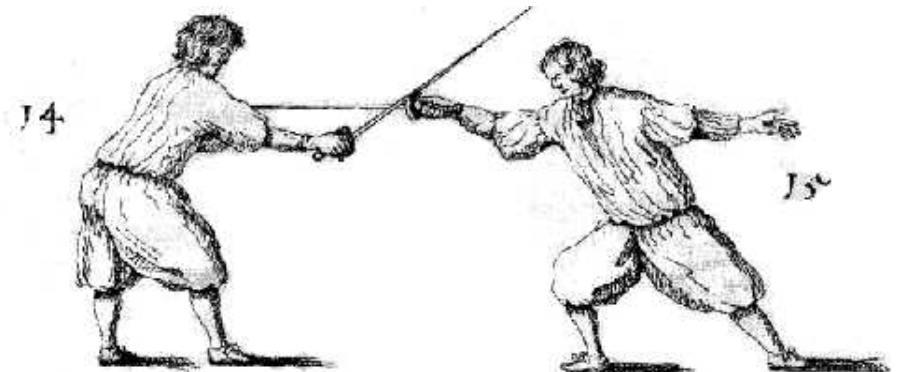
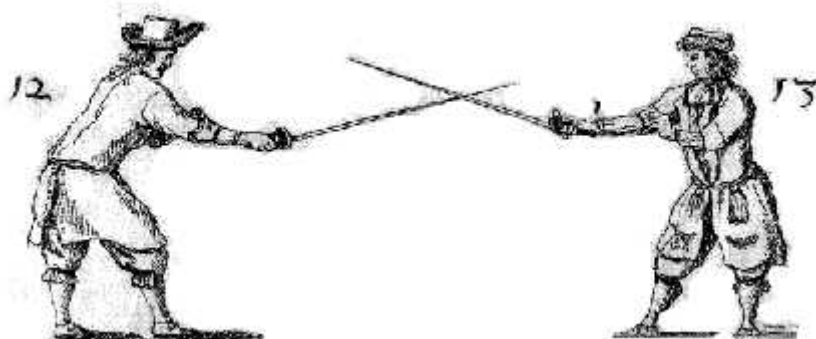
Now will follow the lessons, of one against the other, and how they are to be used, described by the name of Nicolaes and Jacob.

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

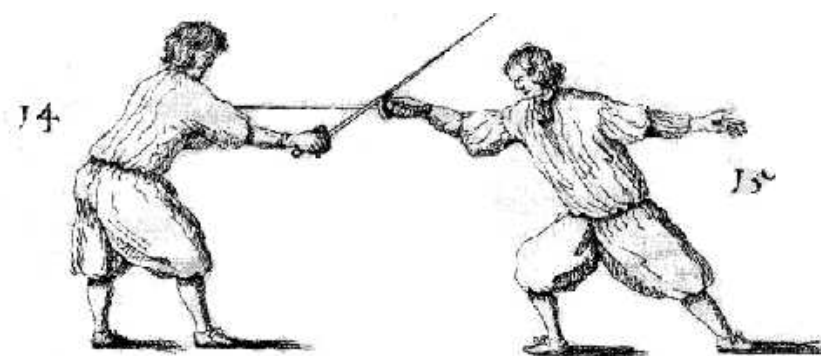
1. Jacob positions himself, or moves into Posture, with an outstretched arm, and lets his Point look out to his right side: as you see on page B. fig. 9. Nicolaes attacks him on the inside, quickly advancing and unexpectedly thrusting the Quart to the inside of his body: as you see on page C. fig. 10.



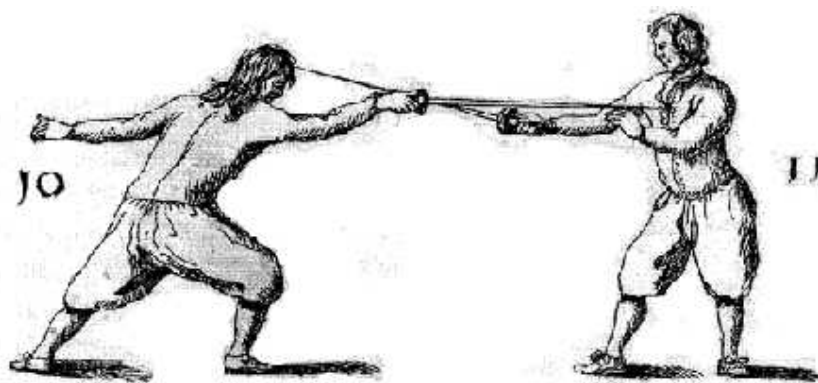
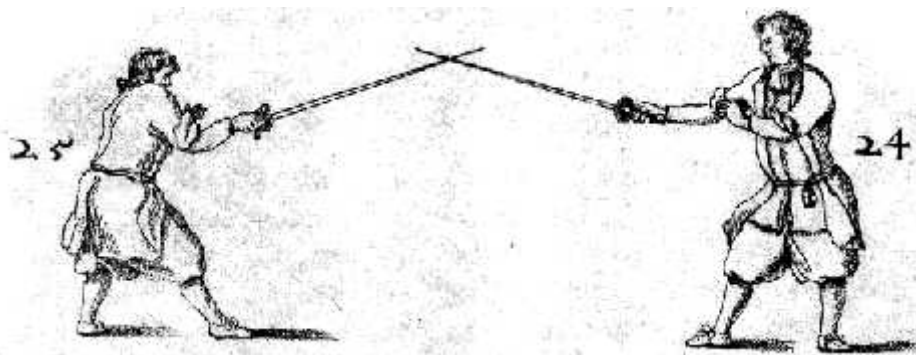
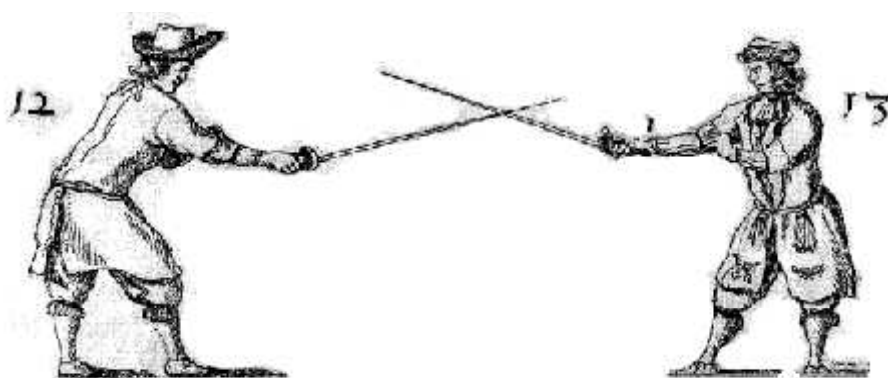
2. Jacob again positions himself in the same Posture, with an outstretched arm, and lets his point look out to his left side a little: as you see on page C. fig. 12. Seeing this, Nicolaes attacks him on the outside with the Quart, and advances with his Rapier, into the weak of his opponent's blade: see 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.



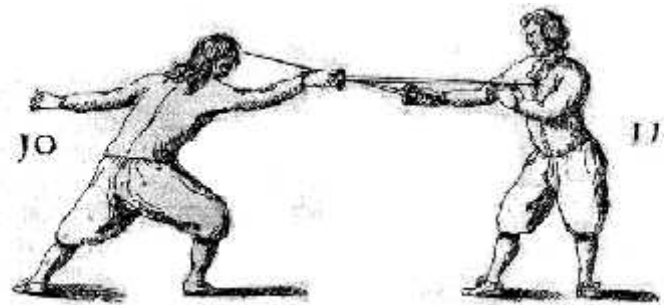
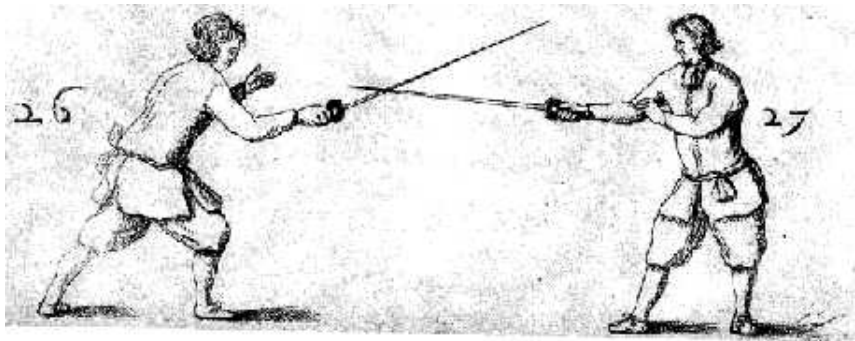
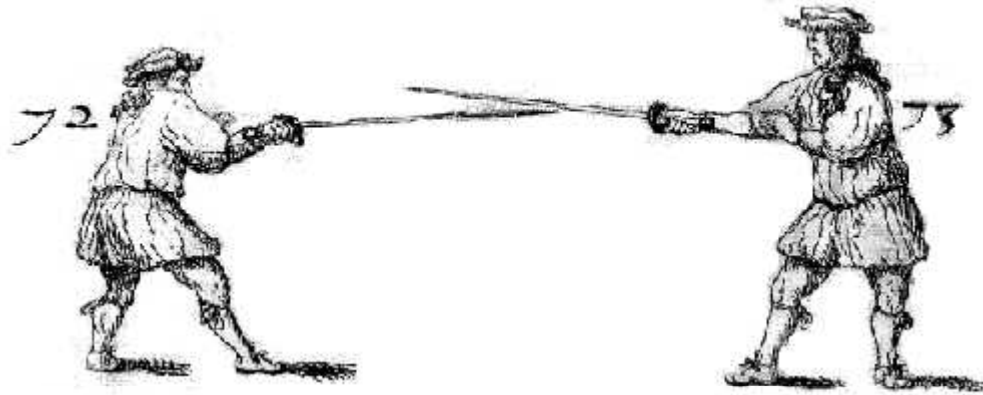
3. To regain his advantage, Jacob again puts himself in the above-mentioned Posture, and Nicolaes advances on him deliberately, and attacks him again on the outside with the Quart: as you see on fig. 13. on page B. Jacob, not giving him time to acquire the measure, has caved with the intent to thrust 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.



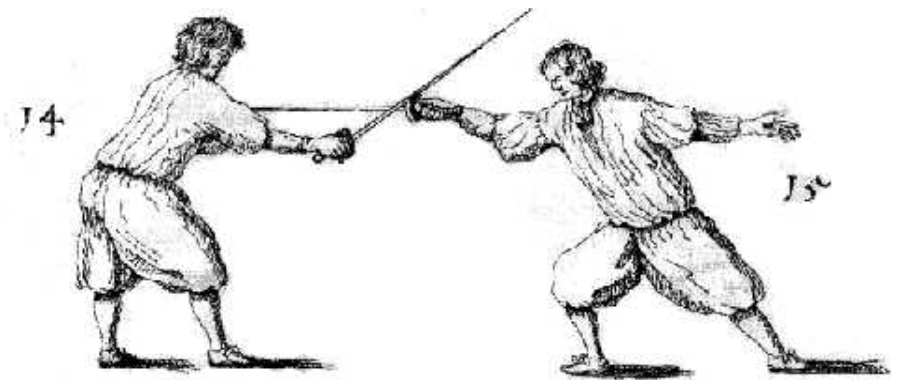
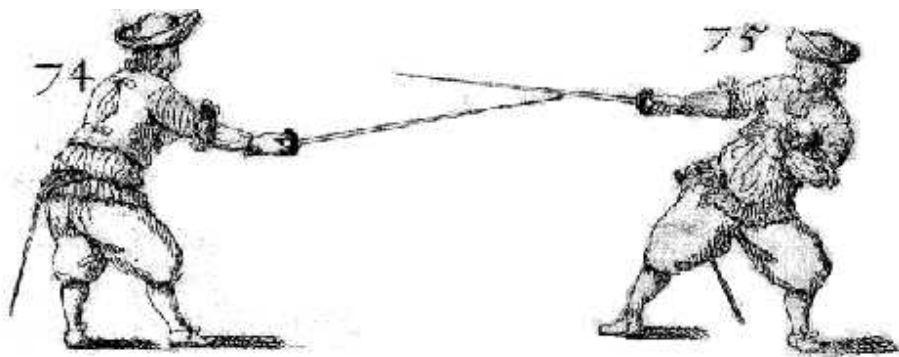
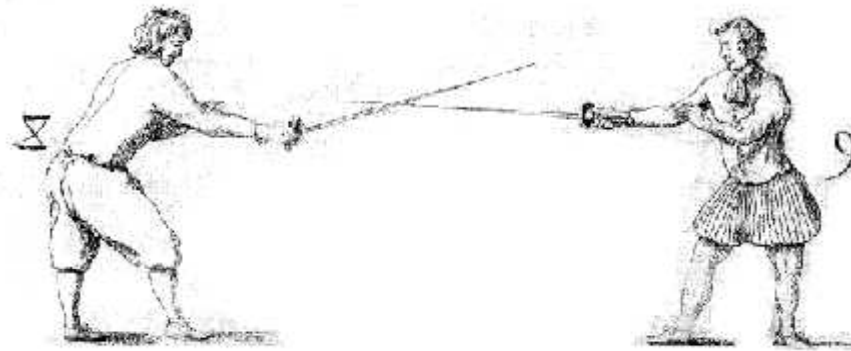
4. Nicolaes positions himself in Posture, so that his point looks out a little to his left side: as you will see on page C. fig. 12. Jacob attacks him on the outside with the Quart. As Nicolaes has seen that the weak of his blade had been constrained, he has immediately retired: as you see on page F. 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.



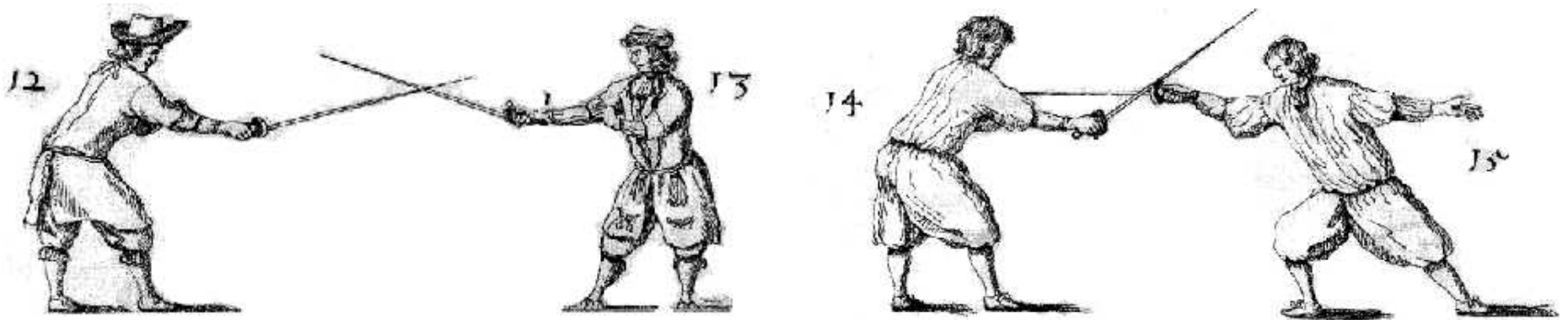
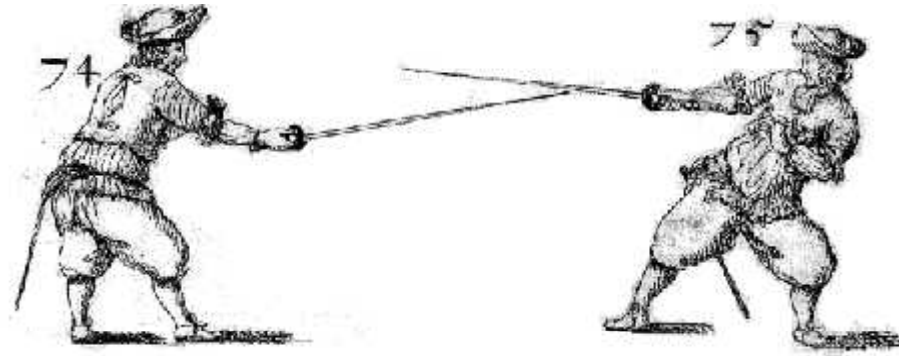
5. Nicolaes again positions himself in the same Posture, and opens himself up, that is, he gives an opening over his right arm. Jacob seeks not to attack him, but puts it straight under Adversarius' blade, to take from him the Measure: see page S. fig. 72. But Nicolaes, noticing this, has himself immediately 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.



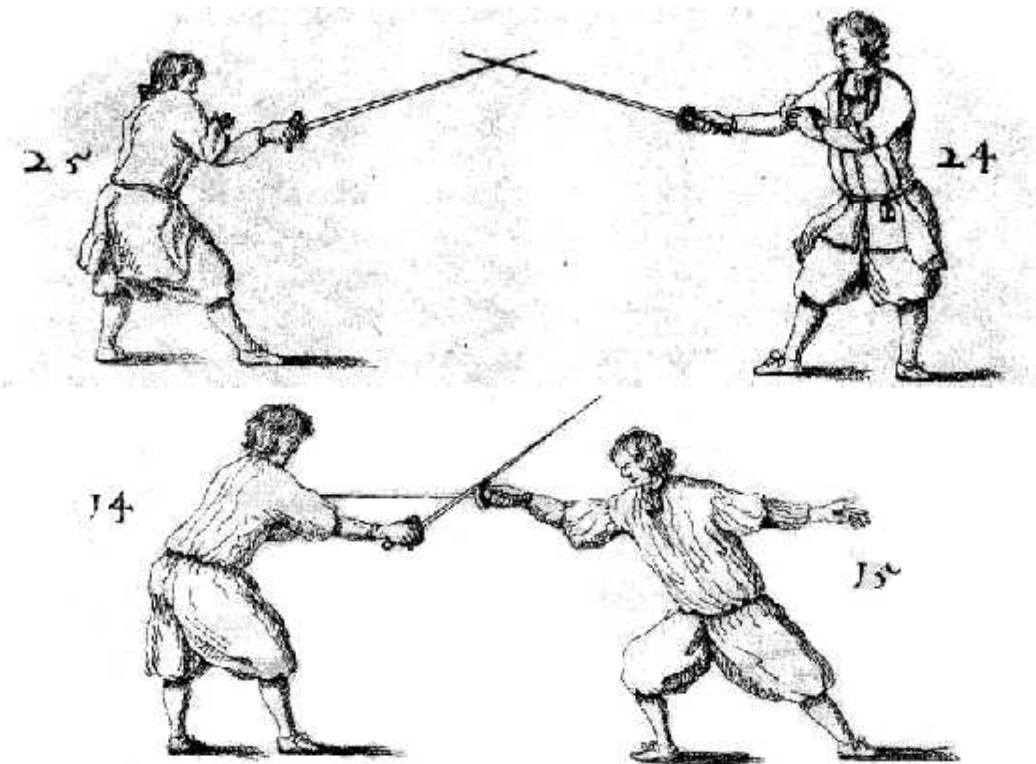
6. Nicolaes seeks to resume, and positions himself in Posture in a straight line, with his point looking out to the right side: see fig. 9. on page B. Seeing this, Jacob immediately attacks him from the inside: see fig. 8. with the bastard Tertia. Seducing his opponent, Nicolaes lowers his blade to his 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.



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. If Jacob caves on this, Nicolaes thrusts him in the same Tempo with the Quart on the inside: as you see on page D. fig. 15.

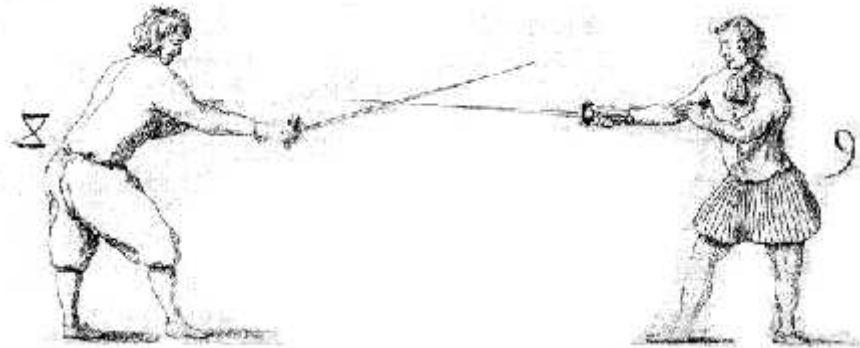


8. Nicolaes again positioning himself in Posture, lets his point look out to his left. Jacob courageously approaches him and attacks him on the outside, so that Nicolaes is forced to cave, and to retire: see on page F. fig. 25. Jacob does not let this disturb him, but follows him, and caves contra Tempo 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.

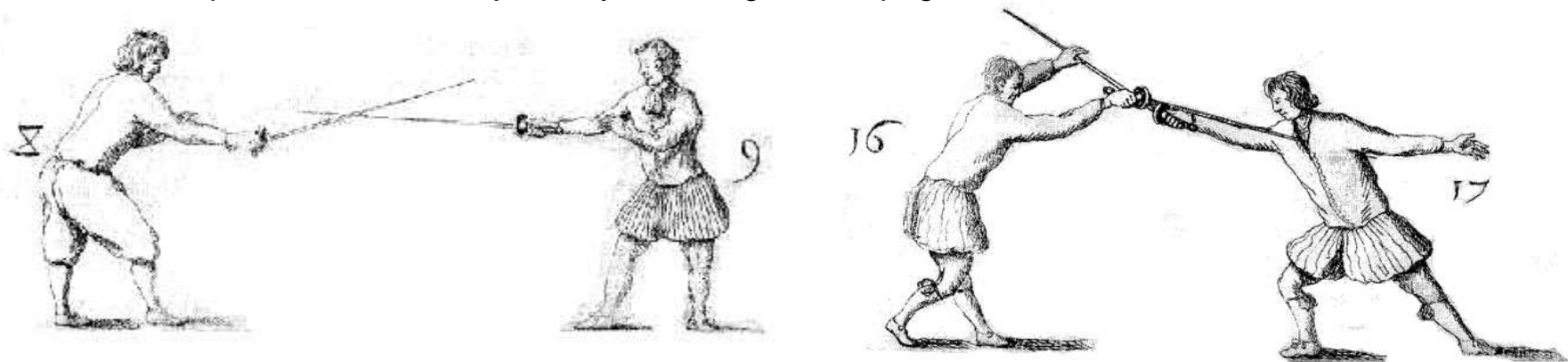


9. Nicolaes, again positioning himself in Posture, lets his point look out to his right side. Seeing this, Jacob attacks him on the inside: as you see fig. 8. on page B. Nicolaes watches his advantage, and lets him act. Jacob, thinking to have him well, thrusts on the inside with the Quart. Nicolaes, 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.

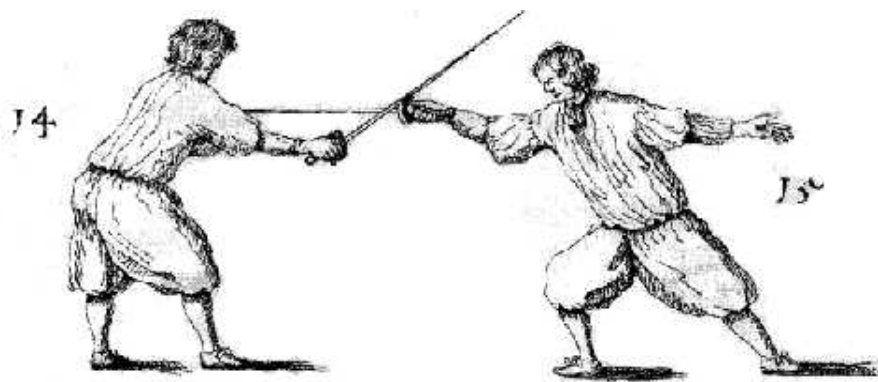
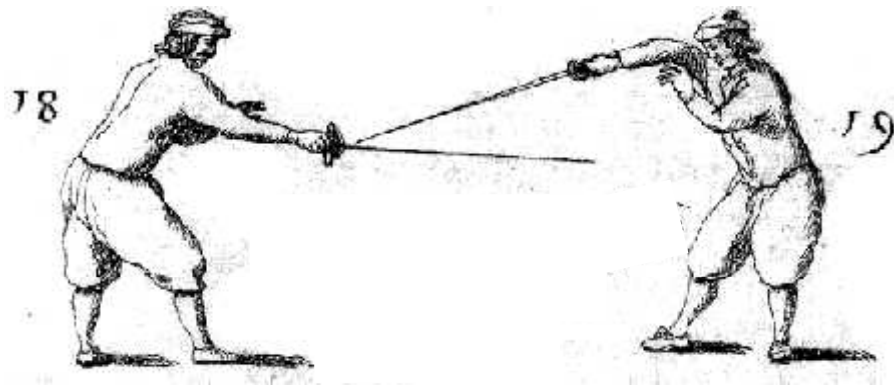
NB. This piece will not be done lightly by anybody, unless he has well exercised his weapon, and the Feeling



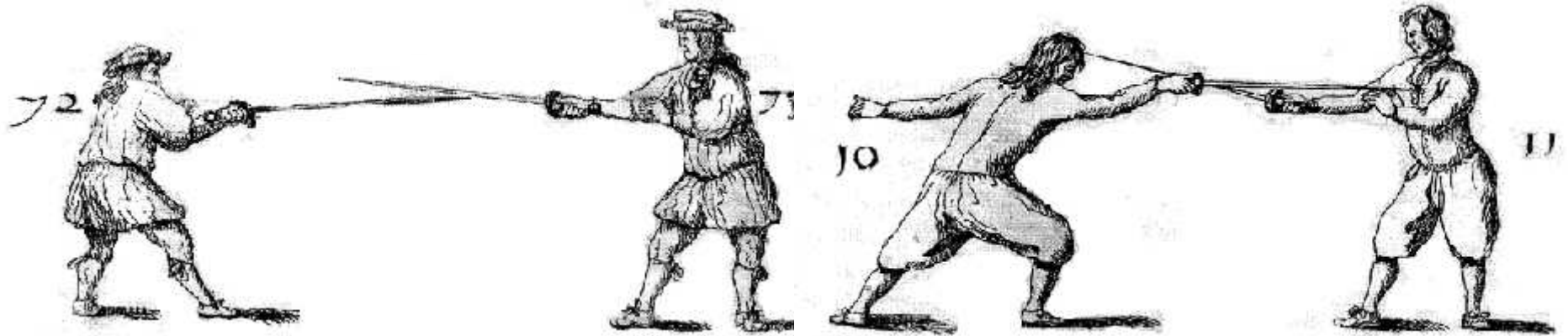
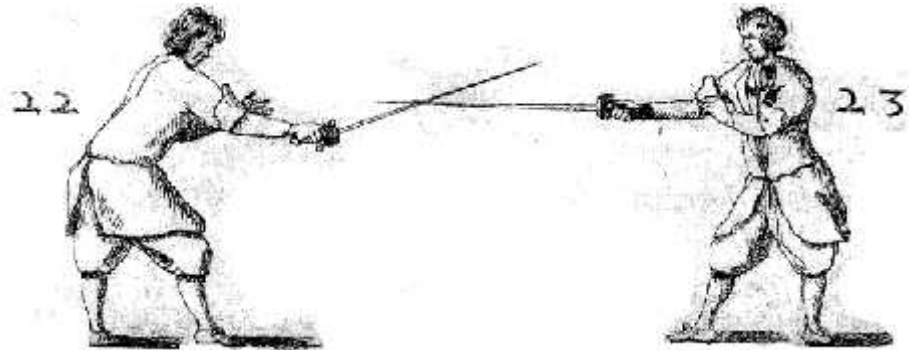
10. Jacob, not expecting to be overcome like that, seeing that Nicolaes is preparing to again move into the same Posture, again attacks him from the inside: see figure 8 on page B, and he observes the weakness well, and “screws” his body close into itself. Not knowing what he means to say by that, Nicolaes 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.



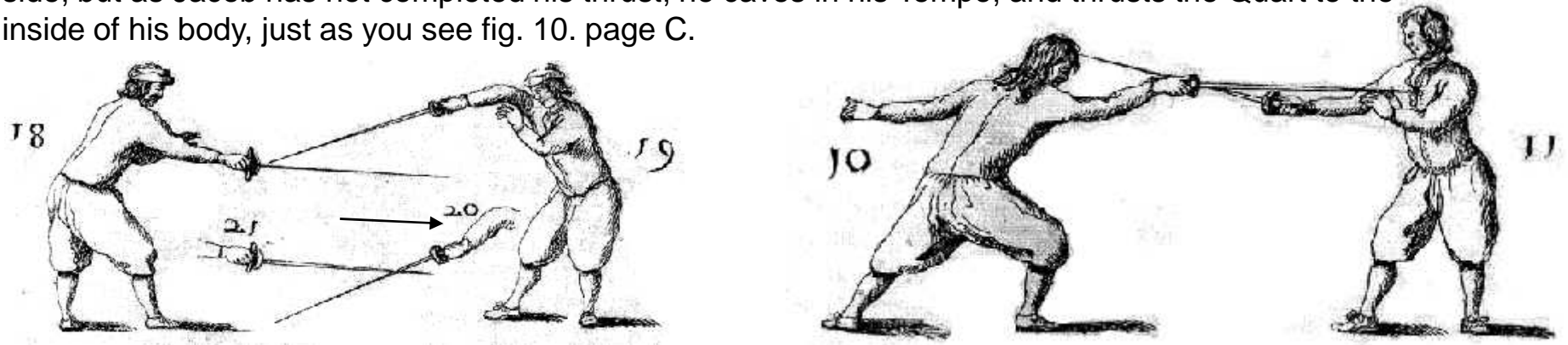
11. Nicolaes thinks he has to change Posture, and positions himself such that he stands in the middle Tertia, and he lowers his point before his Adversarium: see on Page E. fig. 18. Not lazy, Jacob makes his Contra Posture, and turns his hand into the Second, and with his point he comes at/towards Nicolaes' 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.



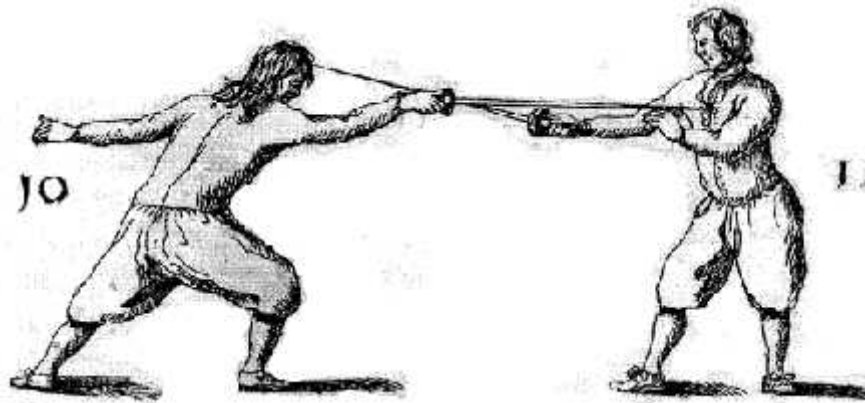
12. Nicolaes again positions himself in Posture, though with a higher point. Jacob attacks him on the outside: see fig. 22. on page E. and if Nicolaes is attacked, he pulls his blade back to himself to the left side: see on page S. fig. 72. Jacob steps with his feet to his right side, to further follow him, but if Jacob is following, Nicolaes caves, and thrusts on the inside with the Quart: see on page C. fig. 10.



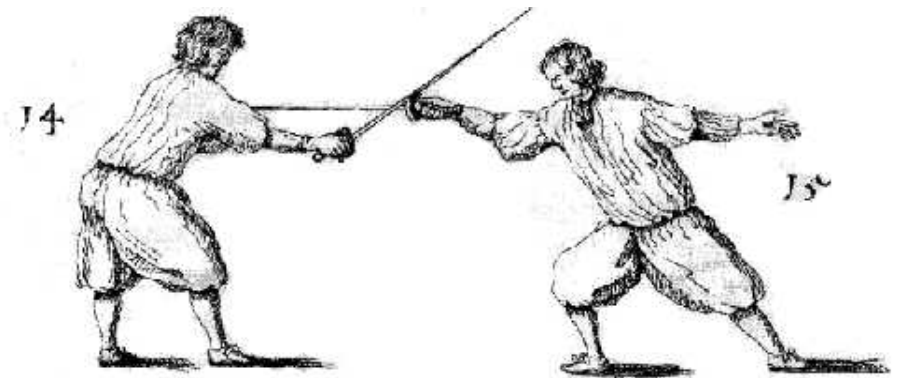
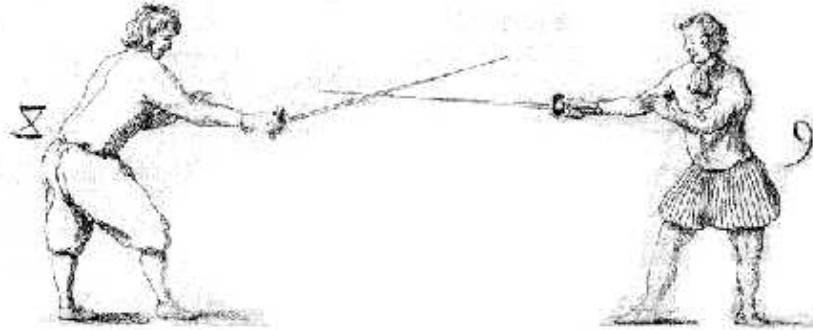
13. Nicolaes again positions himself in his Posture, but Jacob lowers his point before him: see fig. 18. on page E. Nicolaes, seeing this ligeres his blade: just as you see on page E. fig. 20. Jacob acts as if he wants to thrust over his arm with the Tertia. Nicolaes, wary of the thrust, parries him 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.



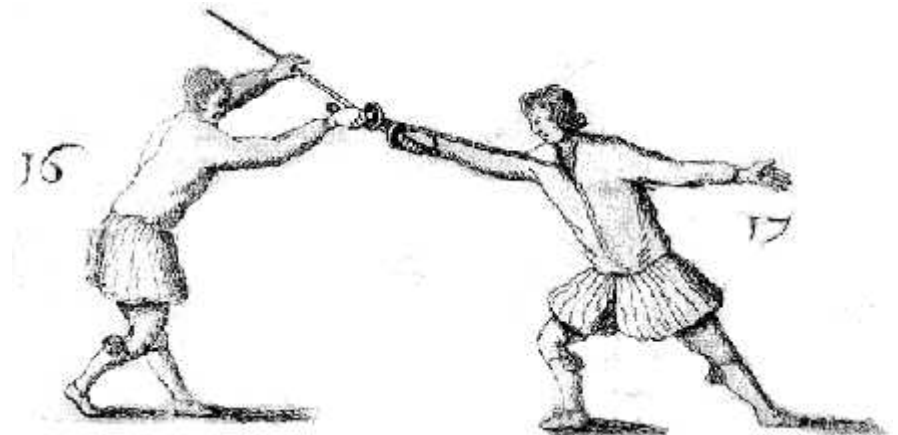
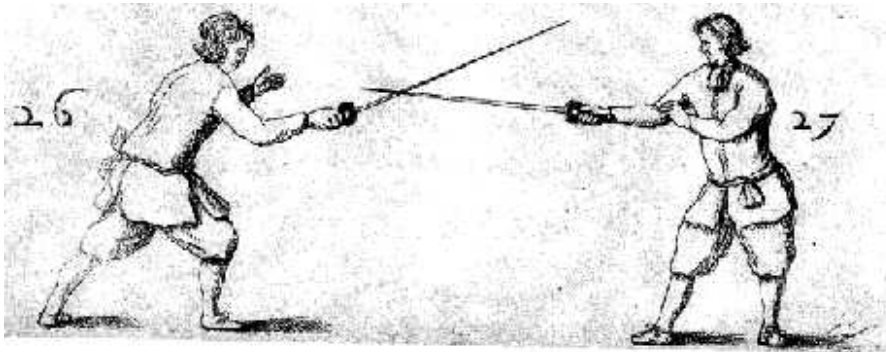
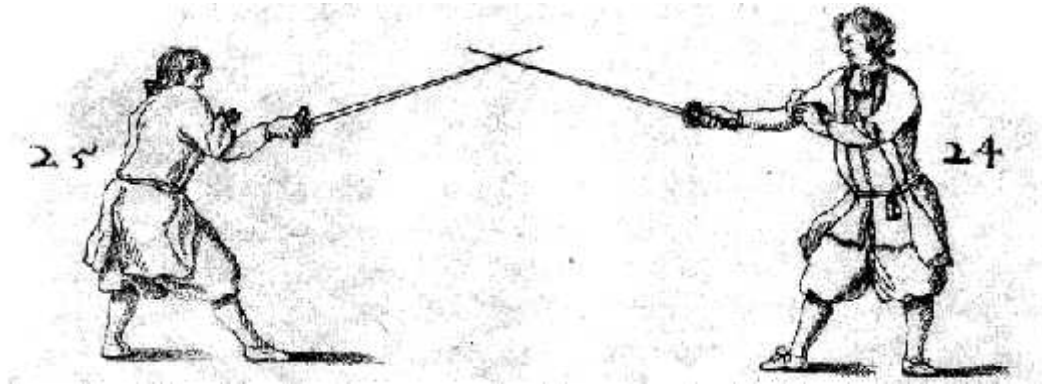
14. Jacob being ready first, quickly positions himself in Posture, and lets his point look out to his right side a little. Nicolaes attacks him on the inside. Jacob advances gently with his feet, and shortens his arms, and advances with both feet, and thrusts with the Quart on the inside, before Nicolaes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



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.

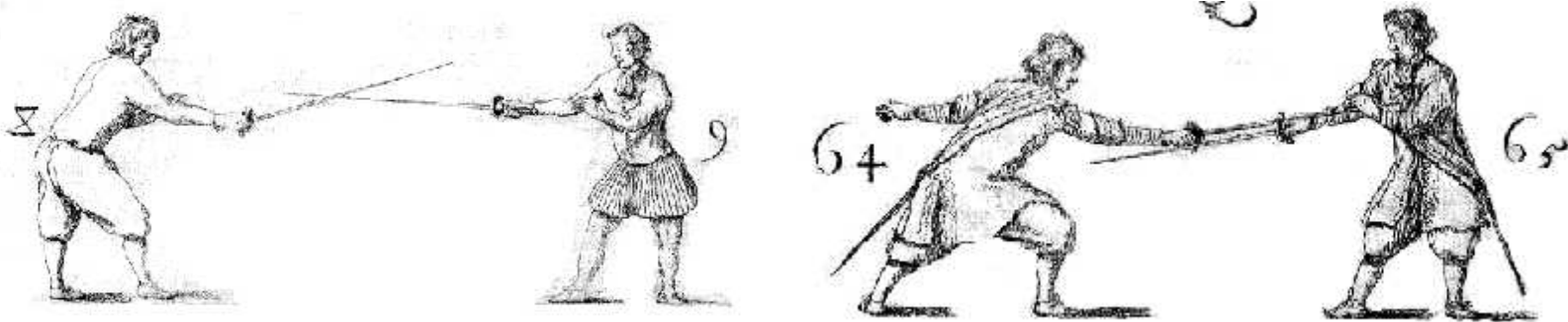


16. Nicolaes positions himself in Posture, with his point looking out to his right side. Jacob attacks him on the inside and pulls his upper body far backwards: just as you see on page F. fig. 25. Quickly, before Nicolaes sees through him, he caves, and attacks his Adversarium on the outside, with advancement 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

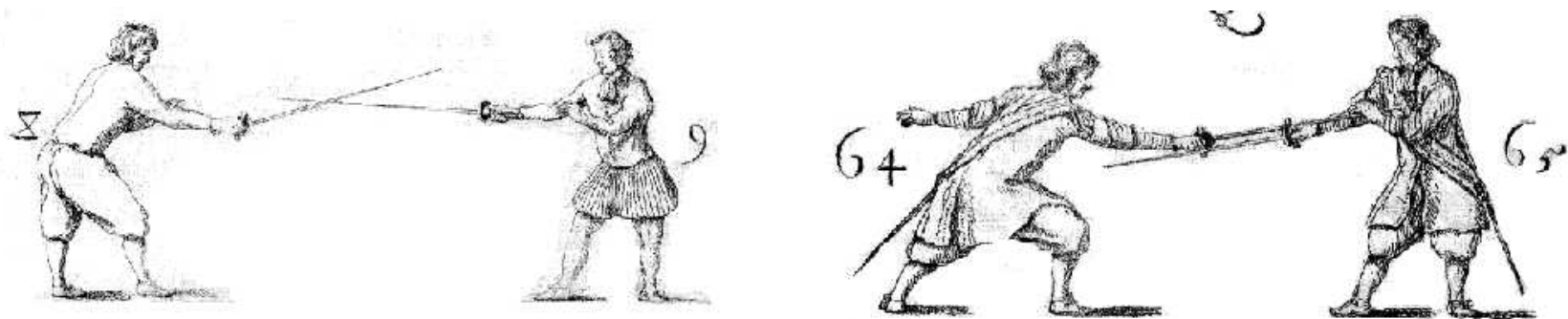


Now follows how the Long-Stockada on the outside over the right arm must be done, in various manners.

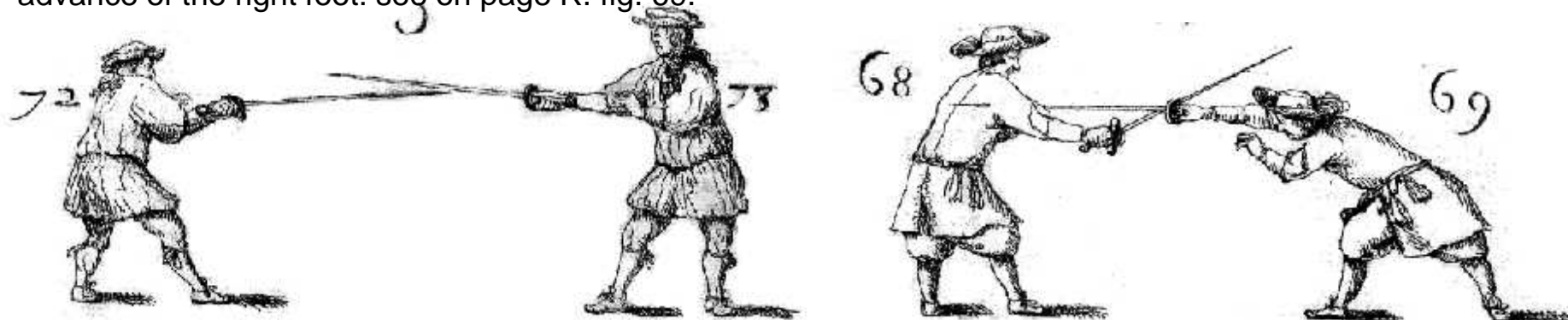
17. First, Jacob positions himself in Posture with an outstretched arm, and he lets his point look out to his right side. Nicolaes, making his Contra-postura, attacks him on the inside, see page B. both figures 8. and 9. Jacob caves through under the blade, thinking to thrust his Adversarium under the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



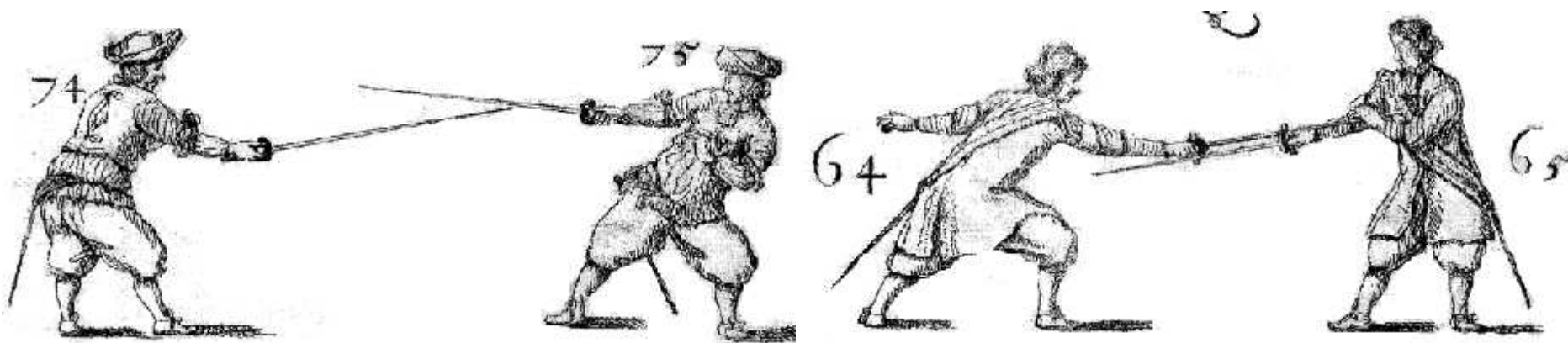
18. Jacob resumes it, and positions himself in the same posture, Nicolaes, again attacking his Adversarium on the inside, just as you see fig. 8. on page B. Jacob caves, and retires some, but Nicolaes follows, and advances with both feet, caves, and attacks him again on the inside. Jacob again goes through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



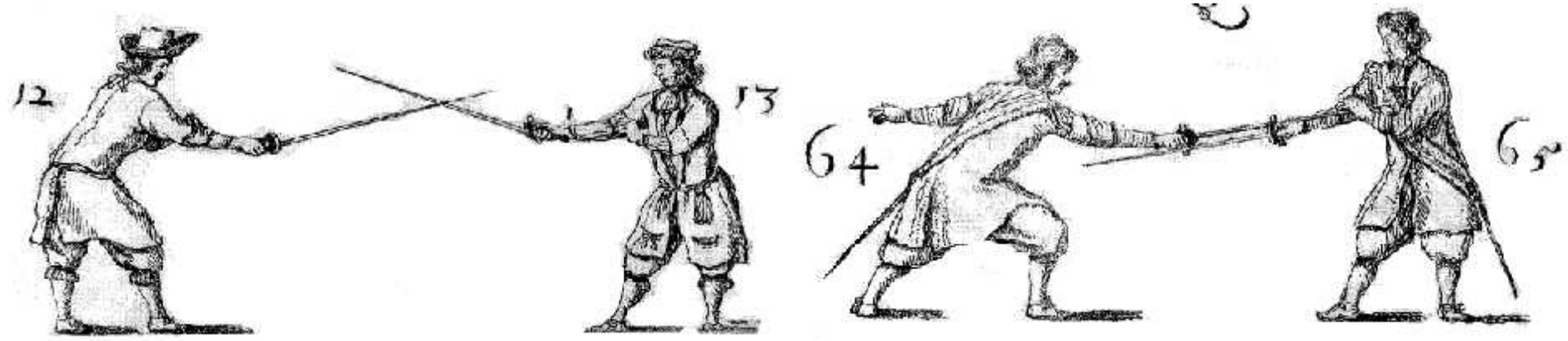
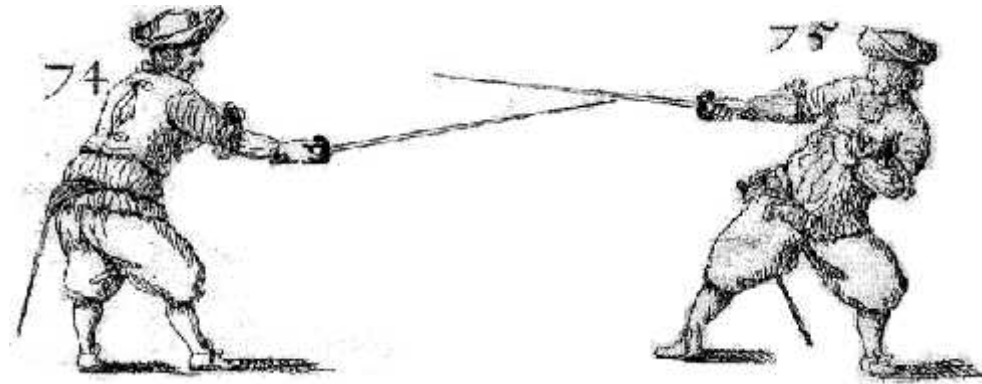
19. Jacob again lets himself be attacked on the inside, and if he is attacked, he lets his Weapon go to his left side, and retires his body, and opens himself over his right arm: see on page S. fig. 72. Seeing this, Nicolaes thinks to swiftly thrust him in this same opening, but Jacob, if he sees the 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.



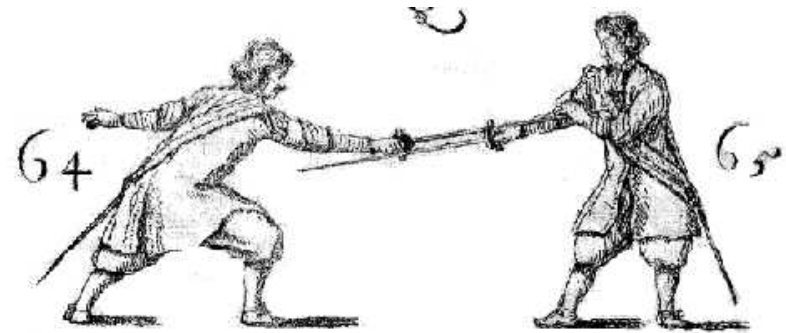
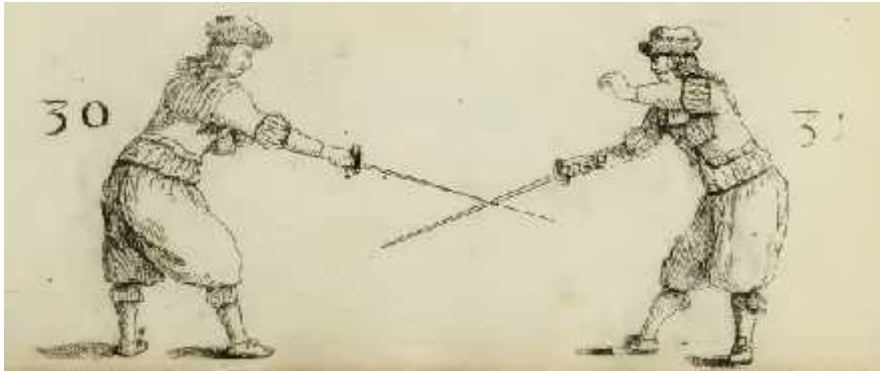
20. After Jacob has positioned himself in Posture, and is again attacked by Nicolaes on the inside, he retires himself, and lets his sword go to his right side: see on page S. fig. 75. Nicolaes follows him with his Rapier, and if he feels towards his Adversarius' blade, Jacob caves in the same Tempo,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



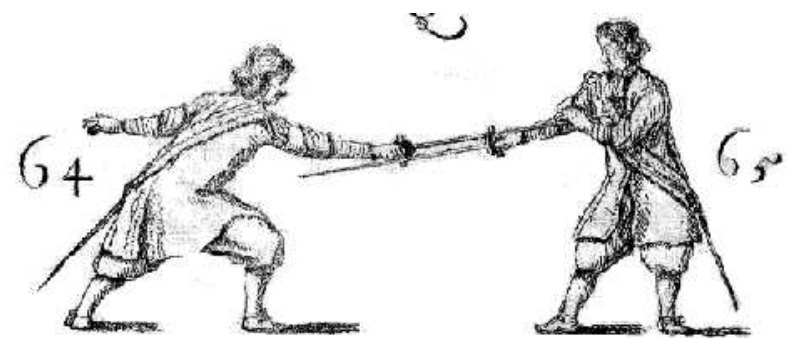
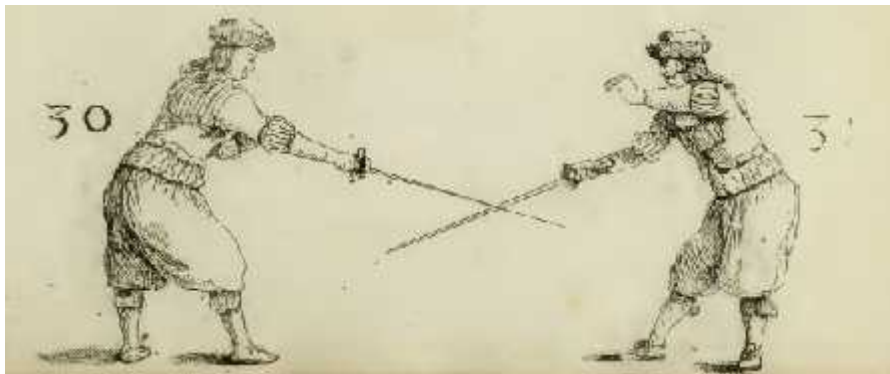
21. But if Nicolaes does not want to attack, without standing still: just as you see on page S. in both figures 74. and 75, then Jacob just has to step to his left with his feet, advance and cave: just as you see on page C. fig. 13, and in the same Tempo with the Tertia thrust over the right arm: see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



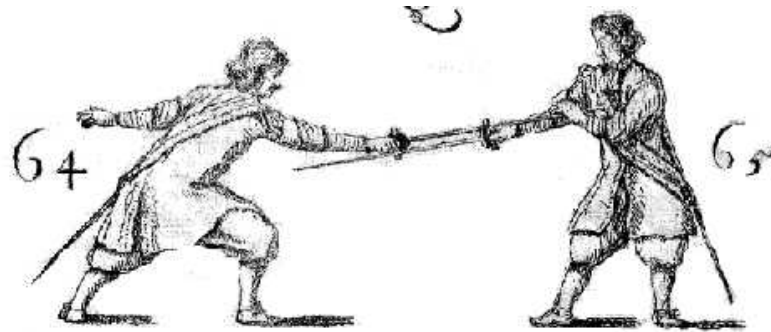
22. Jacob positions himself in the Tertia Guardia, and lowers his point: see on page G. fig. 30. Nicolaes attacks him on the inside with the hanging Quarta: see fig. 31. Jacob caves, and retires, and stays in the same Posture, but Nicolaes follows and again attacks him again, as before, but Jacob caves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



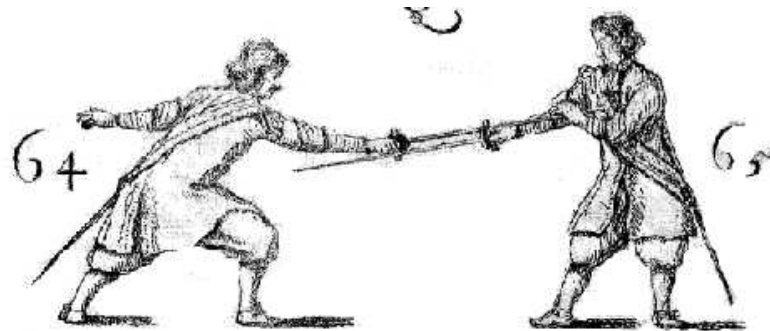
23. Jacob, positioning himself in Posture, and letting his point look out to the left side, Nicolaes attacks him on the outside. But Jacob lowers his Weapon, and opens himself on the inside: see the two figures 30. and 31. Nicolaes follows him on his blade. Jacob, observing the same Tempo, thrusts with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



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.



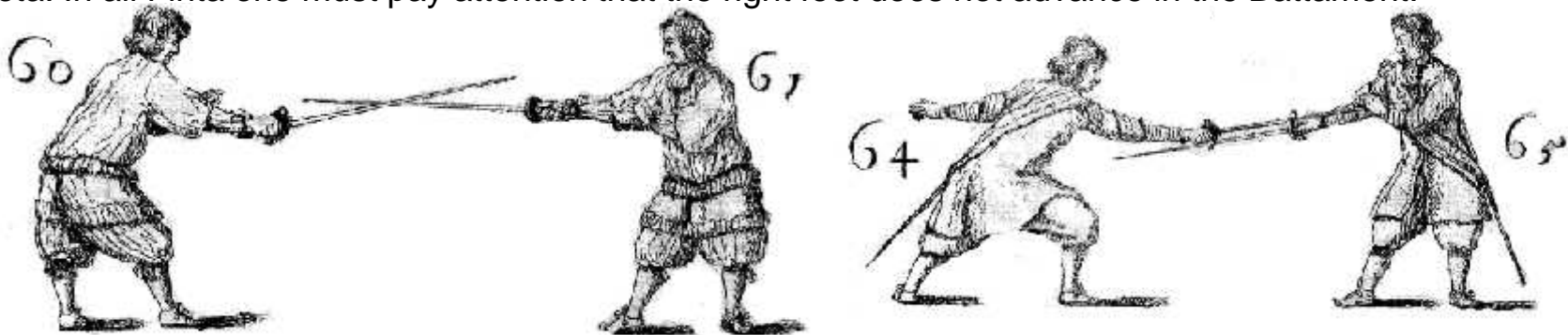
25. Jacob positions himself in posture, and puts himself in a straight line. But Nicolaes positions himself with his left foot forward, and attacks him on the inside. Jacob rapidly goes through under the Blade. Nicolaes thrusts in (if Jacob goes through under the Blade) with the Tertia over the arm: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



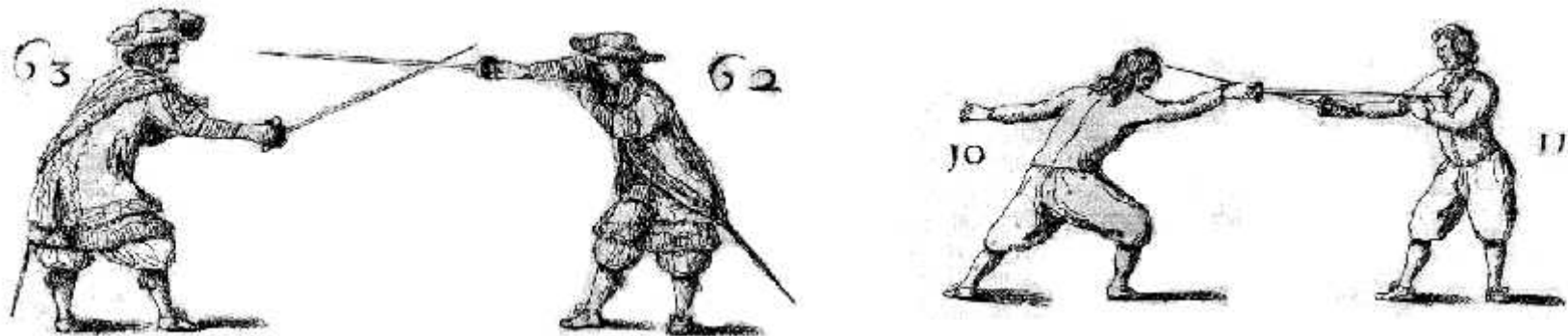
Now follows how one shall practice the Finta, in many ways, single and double.

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.

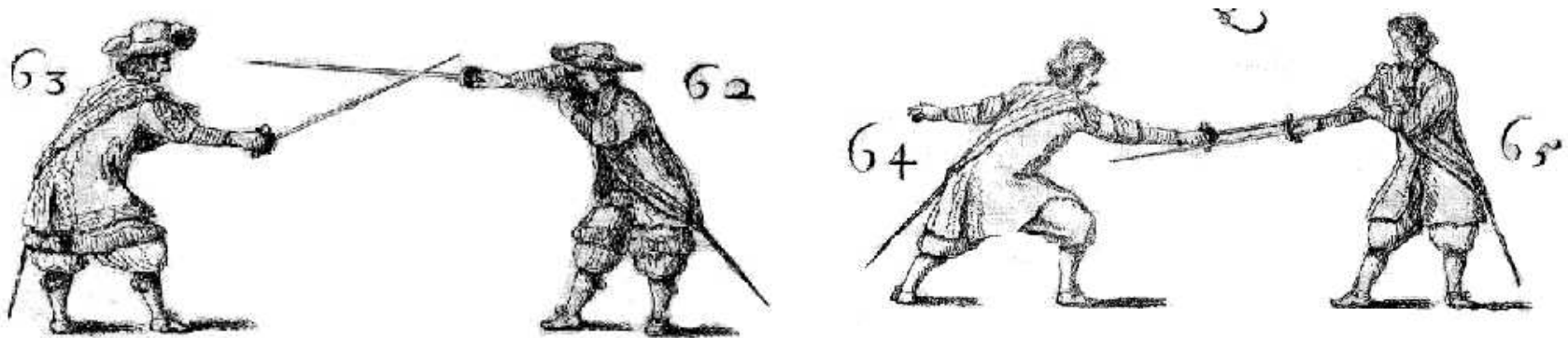
Nota. In all Finta one must pay attention that the right foot does not advance in the Battament.



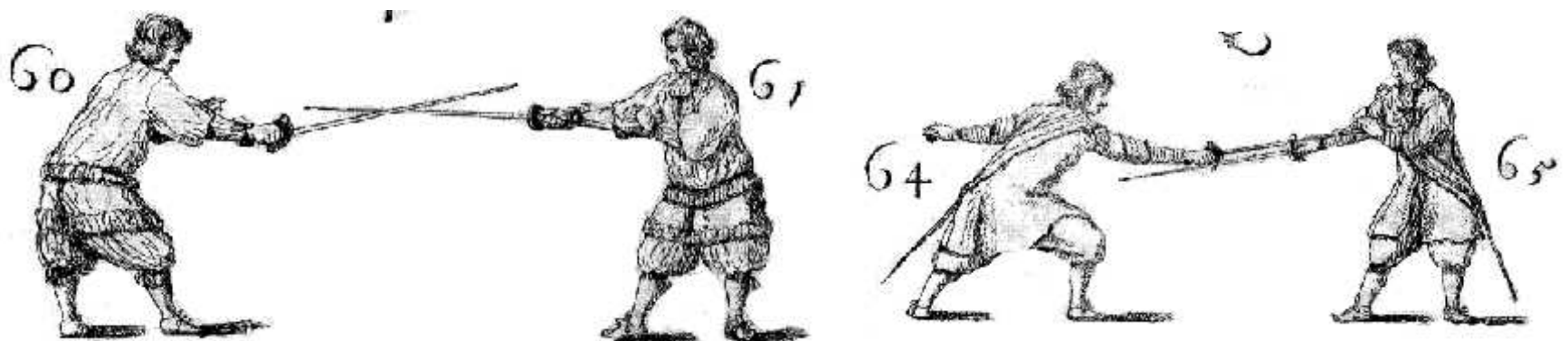
27. Nicolaes positions himself in Posture, and opens his body on the inside. Jacob, seeing this same opening, attacks him on the inside, and as soon as he touches on his blade, he makes him a Finta on the outside, with the Bastard Tertia: see on page P. fig. 63. And as soon as Nicolaes feels for that, 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.



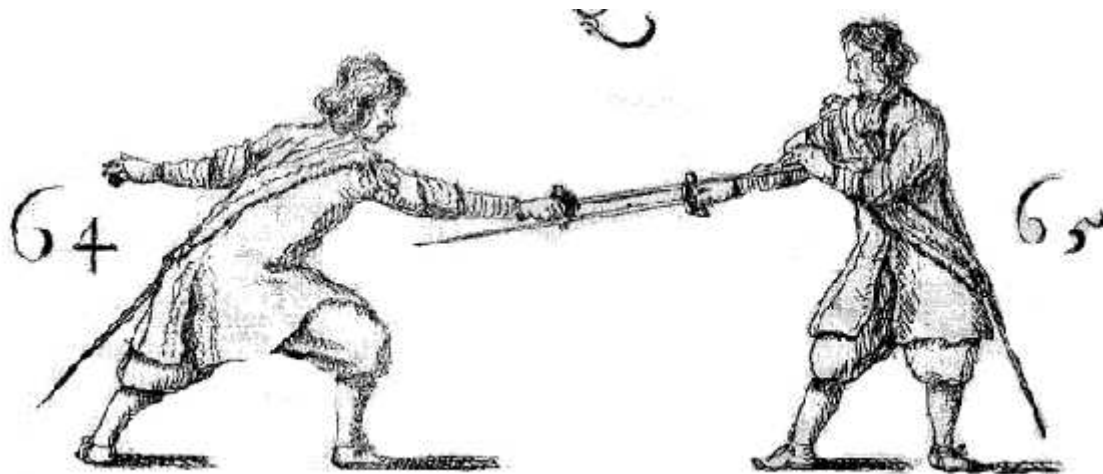
28. Jacob, being ready, first puts himself in Posture, but Nicolaes attacks him on the outside, and makes him a Finta on the outside, under his blade, with the Quart, close below the hilt of the Sword, just as you see on fig. 63. on page P. Jacob reaching for that, Nicolaes rapidly caves through again,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



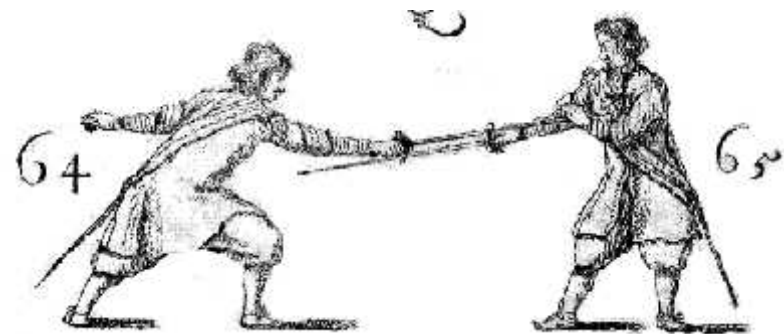
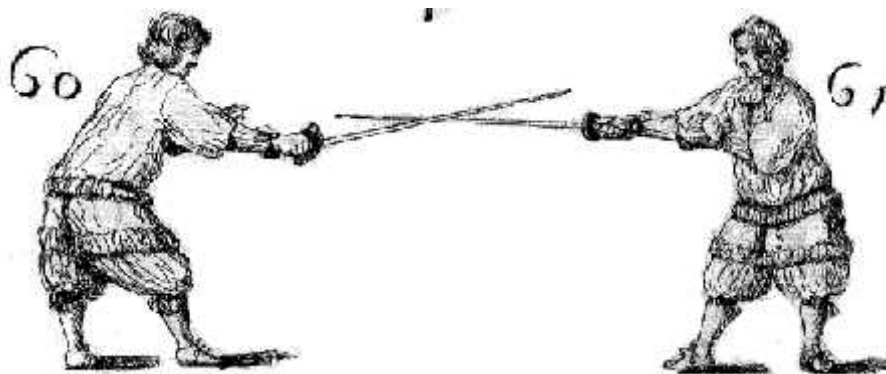
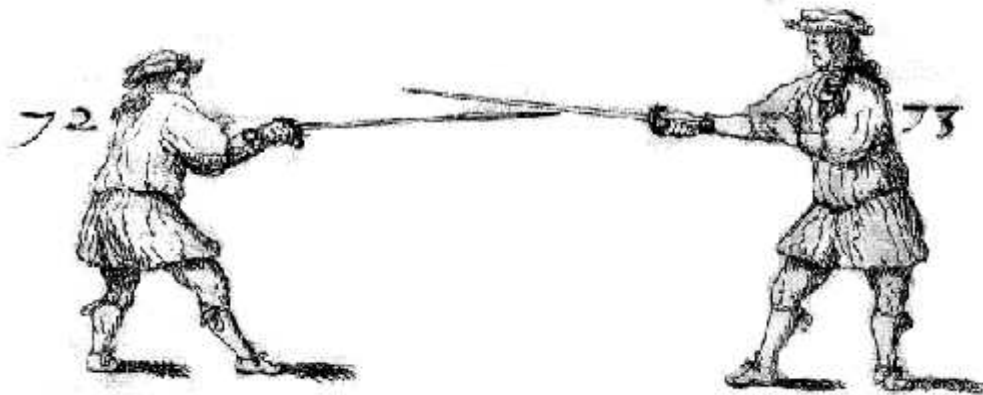
29. Jacob presents himself in his Posture, but Nicolaes attacks him on the inside, and batteres with his right foot, and makes him a Finta on the outside, below his arm. As soon as Jacob feels for that, he quickly caves again, and makes him another Finta on the inside (just as you see from the double 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.



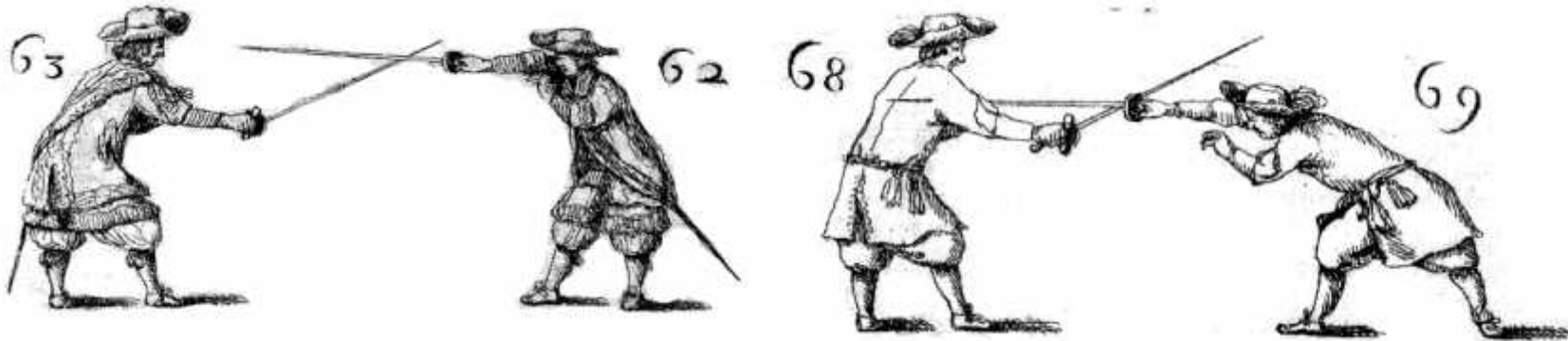
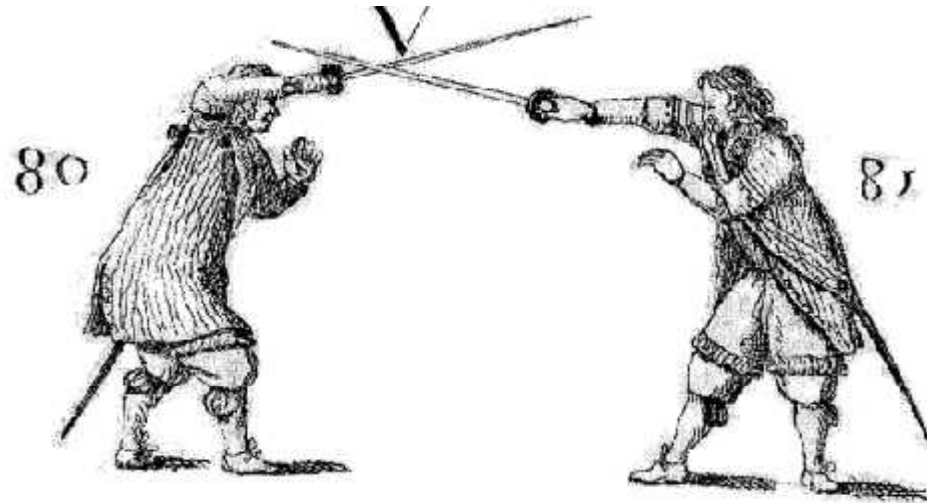
30. Often, if Jacob positions himself in such above-mentioned Posture, Nicolaes can, with a contracted body, attack him on the inside, and make him a Finta, with the Quart, on the inside, close to the cross of his Sword. If Jacob feels for that, Nicolaes can observe the Tempo, cave, and thrust with the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



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.



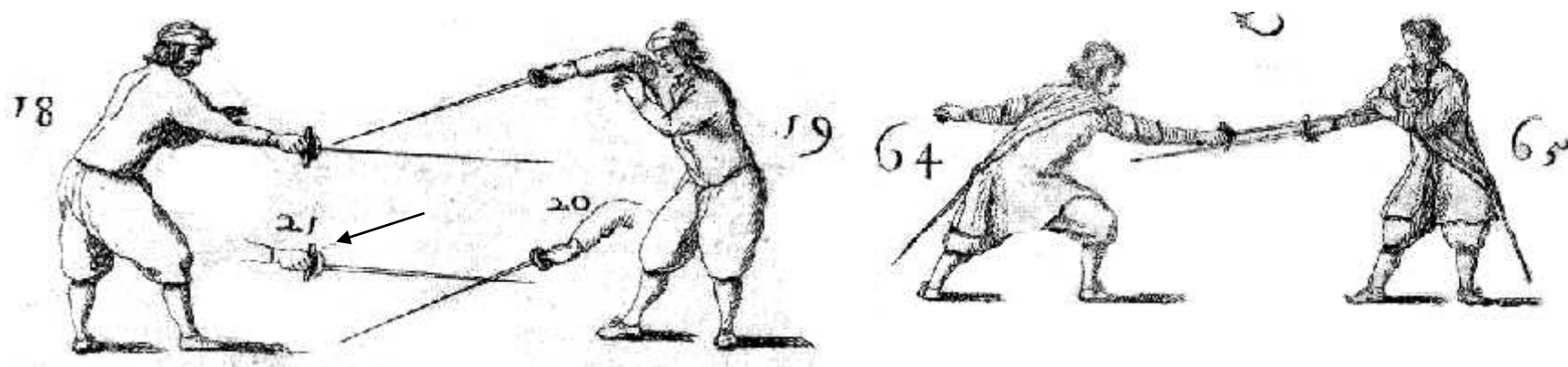
32. Nicolaes thinking, I will make him a different Posture, and puts himself in the high Quarta with high point before his Adversarium. But Jacob also changes, and attacks him with the Secund on the outside: see on page V. fig. 80. Swiftly, he makes him a Finta on the inside under his Blade: see fig. 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 from below; as the abovementioned figure shows.



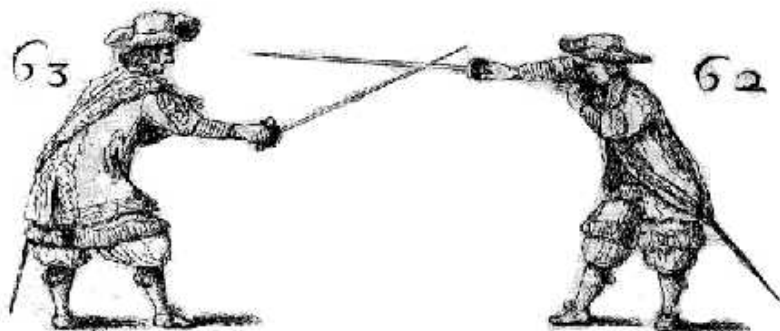
33. Nicolaes again puts himself in Posture, but Jacob again attacks him on the outside with the Secunda, and makes him the Finta again from below. When Nicolaes has reached for that, he makes the second Finta up on the outside: see on page P fig. 62. Nicolaes, alarmed for his eyes, parries up. Jacob, 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.



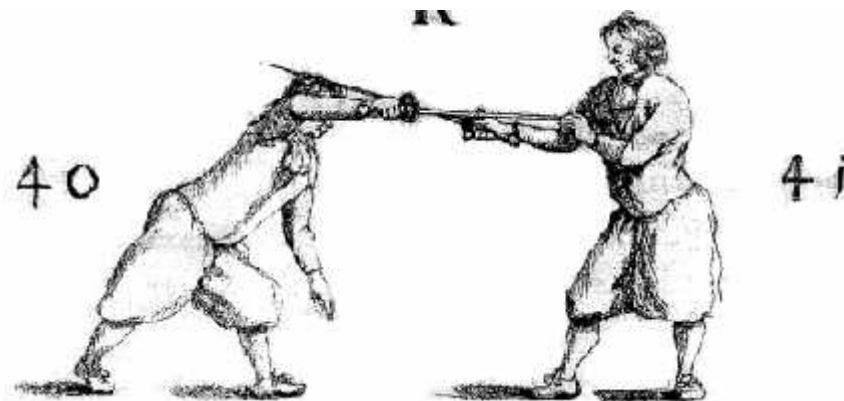
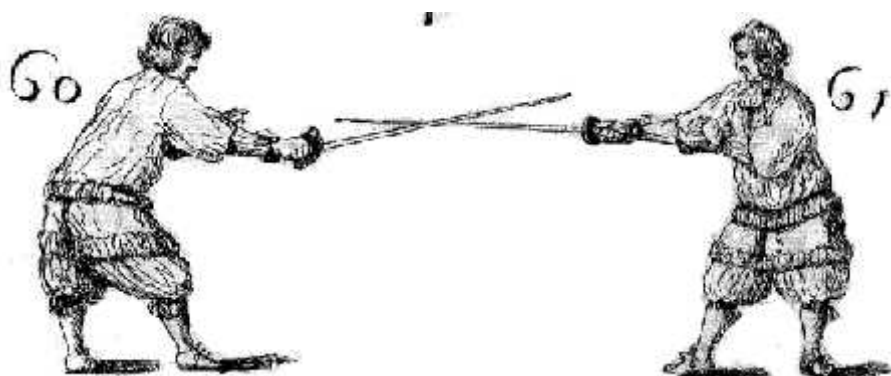
34. Nicolaes, again puts himself in Posture, though with his point looking out to his right side. Jacob attacks him on the inside. Nicolaes, if he is attacked, takes off of the Blade, and goes down, in under the Tertia: see on page E. fig. 21. Jacob ligeres him his Sword, but Nicolaes acts as if he wants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



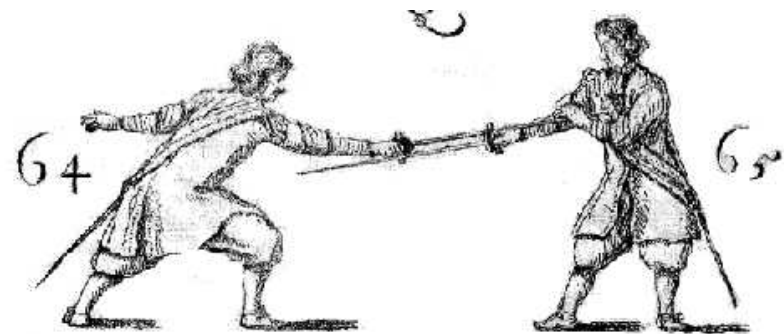
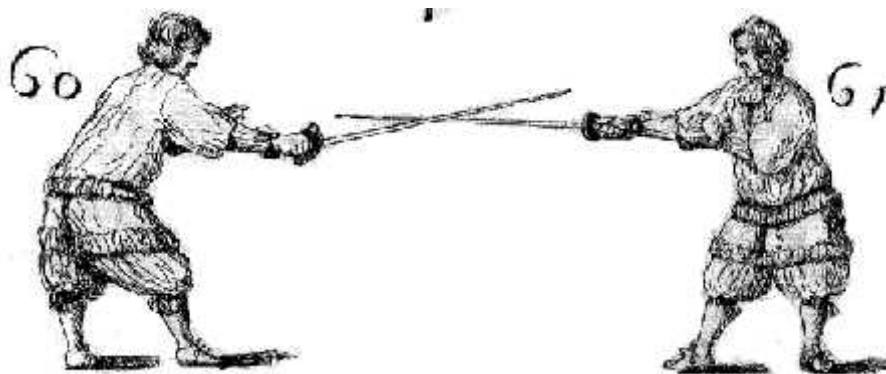
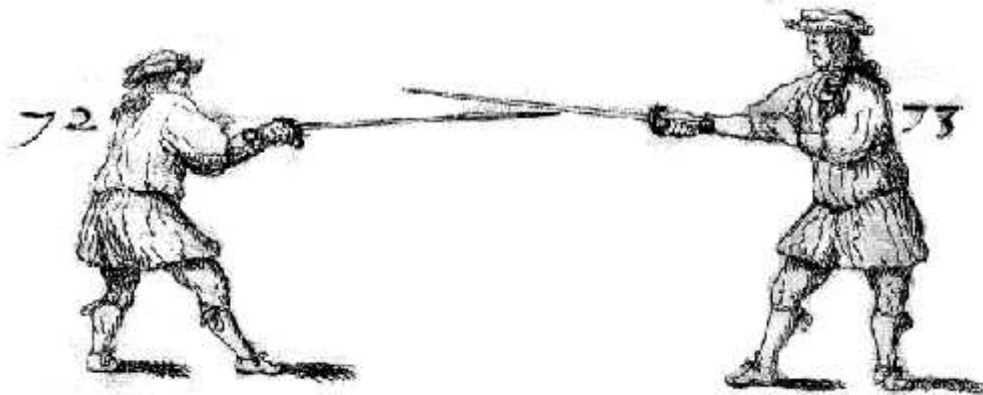
35. Jacob (after his Adversarium again shows himself in the low Tertia), ligeres him, but Nicolaes raises his Rapier, and Finteers up: just as you see fig. 62. Jacob starts, parries up, but Nicolaes, observing his Tempo passes with the Secunda, in under Adversarium his Blade: just as you see on page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



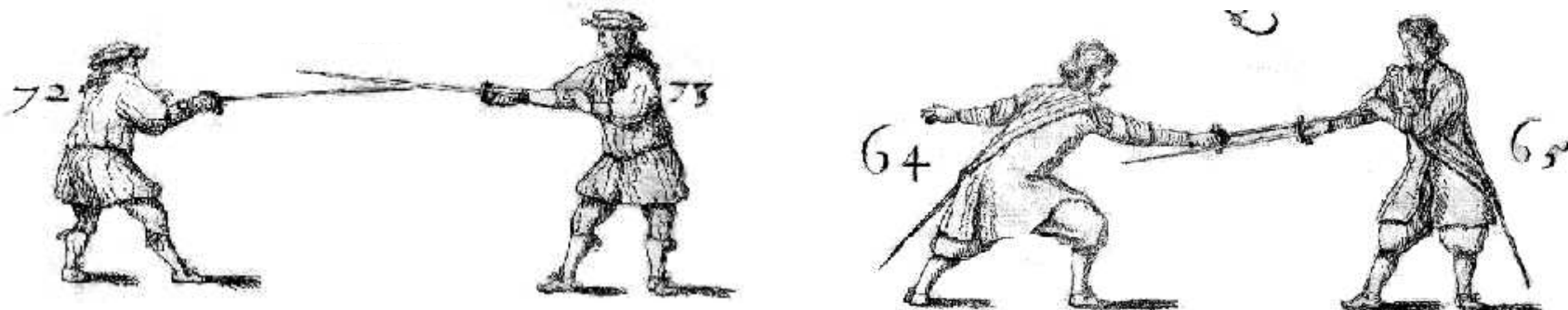
36. Nicolaes again positions himself in his Posture, and lets his point look out to his right. Jacob attacks him on the inside, with the Bastard Tertia. Nicolaes caves and retracts backwards. Jacob follows and caves with him, but Nicolaes caves again, and if he caves, Jacob makes him a Finta with the 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



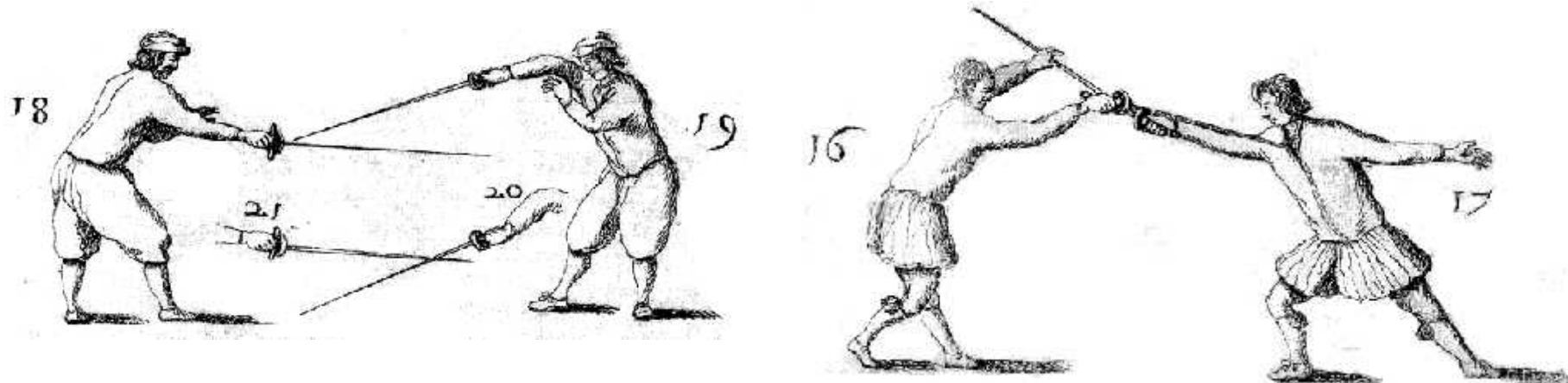
37. Jacob puts it in the middle Tertia. Nicolaes making his contra Posture, puts it with his point under the strong of Adversarius his Rapier, and that in Secunda: just as you see on page S. fig. 72. Swiftly, he makes him a Finta on the inside, with the Quarta: see fig. 61. As Jacob has felt for this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



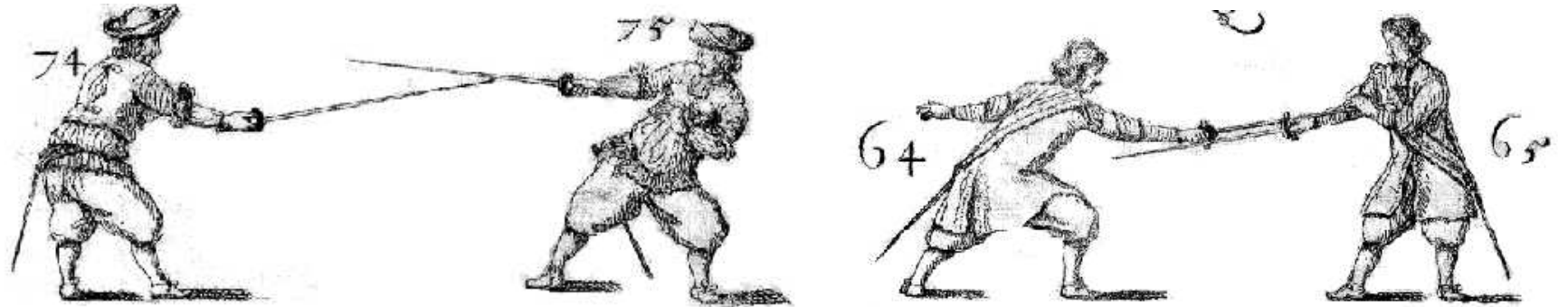
38. As Jacob has again positioned himself in his Posture, as said above, Nicolaes seeks with the Quart to teach him the same Lesson, and then puts it with the Secunda under the strong of Adversarium his Blade: see fig. 72. Rapidly, he makes him the same Finta with the Quart, and thrusts with the Tertia,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



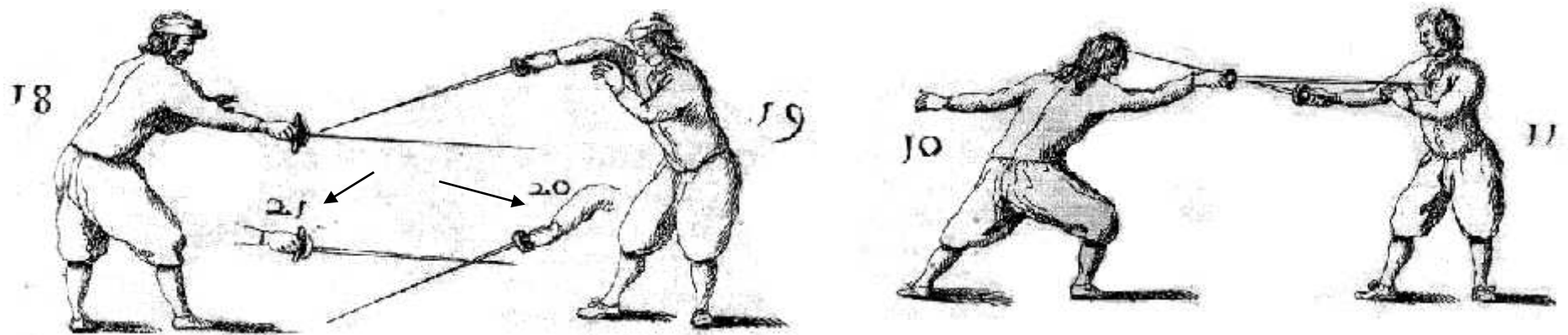
39. Nicolaes makes his Posture, and puts him in the middle Secunda, with his point looking out to his left side: see fig. 19. on page E. Jacob puts him with his point in the Quarta under his Blade. Quickly, he makes him a Finta on the outside, with the Tertia. Nicolaes caves through in the same time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



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 from 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.



41. 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

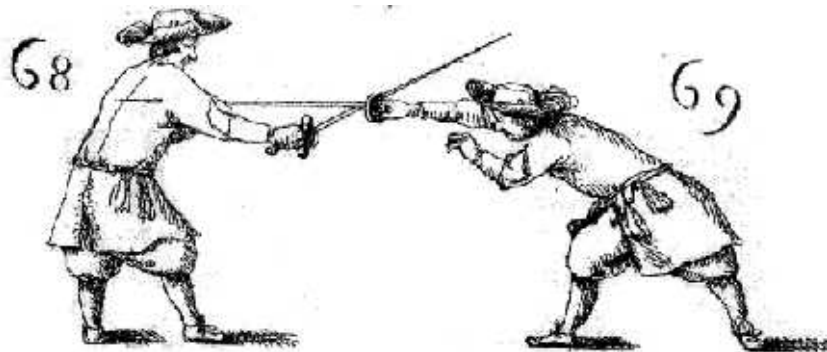


42. Nicolaes positions himself in Posture, and is attacked with the Quarta on the outside by his Adversarium. Rapidly he Batteres, and makes him a Finta with the Quarta. Jacob goes through under the same Finta to seek his advantage, but Nicolaes caves with him, and in the same movement, swiftly makes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



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.

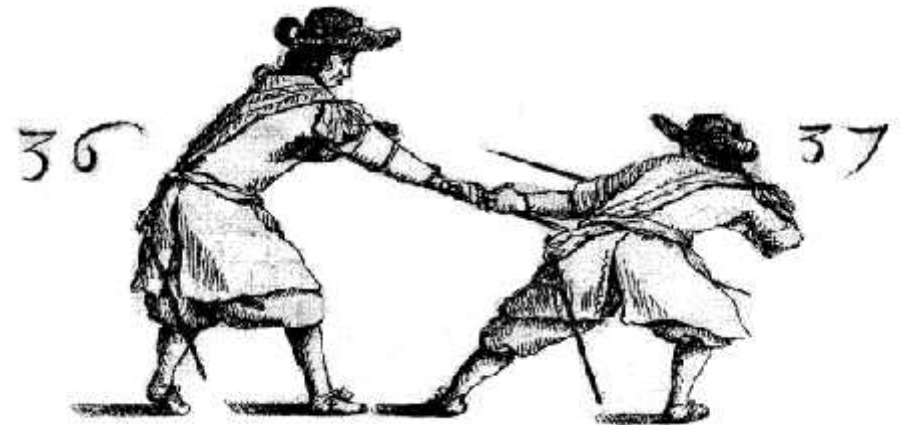
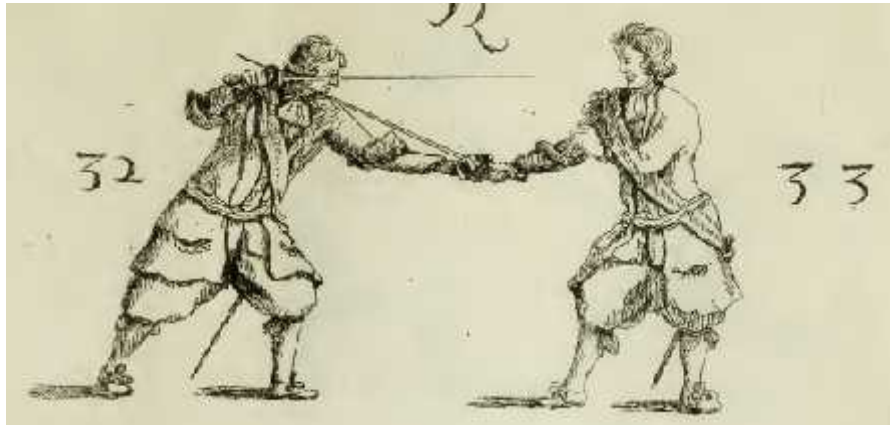
NB. Nicolaes has well observed, that he came his Adversarium in the weak, otherwise he would have been in great danger.



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.

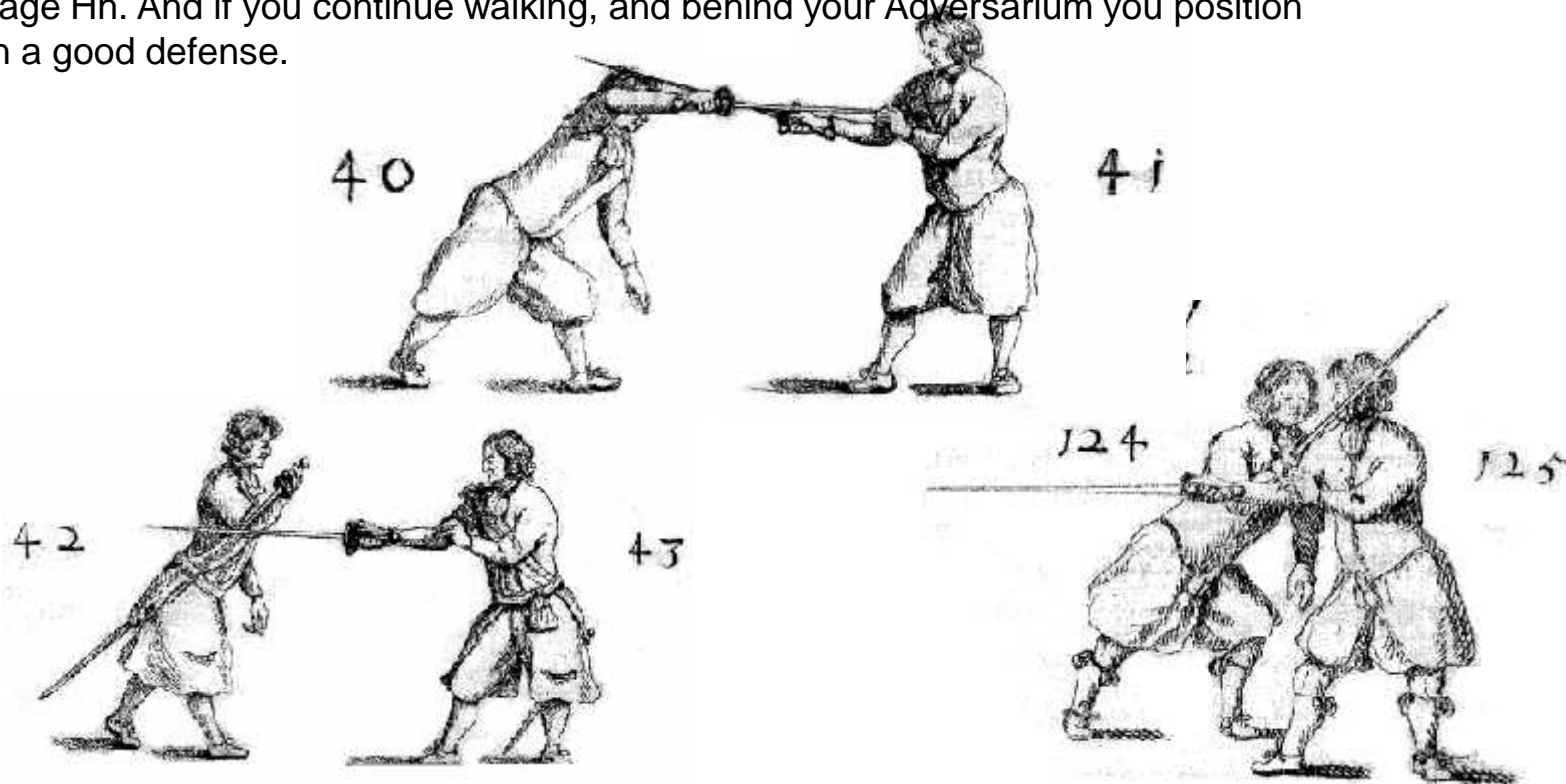
NB. Observe that this Demi-Passada can always be done, if you are in the deepest Distance, be it that you thrust to gain the Measure, or already have the Measure, or if your Opponent parries to his left side with a low hand and a high point: just as the Figures (mentioned above) have shown.



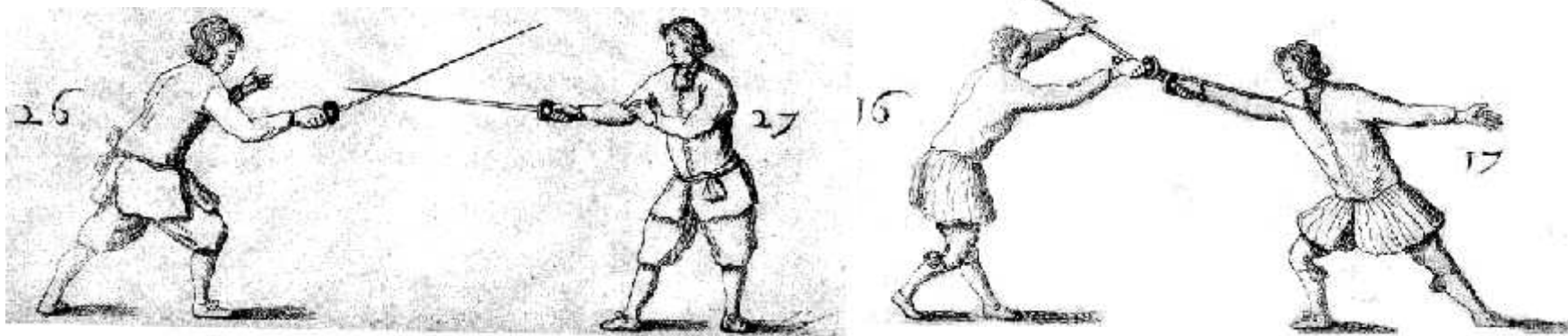
Now follows of the full Passada, how one shall pass away, from the inside of the Body, below the Blade.

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.

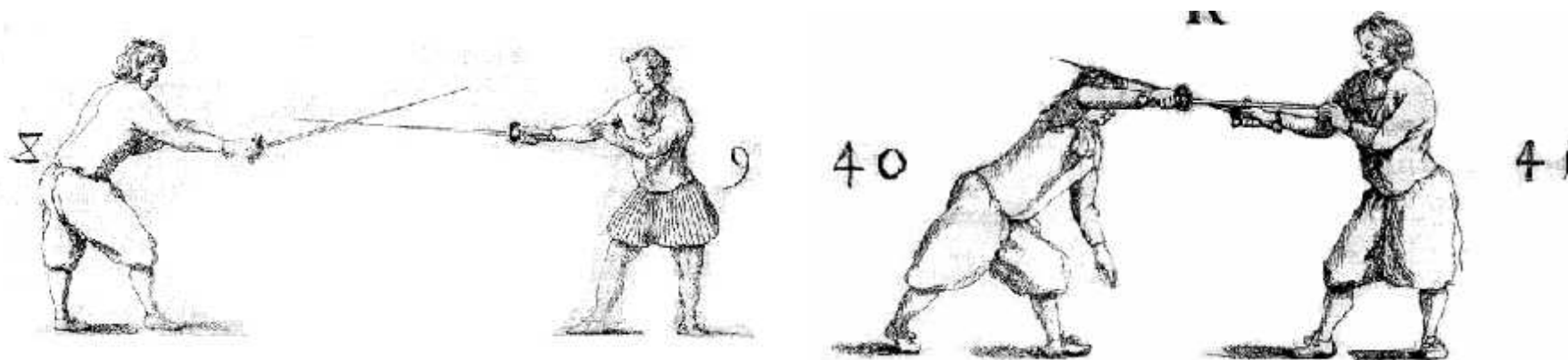
NB. Observe that in all Passades, after completing the thrust, you swiftly lower your hand in the Quarta: just as figure 42. on page K. does show you, and that in the second step, with the right foot. The third step, with the left foot, is the movement with the striking on the Blade, or to the Head: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



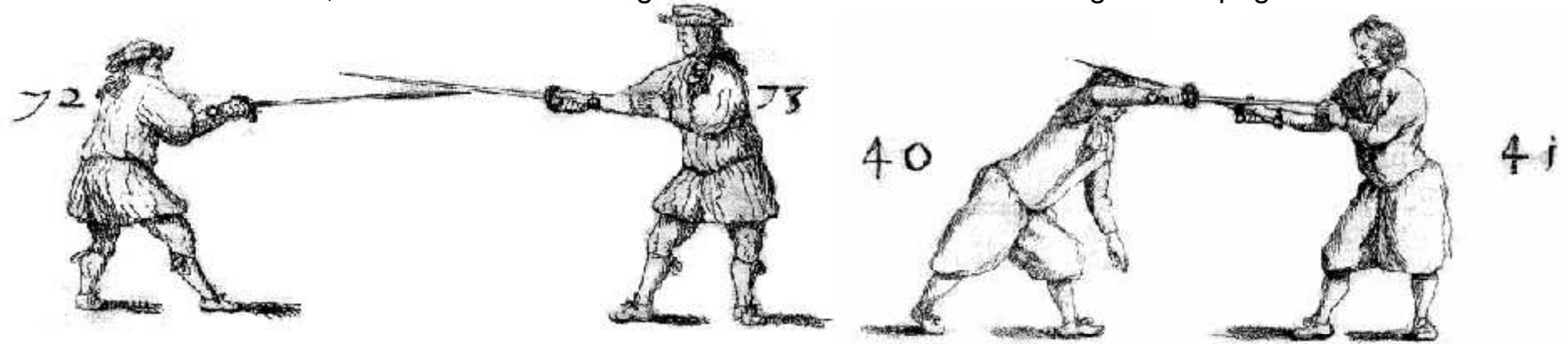
46. Nicolaes positions himself in his regular Posture. Jacob attacking him seriously on the inside in his very weak. Nicolaes has caved with it and retires, and attacks him on the outside in his weak, with advancement of his body: just as you see fig. 26. on page F. But Jacob caves immediately on that, 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.



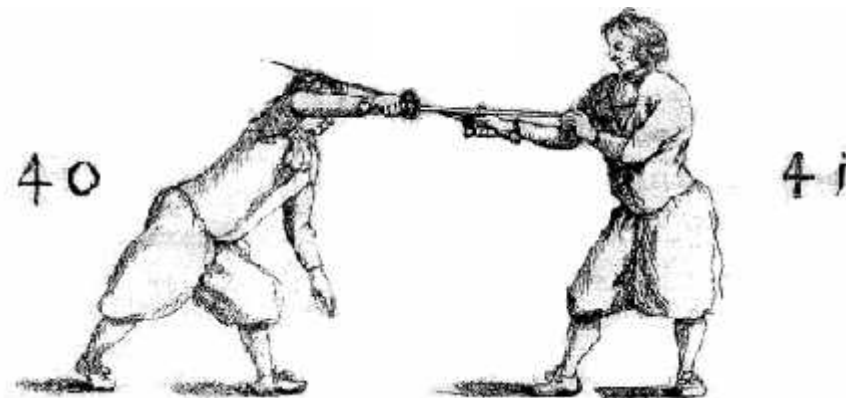
47. Jacob positions himself in Posture, and his hand, with his Sword, he turns in Tertia, and he lets his point see out to the right side. Nicolaes advances, and strongly attacks him on the inside with his Rapier: see on page B. fig. 8. Jacob, having the Measure, passes unexpectedly with the Secunda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



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.

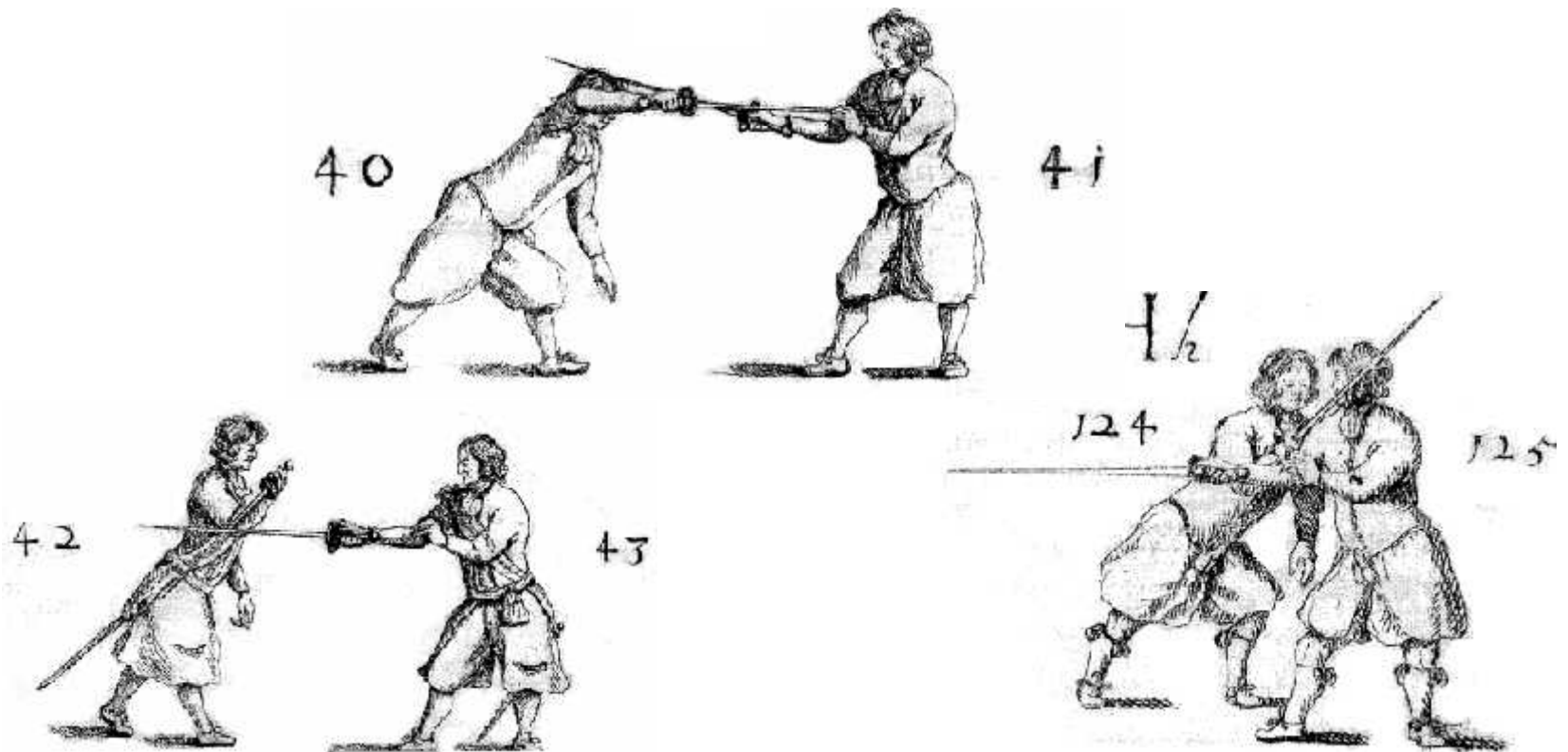


49. Jacob lets him attack from the inside, being attacked he lets his Point go to his right side, though with stationary hand(s). Nicolaes follows him with his Blade, and in the same Tempo, as Jacob his Blade was moved, he has passed away under the Blade with the Secunda: as figure 40. shows you.

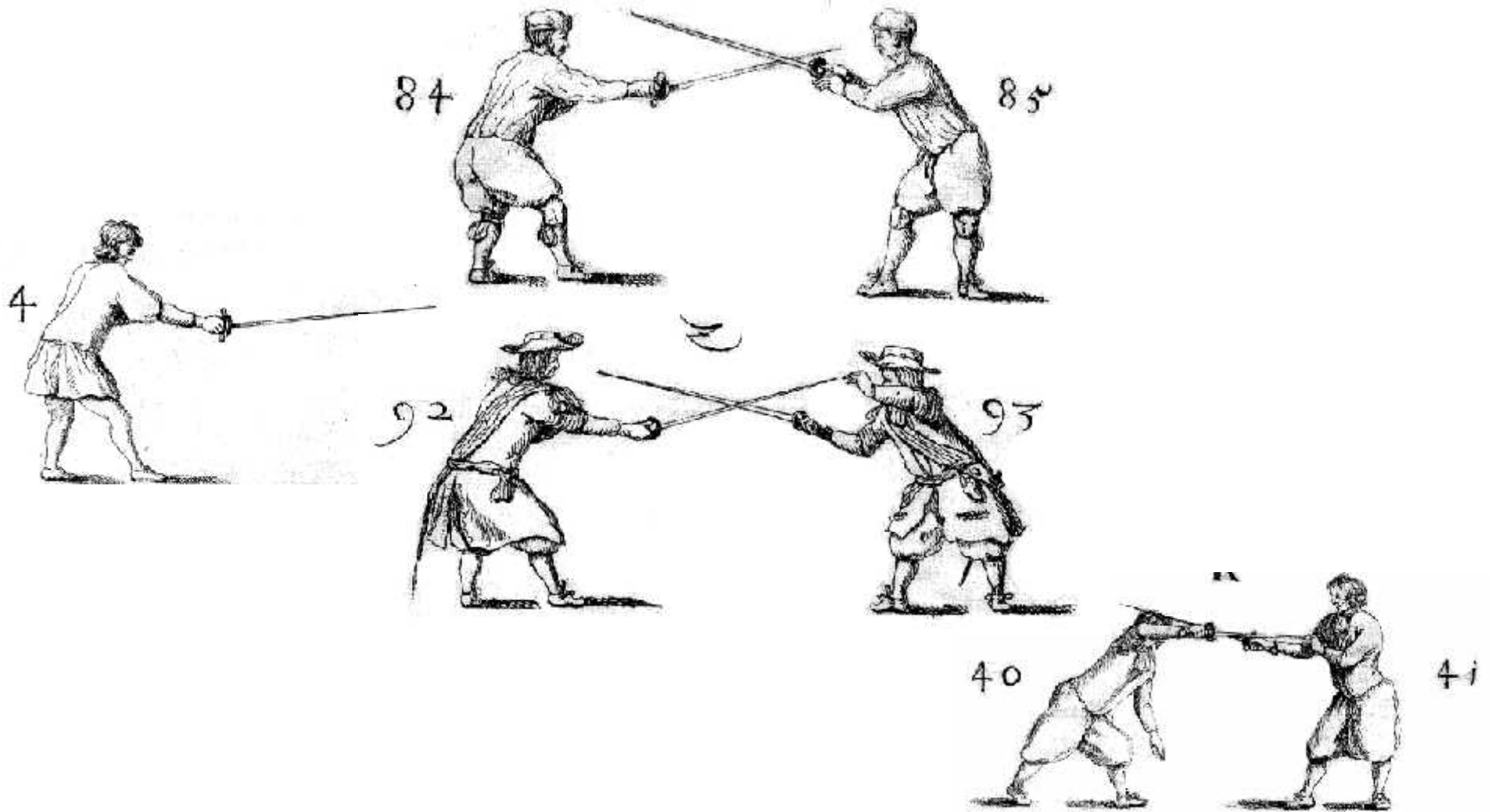


50. Nicolaes positioning himself in Posture with his Point looking out to his left side, Jacob attacks him on the outside, and in the same time that Nicolaes is attacked, he has caved, and on the inside made a Finta with the Quarta. And if Jacob parries the same Finta, Nicolaes has thrust in over the 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.

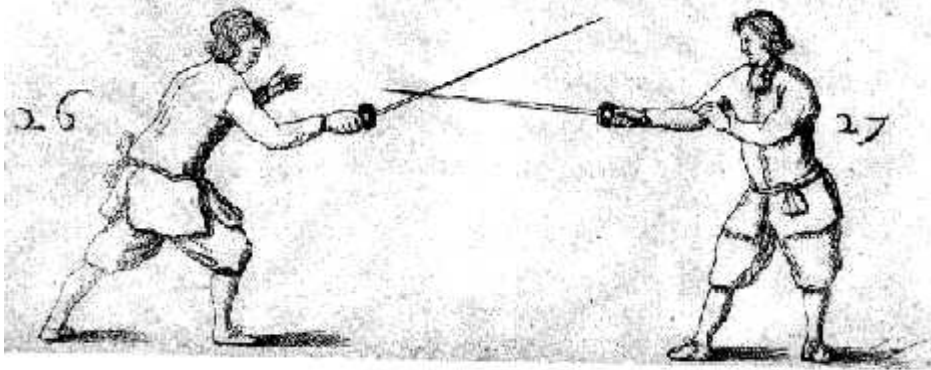


51. Jacob positions himself in Posture, and turns his Hand in the middle Secunda, and lets his Point look out to the left side. Nicolaes attacks him on the outside with the full Quarta: just as you see on page W. fig. 85. Jacob changes Posture, and lowers his Rapier into Tertia: see fig. 4. on page A. 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.

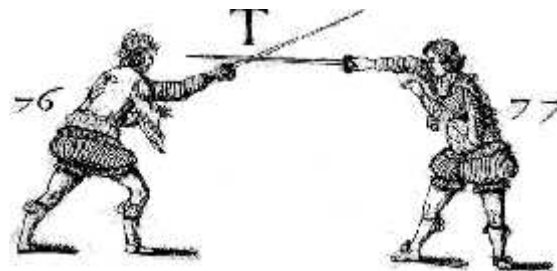
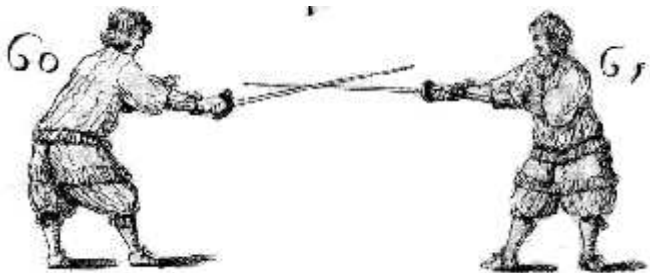


Now follows how one will pass away on the outside, under his Adversarium's Blade.

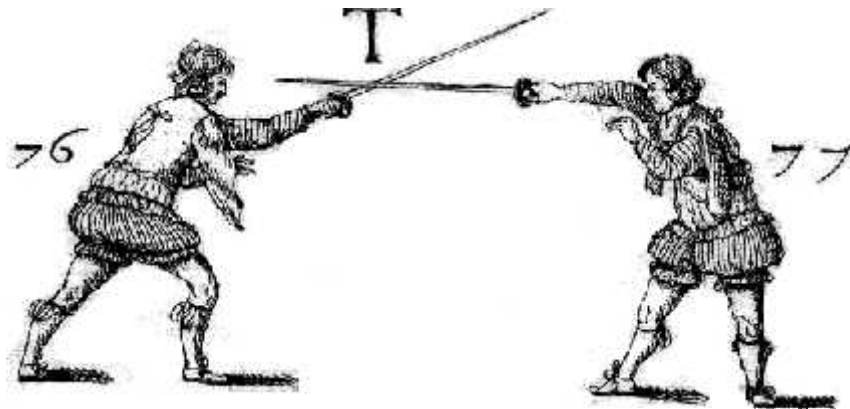
52. Both struggling Parties resume their Art, after they have reposed (her). Nicolaes being ready first, then positions himself in his Posture, though with his Point looking out to his right side. Jacob attacks him on the inside, but Nicolaes caves, and makes him a half Thrust, with the Bastard Secunda, 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.



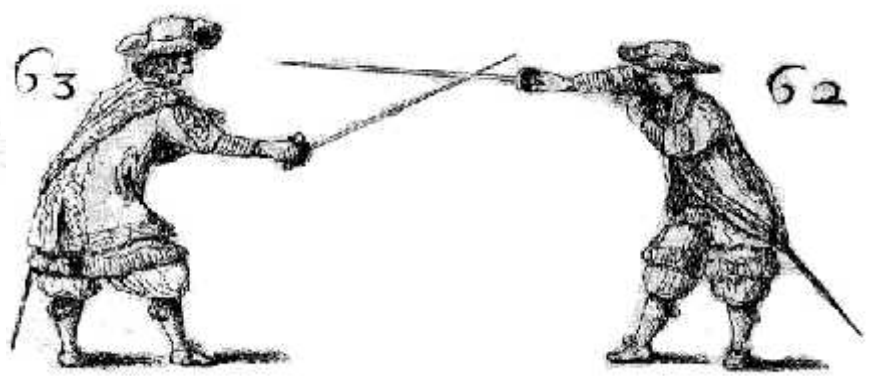
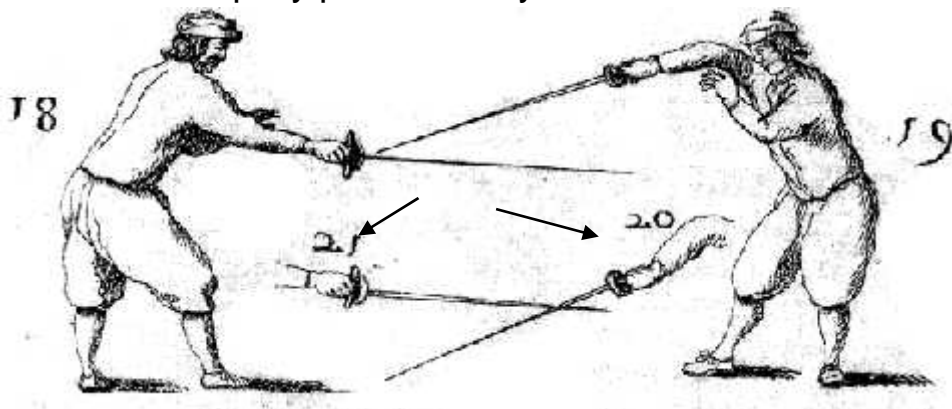
53. Nicolaes resumes, and positions himself in Posture, and lets him attack on the inside. Jacob, having attacked, makes a double Finta, first on the outside, and then on the inside: see fig. 61. on page P. Nicolaes reaching after both Finta, Jacob has caved, and has thrust in with the Tertia over his 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.



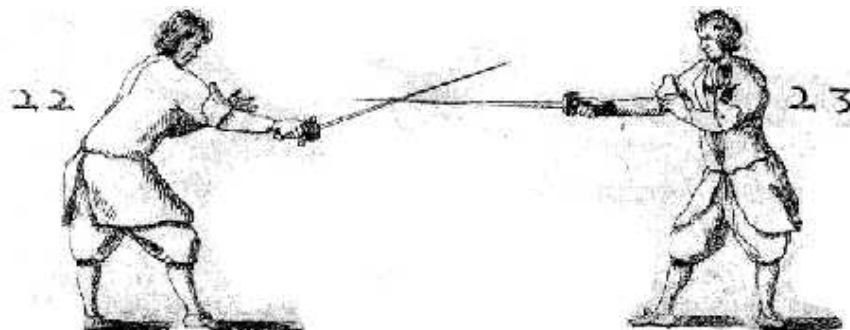
54. Jacob puts himself in posture with an outstretched arm. Nicolaes attacks him on the inside, with the Bastard Tertia, and makes him a Finta on the inside, with the Quarta. If Jacob has reached for that, Nicolaes caves, and makes him a Demi-Stoccada on the outside, with the Bastard Secunda, and with 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



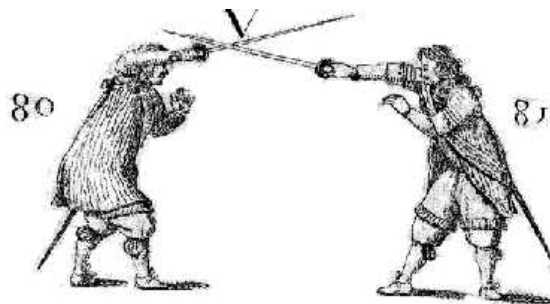
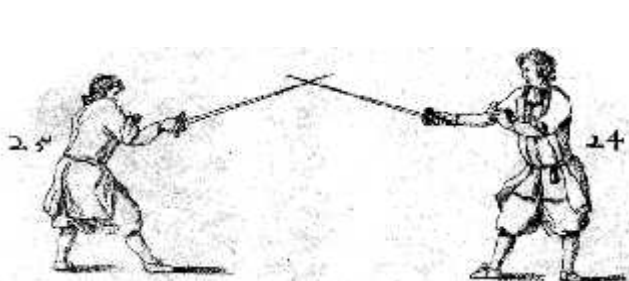
55. Jacob positions himself in Posture, and puts it in the Under-Secunda. Nicolaes ligeres him also with the Secunda on the outside: as you see at both figures 20. and 21. Rapidly he raises his Rapier, and makes him a Finta to Adversarium his face: see fig. 62. Jacob parries the same Finta upwards, so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



56. 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.



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.



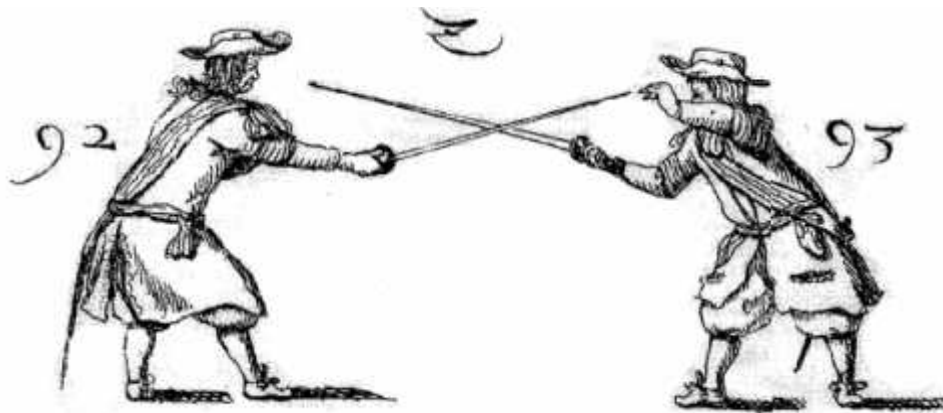
58. Nicolaes follows his advantage, and lets Jacob attack him on the outside. As soon as he is attacked so, Nicolaes goes down in the Under-Tertia. Swiftly he goes up again, and attacks his Adversarium on the inside, and squeezes his Body into itself. Jacob caves on this, but Nicolaes advances with both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



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.



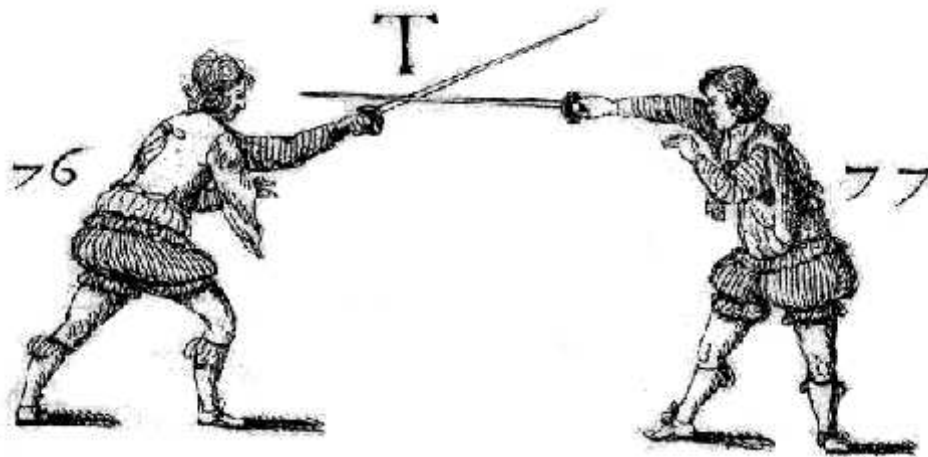
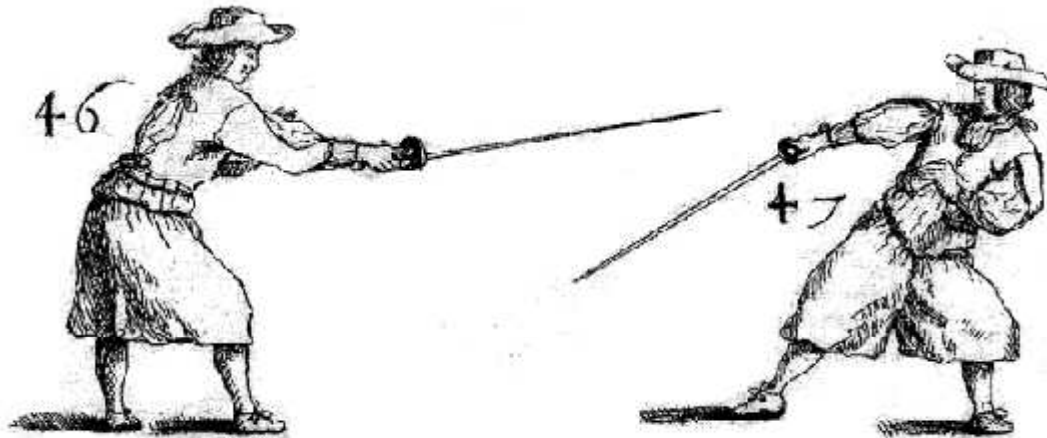
60. The same movement can also be done on the inside, as follows. Jacob being attacked on the outside, rapidly caves, and makes his Opponent a Demi-Stoccada with the Quarta on the inside, to Adversarium his eyes: as you see on page Z. fig. 93. Nicolaes watches the same movement, falls and passes in the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



61. Jacob repositions himself, and puts it in a high Posture. Nicolaes, squeezing his Body into itself, attacked his Opponent on the inside, in the middle of his Rapier has (or: attacks his Opponent on the inside, hilt 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.



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.

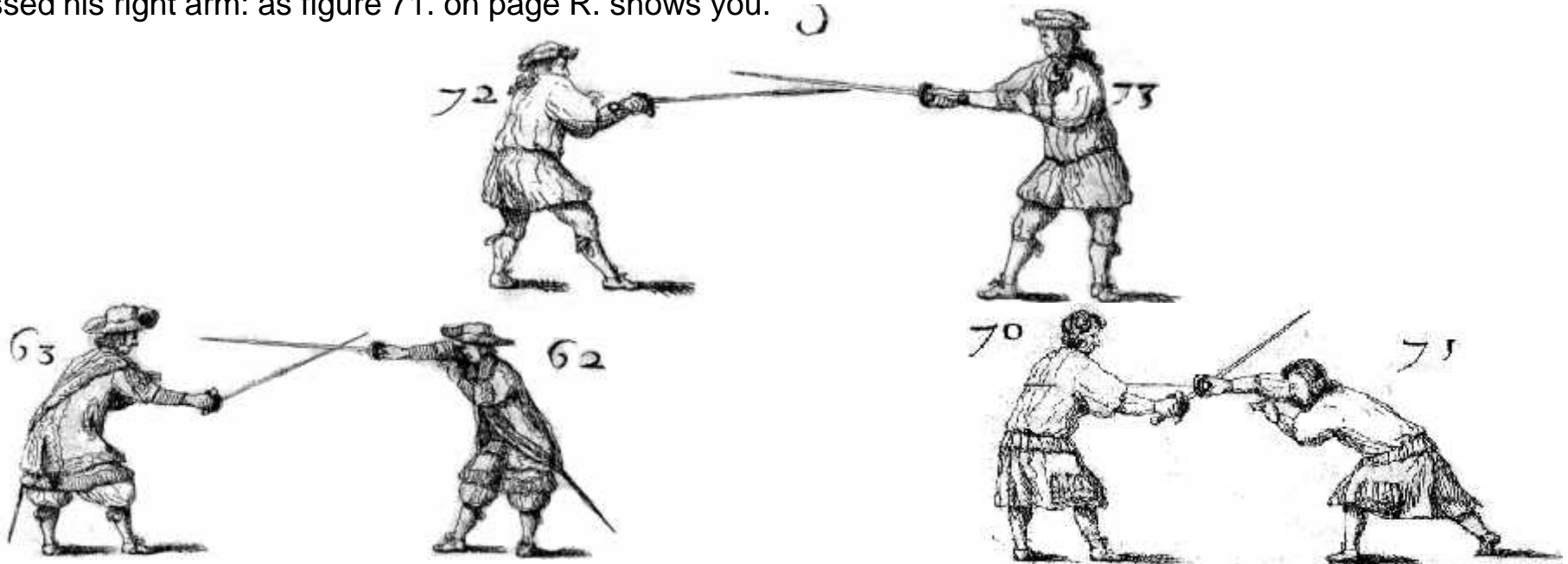


Follows, how you will pass your Opponent over the right arm.

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.

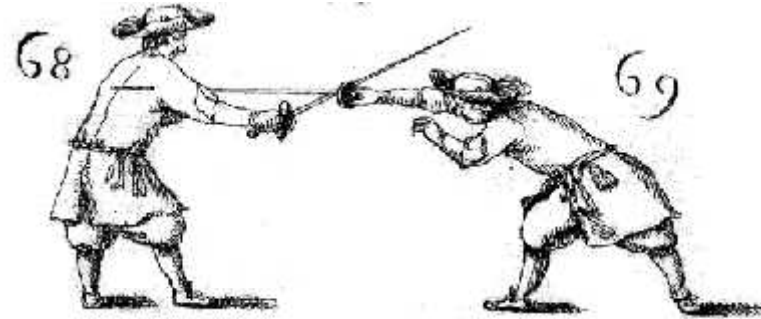
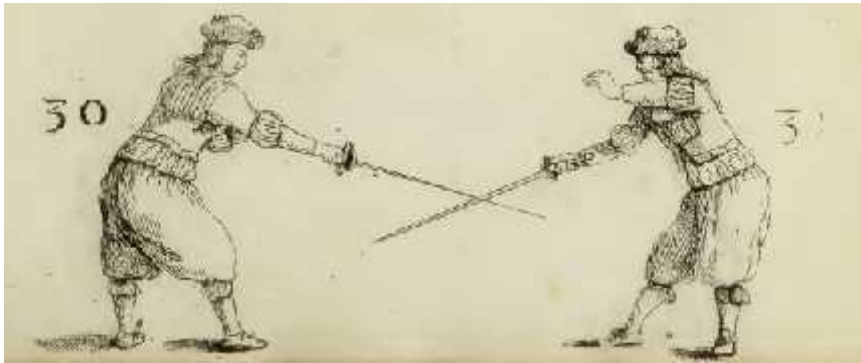


64. Jacob repositions himself, but Nicolaes goes with his Blade under Adversarium his Rapier: see fig. 72. Swiftly he makes him a half Thrust over his right arm: see fig. 62 on page P. Jacob parries upwards, if he thinks that it would cost him his eyes, but Nicolaes caves quickly, and makes him a Finta 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.

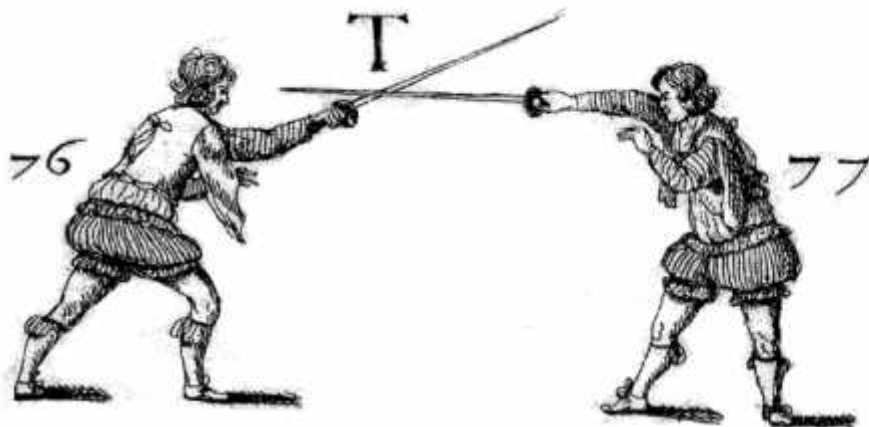
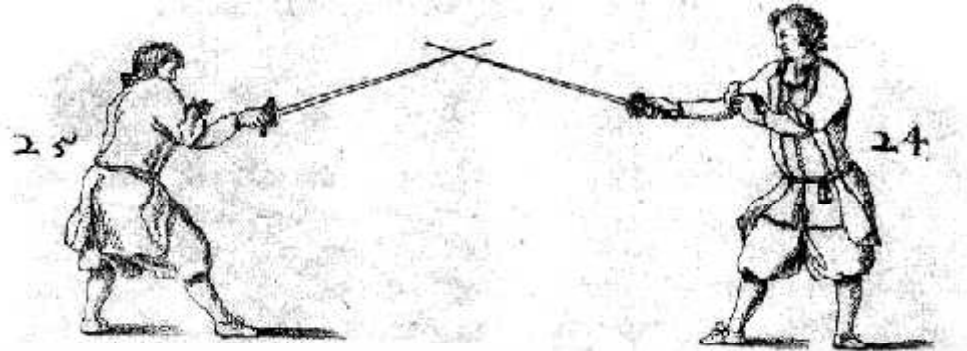


66. Nicolaes again caving so under the Blade of Jacob, or mutering, Jacob again lowers his point, so that he comes to his Blade on the outside. Swiftly he has raised his Blade, and attacked him on the inside, and so, without standing still, on the inside, wounded with the Quarta, with a step forward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

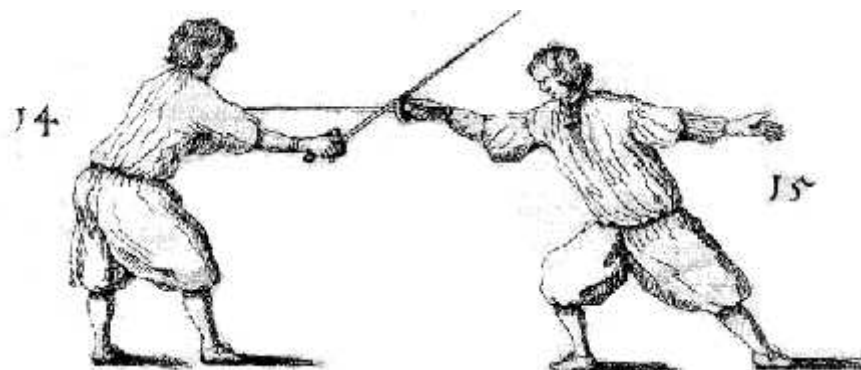


Follows, how you will release yourself from the attacking, where the Graduations in particular come to use: of which each can be informed by his Instructor, because they are such subtle movements, that cannot be depicted well with Figures.

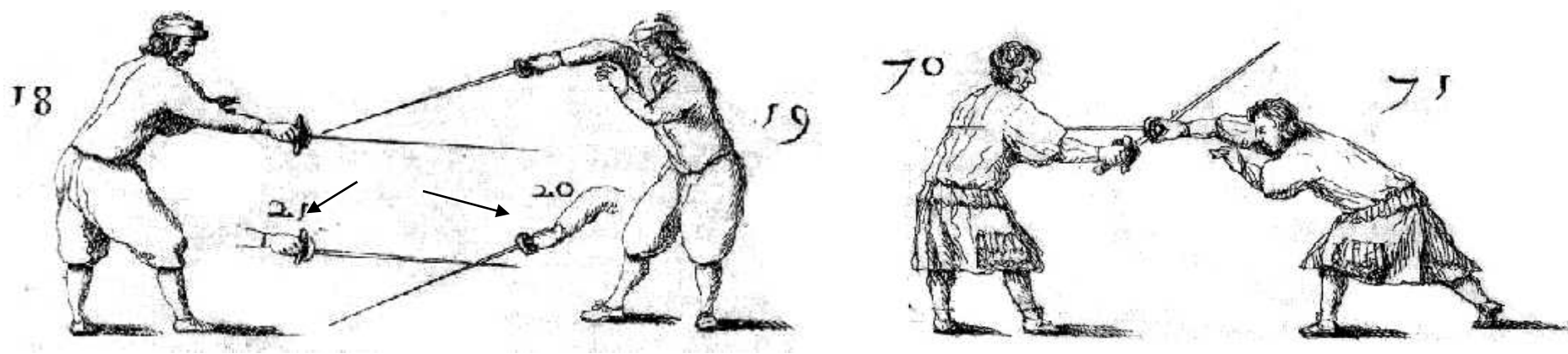
67. Jacob positions himself in Posture, and lets his Point look out to the left. Nicolaes attacks him on the outside, but Jacob retracts himself, and turns his hand into the Secunda, and opens himself over his right arm: see fig. 25. on page F. Nicolaes advances, and attacks him again on the outside, 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.



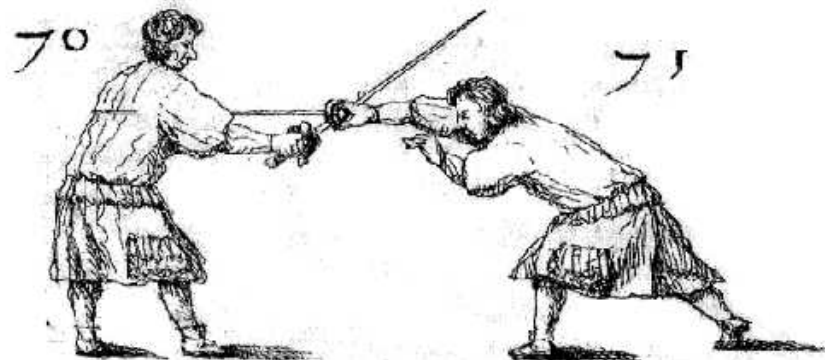
68. After Jacob has again positioned himself in Posture, and is attacked on the inside by his Adversarium, Jacob turns his hand in the Secunda, so that Nicolaes has an opening to thrust the Quarta on the inside, (and if he also thrusts) Jacob has observed the Tempo, and has thrust the Quarta contra Tempo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



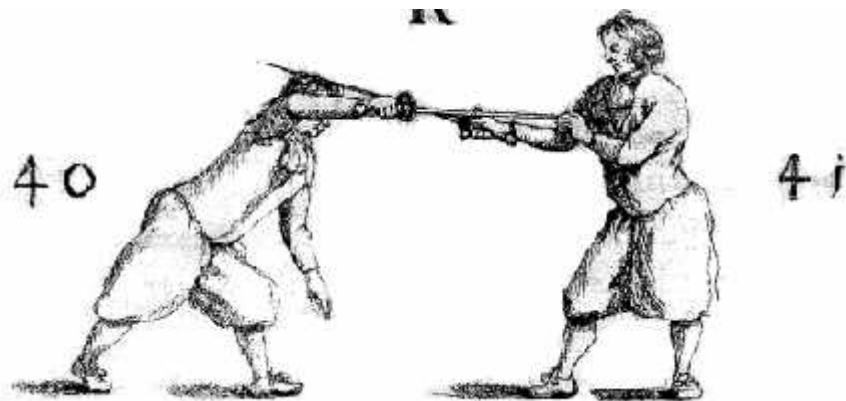
69. Jacob repositions himself again in the same Posture, but Nicolaes ligeres him: see fig. 20. and 21. But Jacob being quick, rapidly caves in the lingering, and passes with the Secunda over his right arm: just as you see fig. 71. on page R.



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 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.



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.



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.

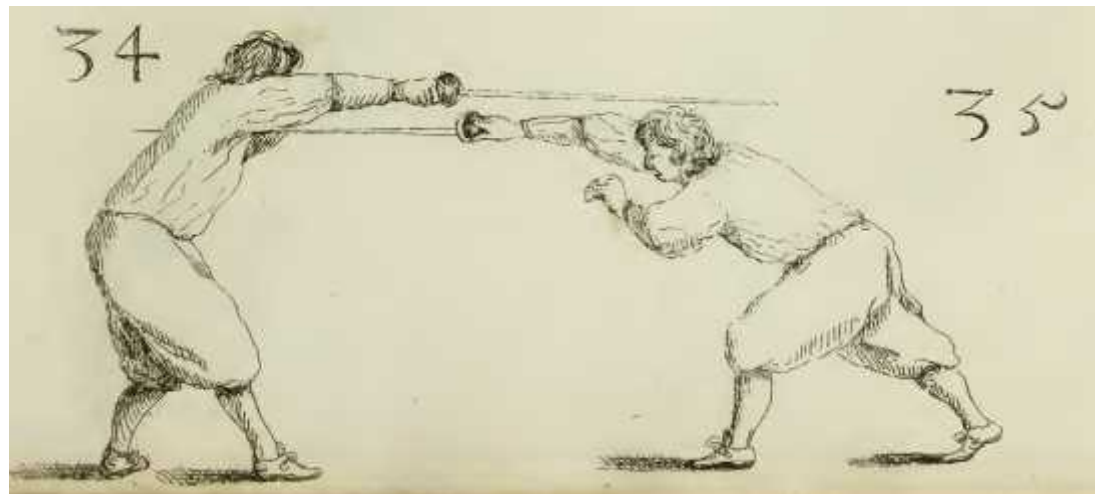


73. Nicolaes seeks to resume, and attacks his Adversarium on the inside. Jacob, wary, again lowers his Point. Quickly he again goes up on the outside, but Nicolaes caves rapidly to thrust with the Quarta on the inside. Jacob observing the time, passes swiftly met the Quarta contra Tempo on the inside: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



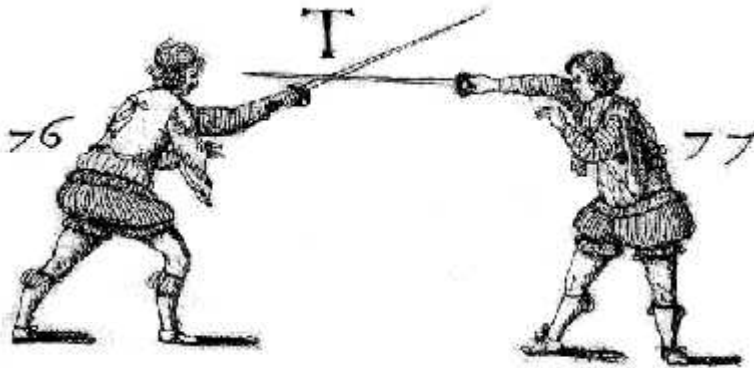
74. Jacob repositions himself again in Posture, to await his Adversarium, who also comes, and attacks him on the outside. But Jacob rapidly lowers his Point, quickly he goes up again, and attacks him on the inside. Nicolaes caves, and raises Adversarium his Rapier with the Secunda. But Jacob, observing 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 Graduere, which subtle movement, with the feeling, (without which it cannot be practiced) each can let his Master inform him of separately.

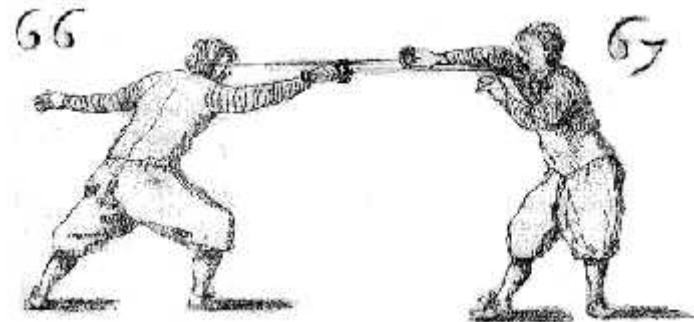
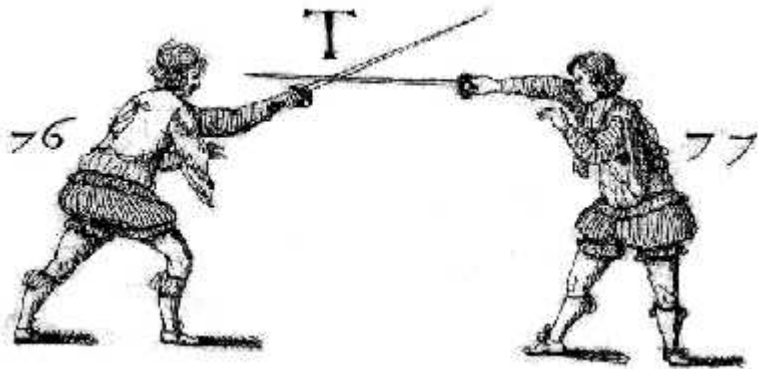


Now follow some Lessons, in which you can use the Demi-Stockada.

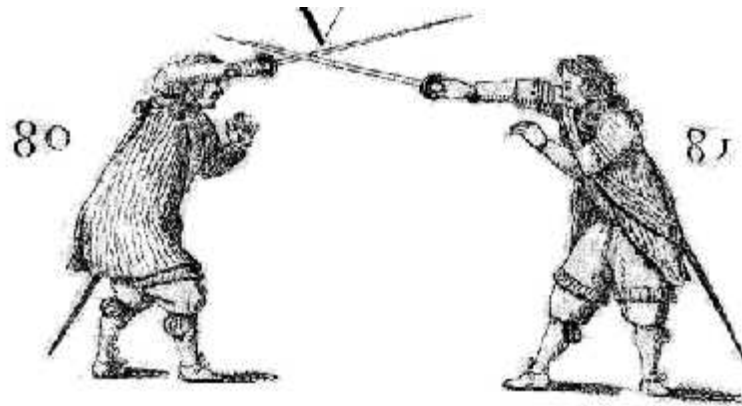
75. Jacob positions himself in Posture, and Nicolaes attacks him on the outside, but Jacob retires, and caves. Nicolaes caves and advances Contra and in the same time as he caves, he makes a Demi-Stockada with the Bastard Secunda: just as you see fig. 76. on page T. As Jacob has reached up to it, Nicolaes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



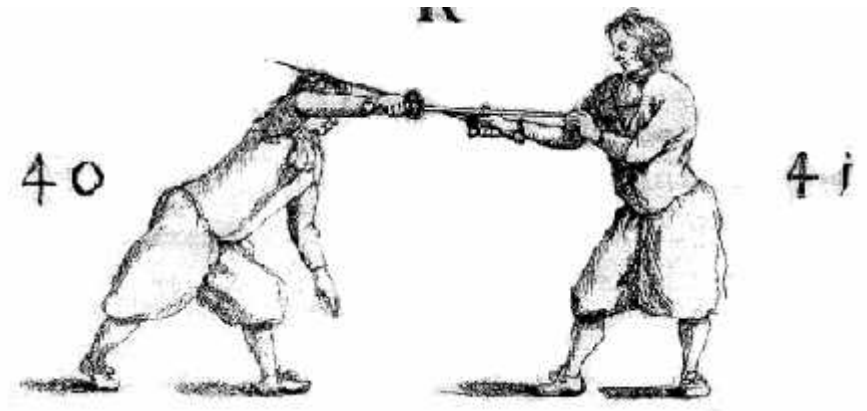
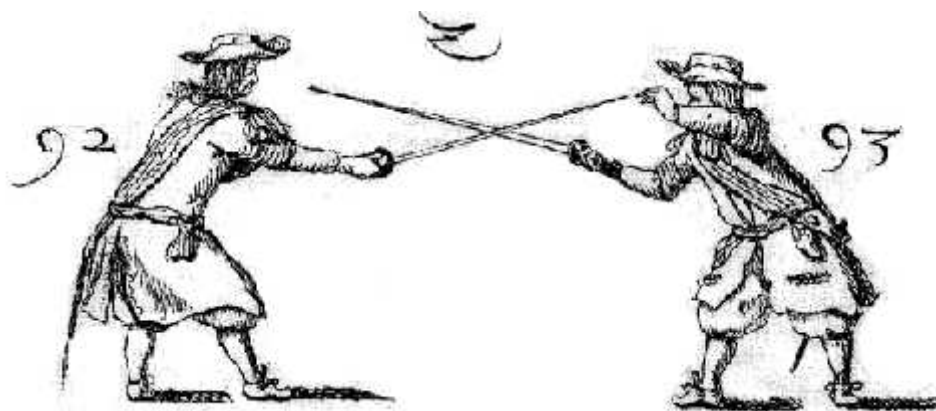
76. When you have attacked your Adversarium on the inside, and he caves through under your Blade, then at the same time cave with him so that you again attack him his Blade on the inside, and in the cavade advance a little. If he has again caved through under your Rapier, observe the Tempo, and swiftly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



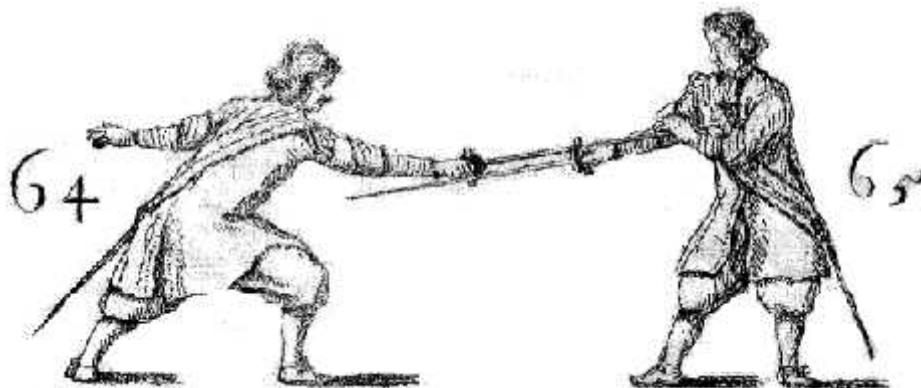
77. Nicolaes puts himself with outstretched arm before his Enemy. But Jacob goes with the Point against his Hilt: see fig. 27. Rapidly he makes him a Finta on the inside. Swiftly he goes through again, or caves, and makes him a Demi-Stockada: see fig. 80. on page V. As soon as Nicolaes parries up, Jacob passes in with the Secunda under Adversarium his Blade: see on page H. fig. 35.



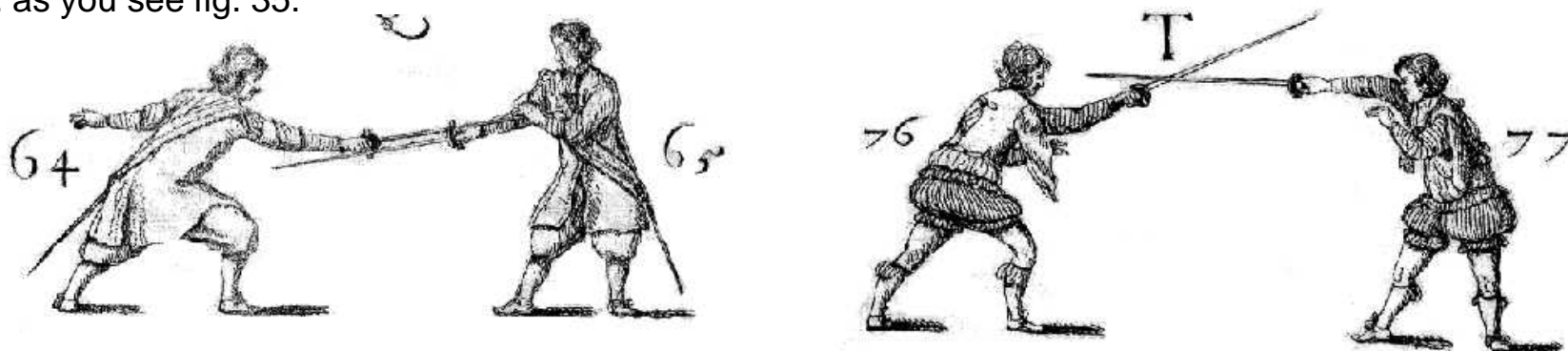
78. Nicolaes positions himself in Posture, but his Adversarium attacks him on the outside. But Nicolaes caves through under the Blade. Jacob caves Contra, but Nicolaes also caves again. If Jacob has observed the time, and he has made him a half Thrust on the inside against his Blade: see on page Z. fig.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



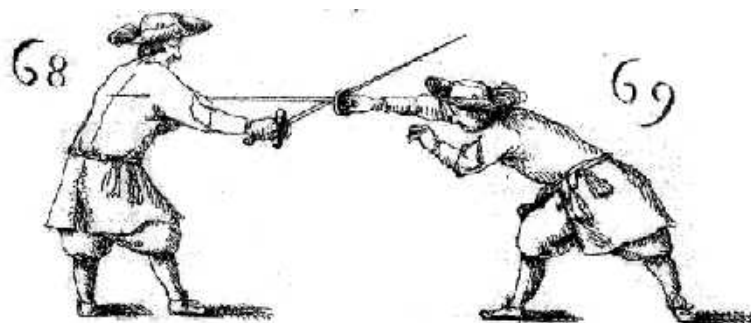
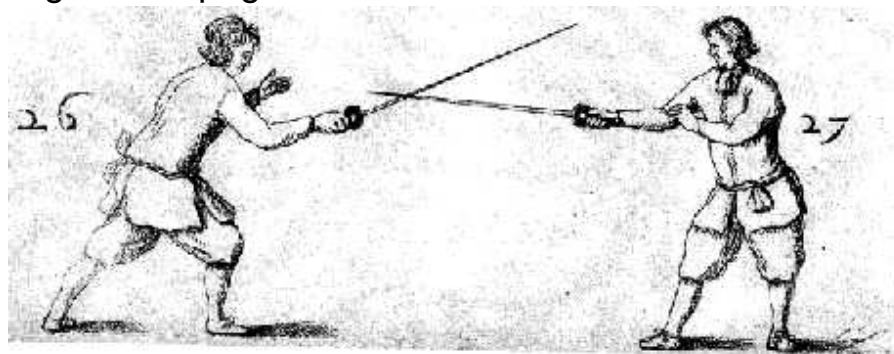
79. But if Nicolaes had not parried up, but to his left side down, Jacob would have rapidly had to Cave, and thrust in with the Tertia over Adversarium his right arm: as you see on page Q. fig. 64.



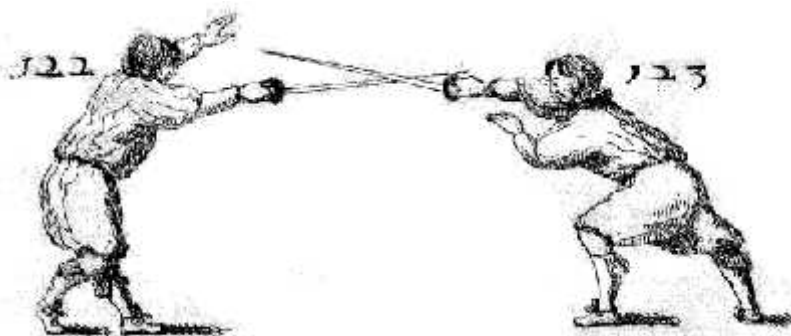
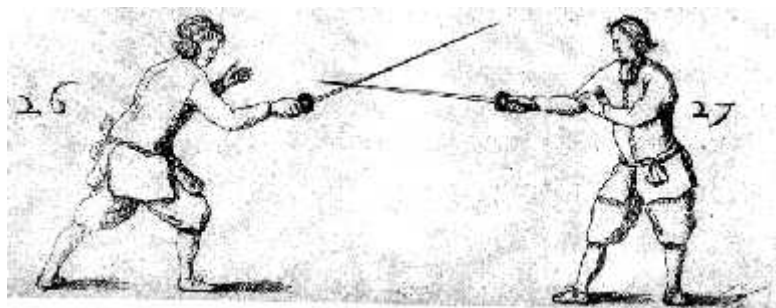
80. Jacob repositions himself in Posture, but Nicolaes attacks him on the inside. Jacob retires, and opens his Body on the inside: see fig. 65. If Nicolaes has then advanced, and thinks to further attack him on the inside, then Jacob has quickly caved, and has made him a Demi-Stockada over his arm, to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



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.



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.

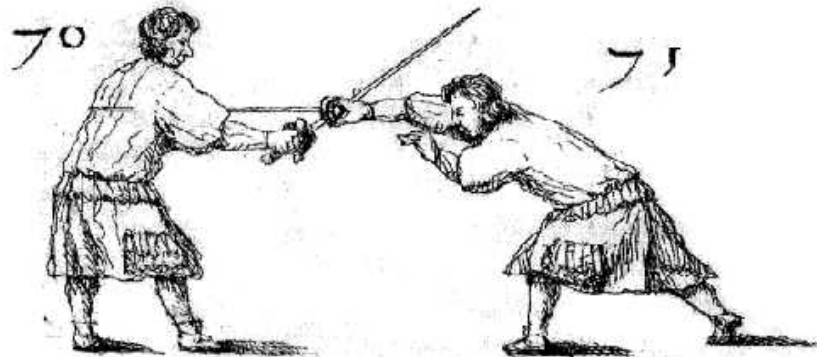


Now follows, how you will force and weaken your Adversarium his Blade.

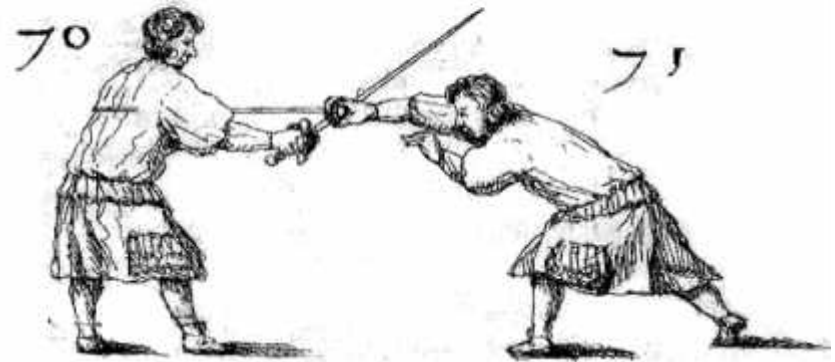
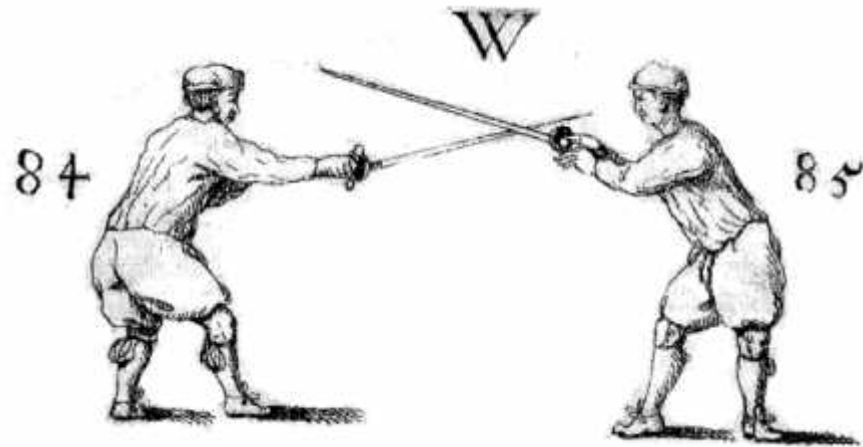
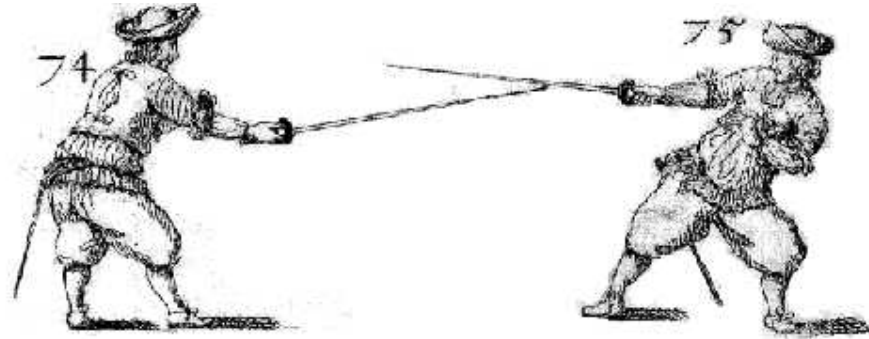
83. Nicolaes positions himself with stretched out arm in his Posture. Jacob attacks him on the inside. Nicolaes caves, and thrusts with the Tertia. (and if he caves) Then Jacob has approached with both feet, and has parried him his thrust with the Quarta, and so weakened him to the highest, so that Nicolaes 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



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.

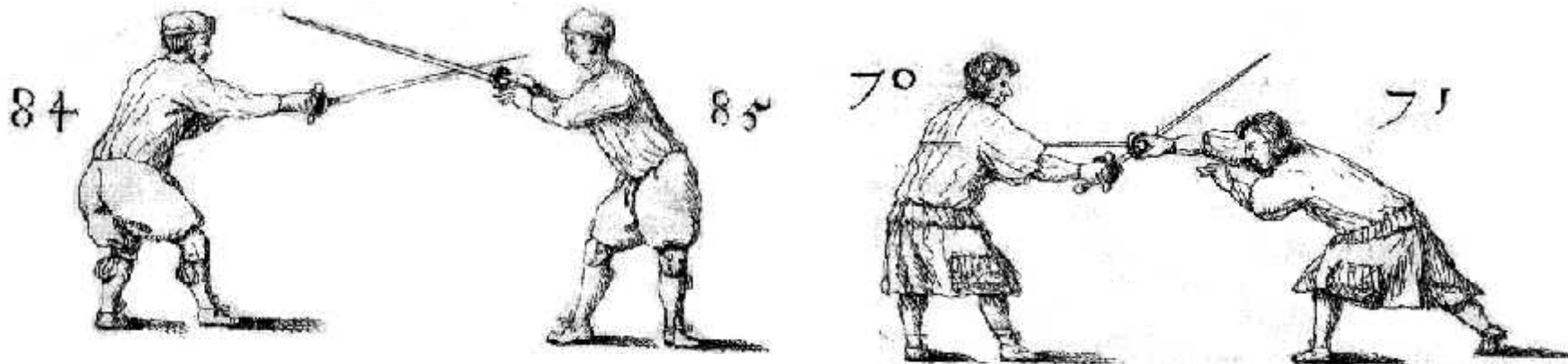


85. Jacob puts it in a level Tertia before his Adversarium. Nicolaes opens his Body whole and all {entirely}, and goes with his Point away to his right side, and he advances with his right foot as much as he can: see fig. 75. If he has seen that he can have the Measure, he advances suddenly, and reaches 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.

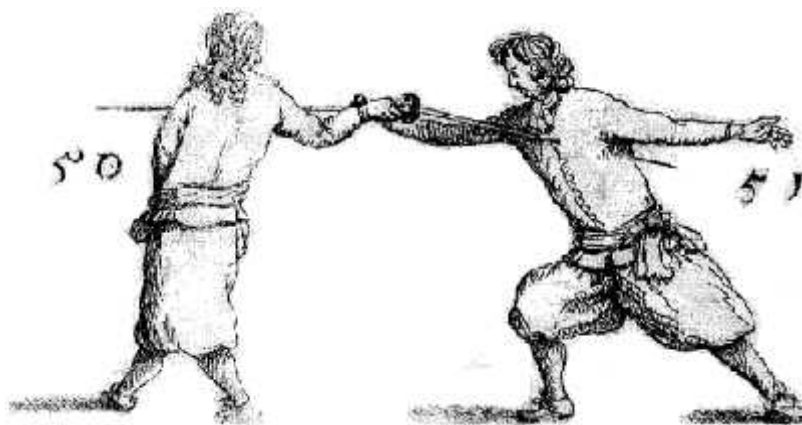


When your Adversarium wants to thrust you over your right arm, how you will bear yourself.

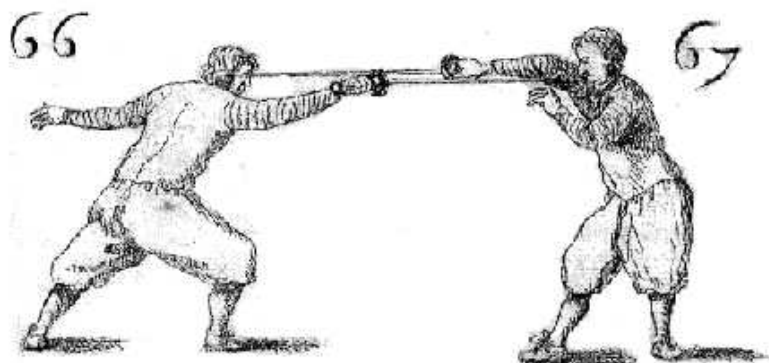
86. Jacob repositions himself with the contracted Body, and attacks his Adversarium on the inside, so that he opens himself on the outside whole and all {entirely}. Nicolaes caves on this, but Jacob concaves at the same time with him. Nicolaes caving again, of the opinion to thrust in over Adversarium 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.



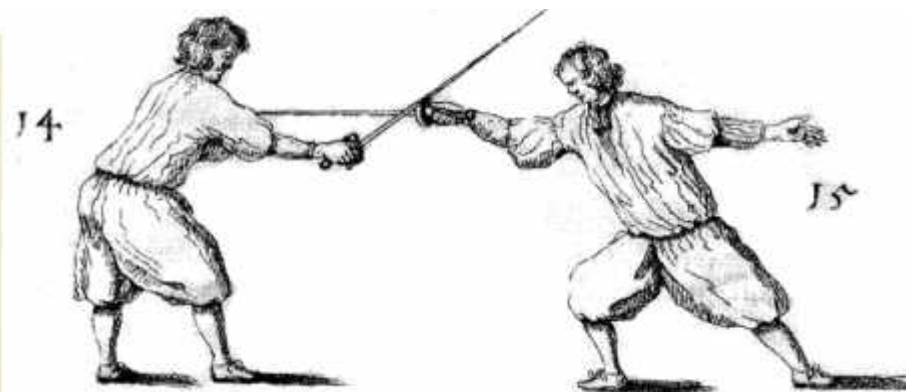
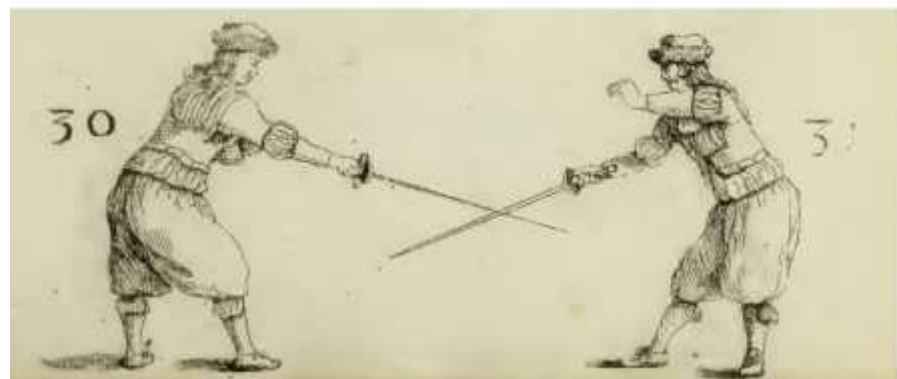
87. Nicolaes puts himself in his Posture with a stretched out arm, but Jacob attacks him on the inside with the Bastard Tertia. Suddenly he pushes him on the inside on his Blade, and thus opens him(self) over his right arm. Nicolaes seeking to thrust in on him on the outside in the opening, and if he 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.



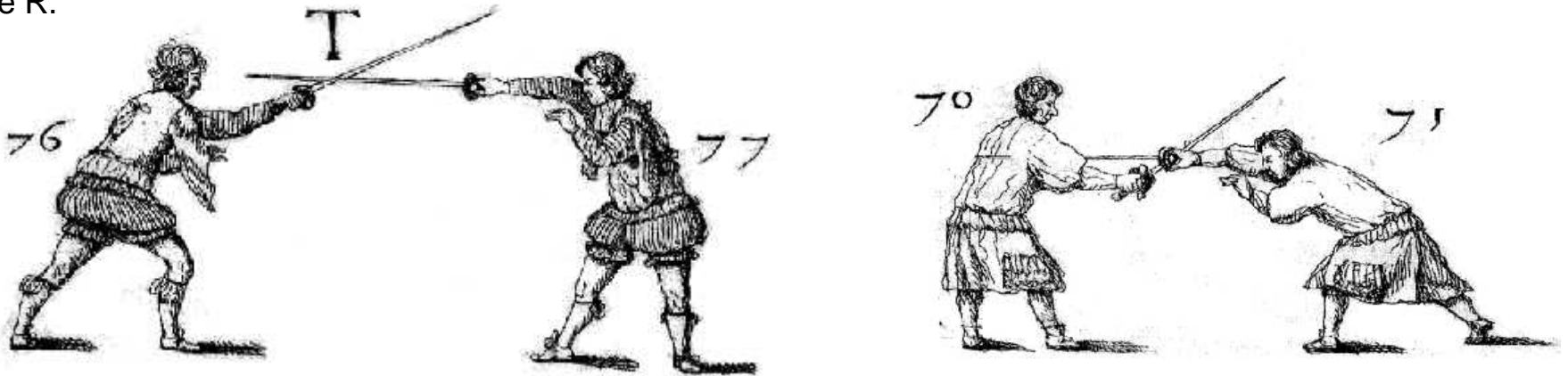
88. Nicolaes again repositioning himself in the previous posture, but Jacob attacks him on the inside, with a bent-down Body. Nicolaes seeing opening, caves, and thrusts with the Secunda to Adversarium his eyes. But Jacob, wary, and observing the time, thrusts in Contra Tempo with the Secunda under his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



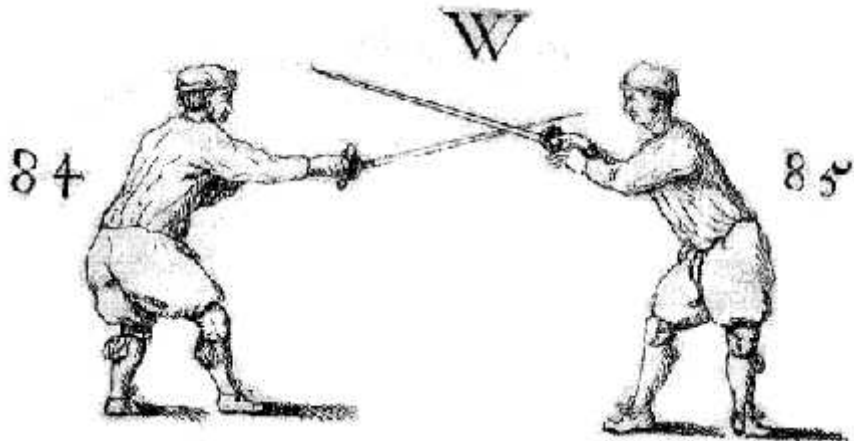
89. Jacob seeking change, puts himself in the Lower-Tertia. But Nicolaes attacks him with the low Quarta: just as you see fig. 30. and 31. Jacob retires, and caves, and staying in the previous Posture. Nicolaes concaves, advances and attacks as before, but Jacob caves again, of the opinion to thrust 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.



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.

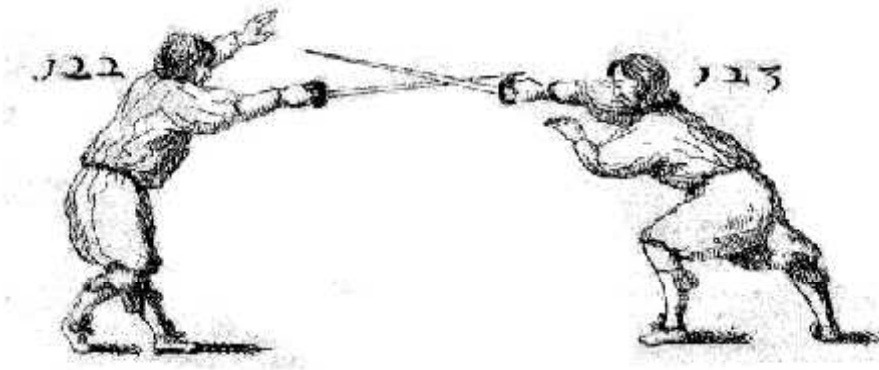


91. Nicolaes attacks his Adversarium on the inside, and opens himself on the outside over his right arm. Jacob, caving through under his Blade, of the opinion to thrust over the arm of his Adversarium, but Nicolaes parries, and advances with the Quarta, and shortens his right arm: as you see fig. 85.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

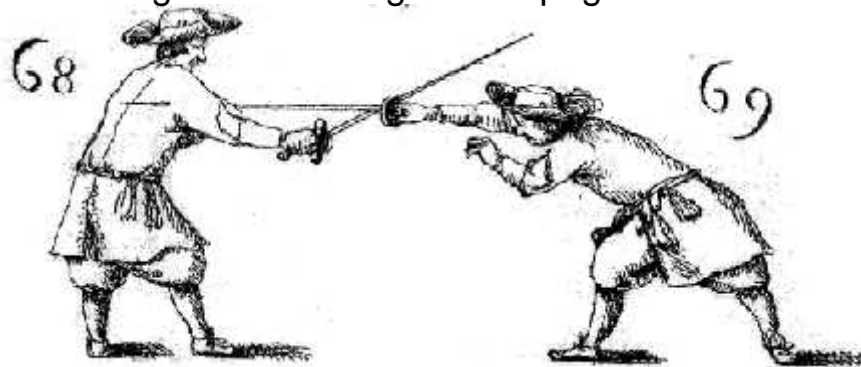


Follows, when Adversarius wants to wound you on the inside with the Quarta, how you will defend yourself against that.

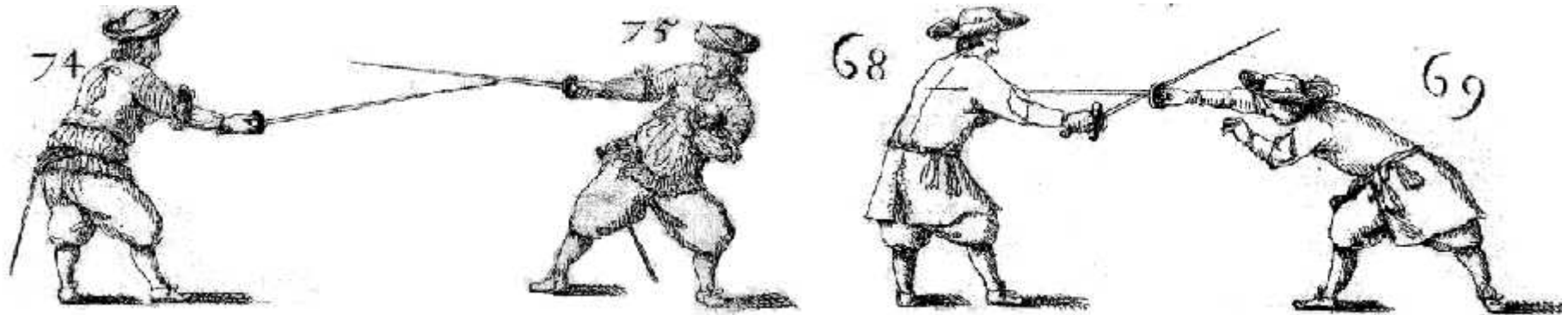
92. Jacob positions himself in Posture, and lets himself be attacked by his Adversarium on the outside. Swiftly he caves, and wants to pass him with the Quarta on the inside: as fig. 122. and 123. on page Gg. show you. But Nicolaes observing the time, caves, and retires his Body, and parries with the 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.



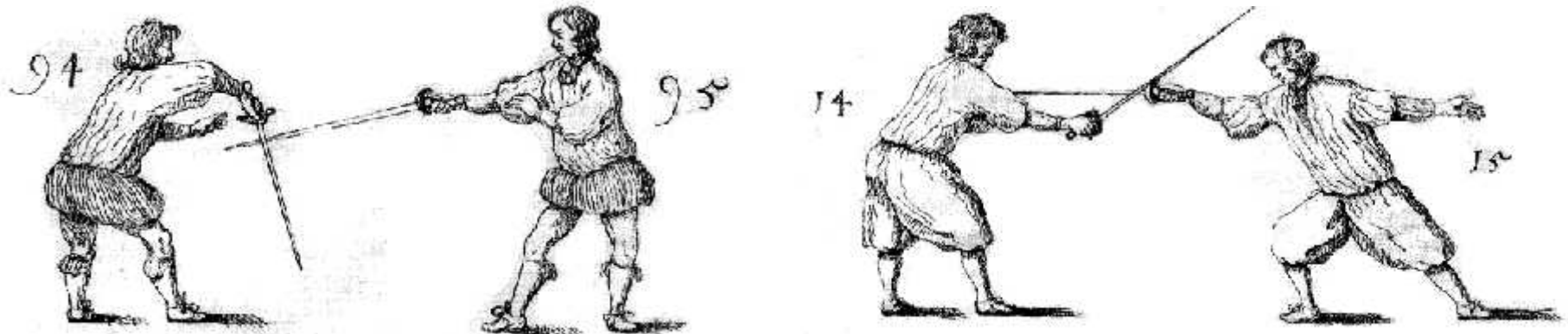
93. Nicolaes attacks his Adversarium (if he sees him repositioned in the same Posture) on the outside. As Jacob has then caved through under the Blade to thrust, Nicolaes has observed the time and has caved with him, and Contra-Tempo at the same time thrust in with the Secunda over Adversarium his right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



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.

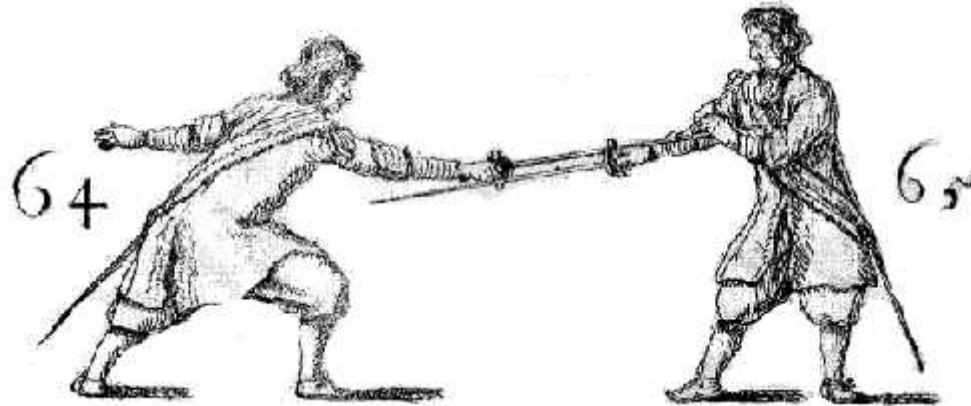


95. Nicolaes repositions himself again in the same Posture, and lets himself be attacked on the inside, and opens himself again, as said above. As Jacob wanted to thrust on the inside in the opening, Nicolaes has quickly caved, and swiftly turned his right hand in the Secunda, and has with the Rumpering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

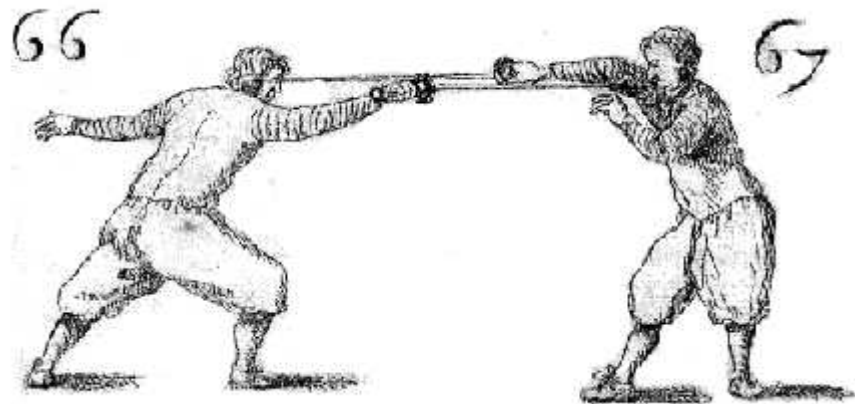


Follows, how you will well make the Ligerings.

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 with the Secunda from below. But Jacob, wary, ligeres him the same thrust with the Tertia over his right arm: see fig. 64.



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.



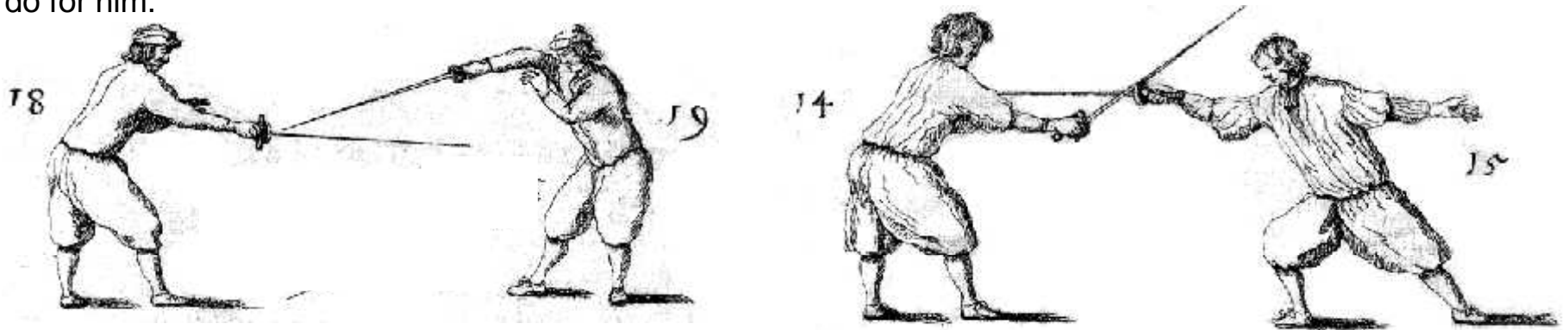
98. After Jacob has been deceived by this, he changes Posture and opens himself over his right arm. But Nicolaes puts it under his Blade, swiftly he goes up again, and thrusts in the opening, with the Secunda. But Jacob, observing the time, caves and retires. Quickly he advances again, and ligeres in 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 Ligering 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.

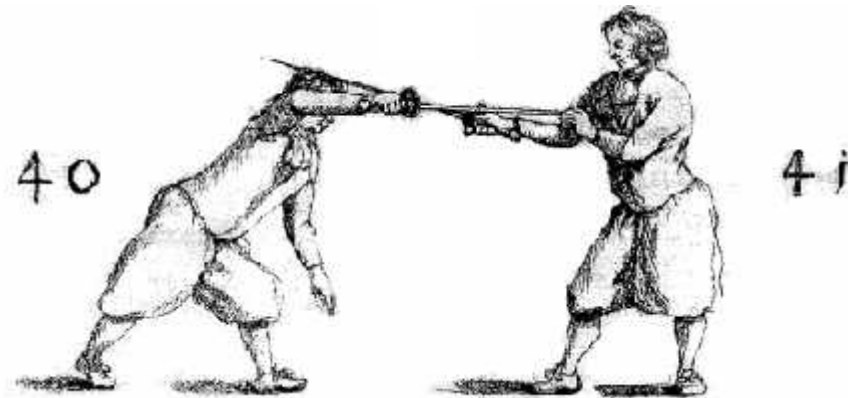


Now follows, how you will go with the Point around your Adversariums his Hilt

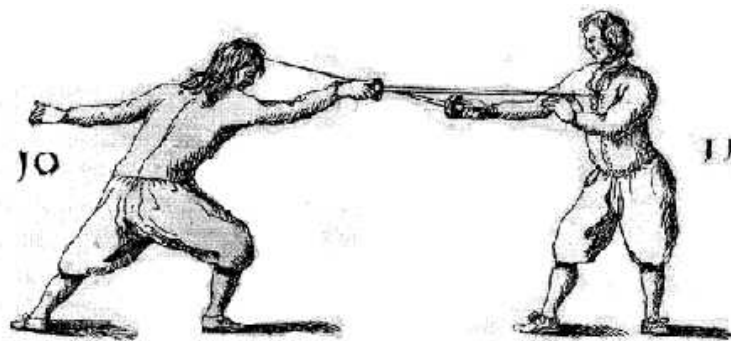
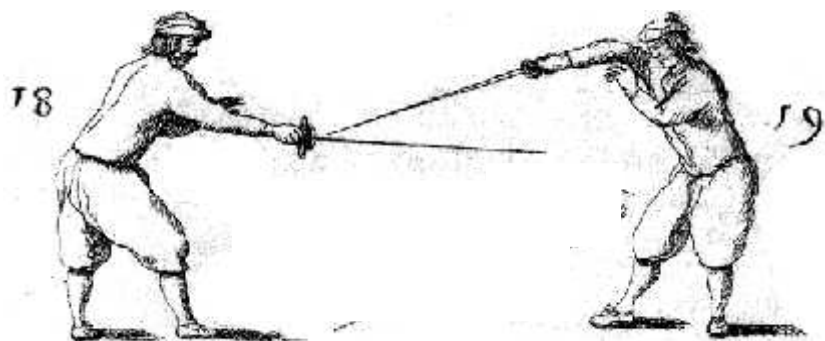
99. Nicolaes puts it in the middle Tertia, and opens himself on the inside. Jacob bends himself fairly, and holds his Point straight on the inside, with the Secunda, against Adversarium his Hilt: see fig. 19. But Nicolaes seeing the opening, seeks to thrust in on him on the inside. But Jacob, observing 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.



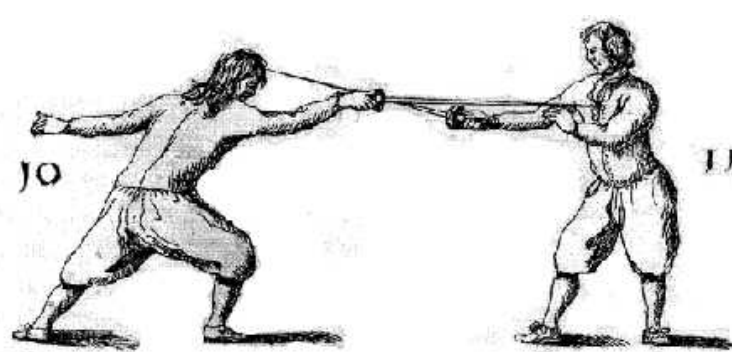
100. Jacob seeing his Adversarium again in the same Posture, so that he puts himself again with the Point against his Hilt. Swiftly he changes Posture, and makes him a Finta on the inside with the Quarta. Nicolaes alarmed, parries the same Finta. Jacob, already having his Lesson in thought, passes in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



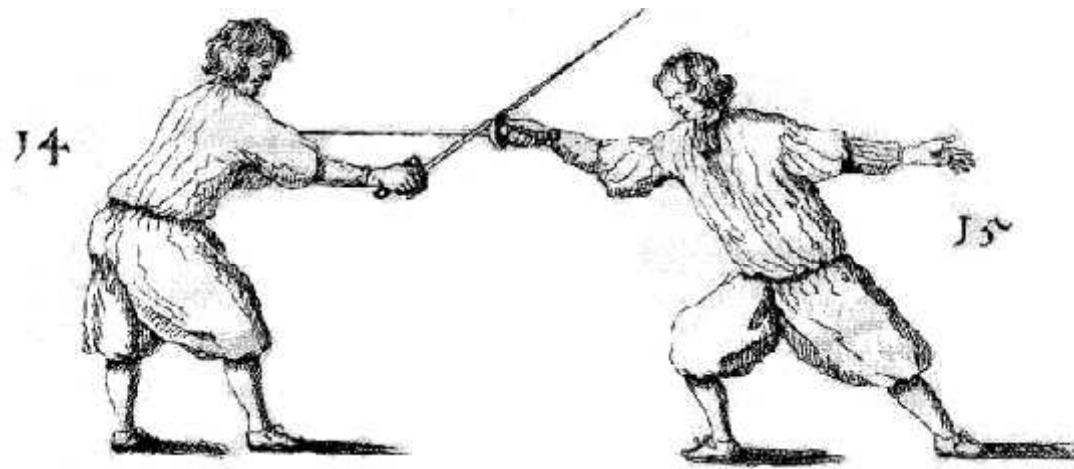
101. Jacob positioning himself in Posture first, puts himself in the Lower Tertia. But Nicolaes puts it with his Point right above his Hilt, and opens himself on the inside: see fig. 19. But Jacob raises his Blade, and thrusts to the opening on the inside. But Nicolaes observing the time, thrusts Contra-Quarta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



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.



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.

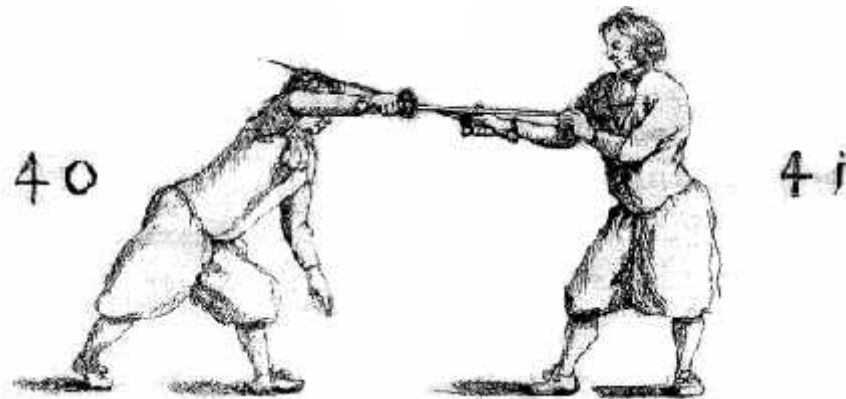


Now follow some Lessons, how you will lower your Blade on the outside.

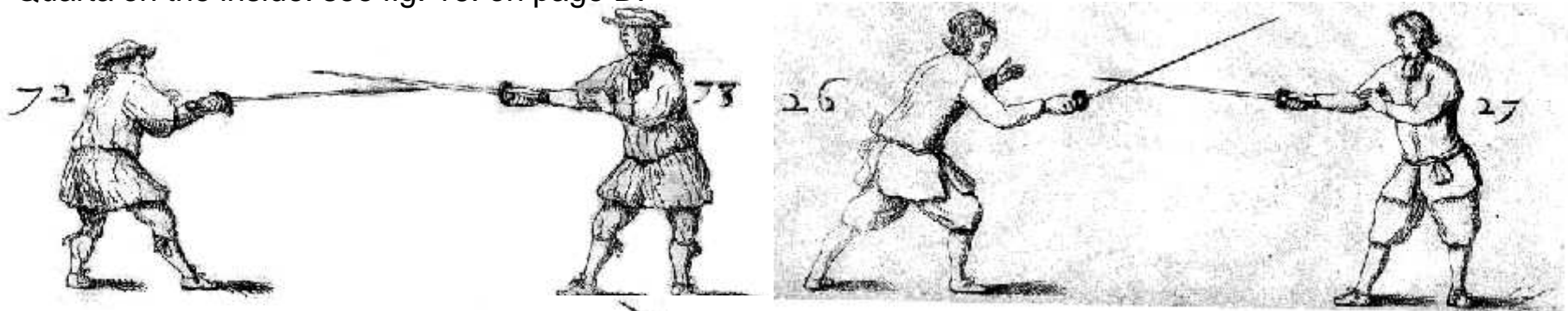
104. Jacob puts himself in Posture, and lets his Point stand out to his right side. Nicolaes goes with his Point on the outside against his Hilt, and then lowers his Point down: see fig. 72. As Jacob has seen that, he thrusts on the outside in the opening. But Nicolaes, wary, caves, and volteres swiftly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



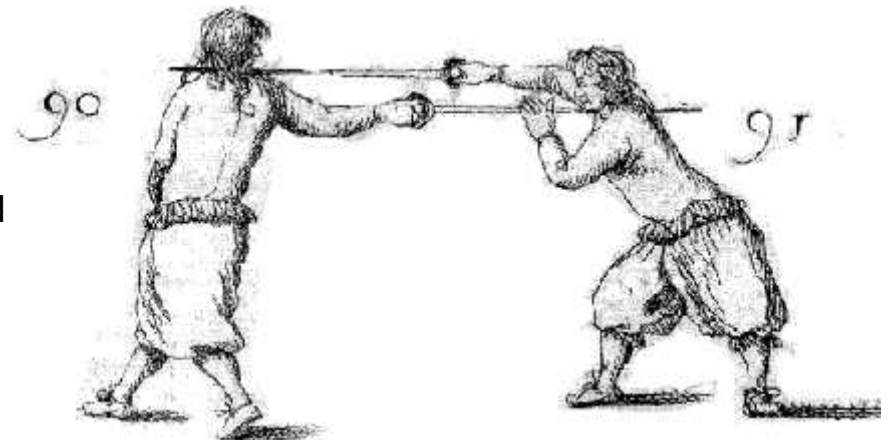
105. Nicolaes again lowers his Point so, as is said above. But Jacob seeks to attack him on the outside, (and if he attacks) Nicolaes has made a Finta, with the Secunda on the inside, under his Blade. Jacob parrying the same Finta, Nicolaes has swiftly passed with the Secunda on the inside: see fig.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



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.



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.

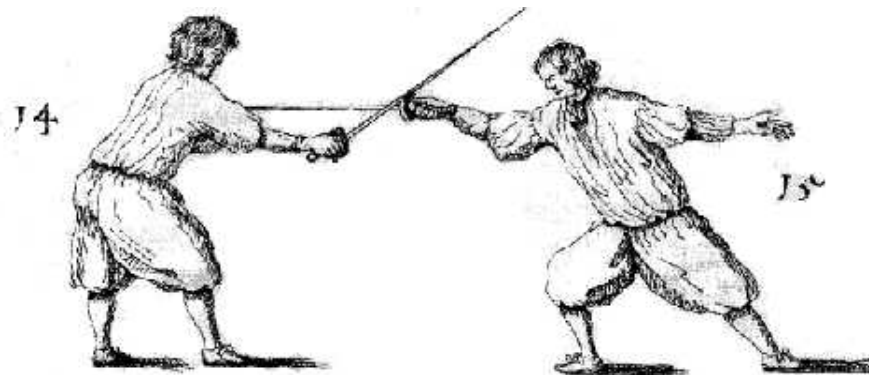


Now follows how you will lower your Blade on the inside.

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



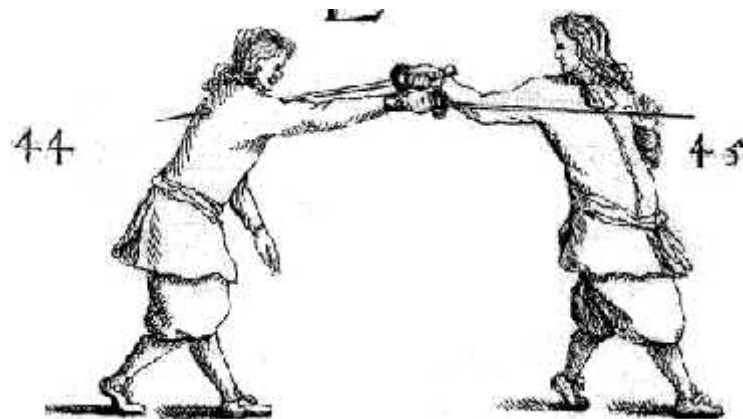
109. Jacob not fancying to thrust in there again (if Nicolaes makes him the same opening), but stands still. Nicolaes then advances, and attacks him on the inside in the full weak, and closely contracts his Body. Swiftly he continues then, and thrusts with the Quarta: see fig. 15. on page D.



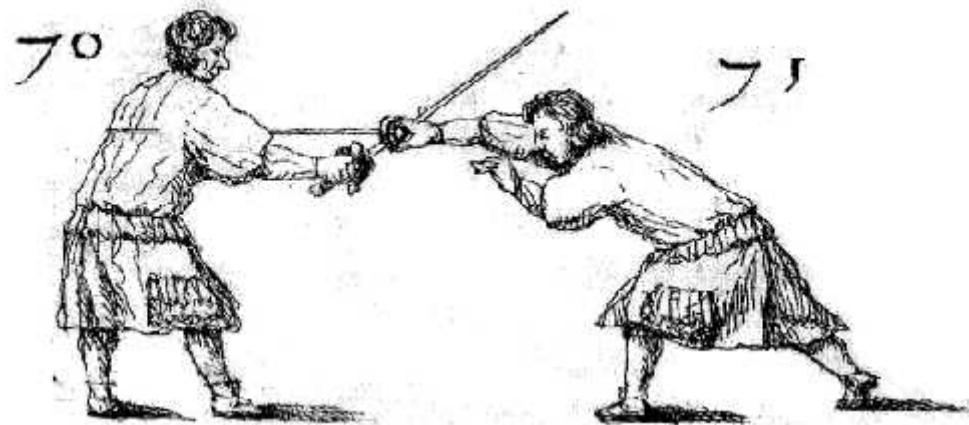
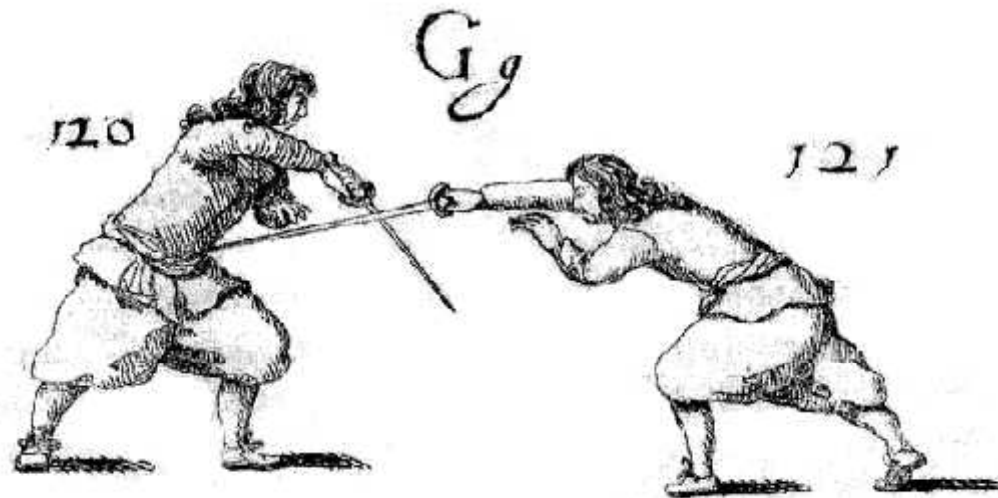
110. Nicolaes again seizing his Adversarium so on the inside (if the above-mentioned has preceded), and Jacob rapidly caved through under the Blade, then Nicolaes has again observed the time, and has suddenly turned the hand into the Secunda, and has passed in with the Secunda over Adversarium his right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



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.



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.

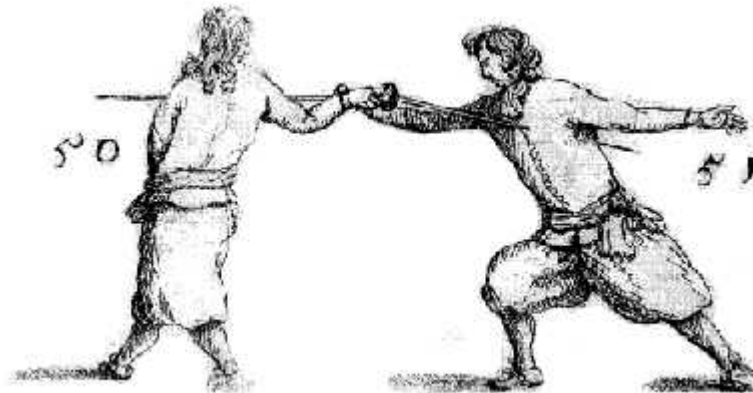


Now follows how you will Voltere the Quarta.

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.



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.



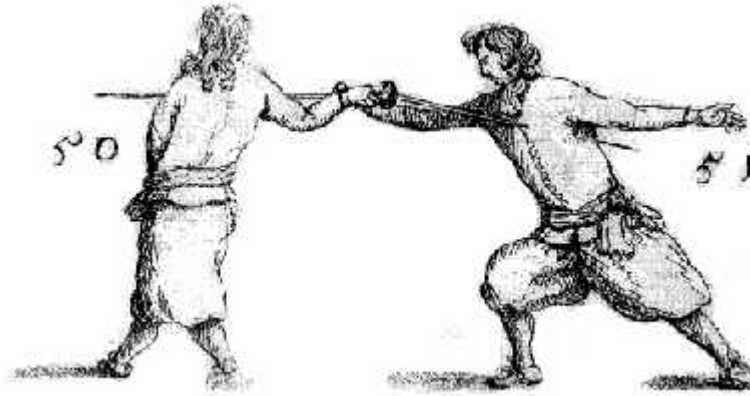
115. Nicolaes puts himself in the Lower-Tertia: see fig. 21. But Jacob advances in on him, and Ligeres him his Blade on the outside: see fig. 20. But Nicolaes caves, and thrusts with the Tertia over his right arm. Jacob, wary, caves swiftly Contra-Tempo, and Volteres with the Quarta, to the inside of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



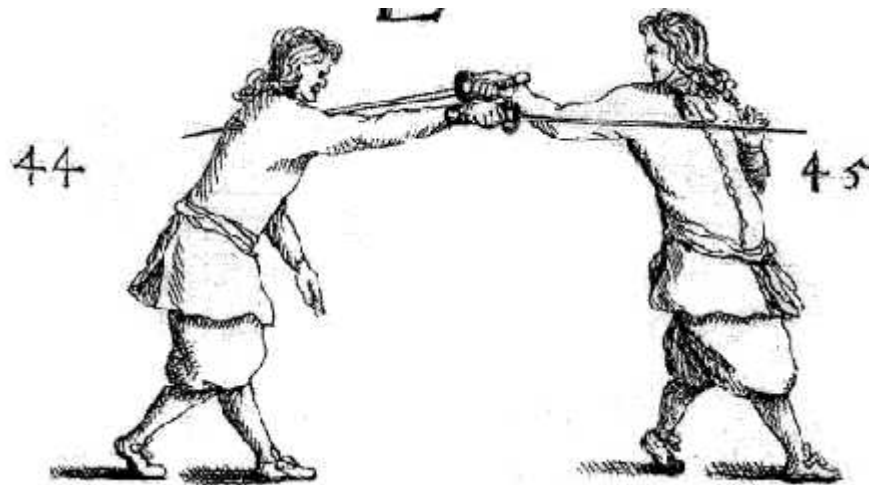
116. Jacob again Ligering his Adversarium so on the outside, so Nicolaes has caved, and retired himself. But Jacob concaves, and advances in on him, and attacks him as above. Nicolaes caves again, and thrusts on the outside, over his right arm. But Jacob observing the time, caves through under his Thrust,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



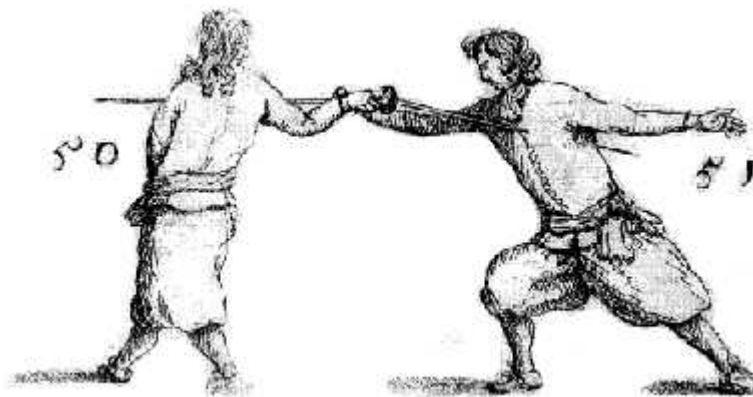
117. Jacob changes Posture, and puts it in the middle Secunda, and he lets his Point look out to his left side. Nicolaes attacks him on the outside. Jacob caves rapidly, and thrusts in on the inside with the Quarta. Nicolaes heeding the Tempo, caves and Volteres with the Quarta Contra-Tempo with him: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



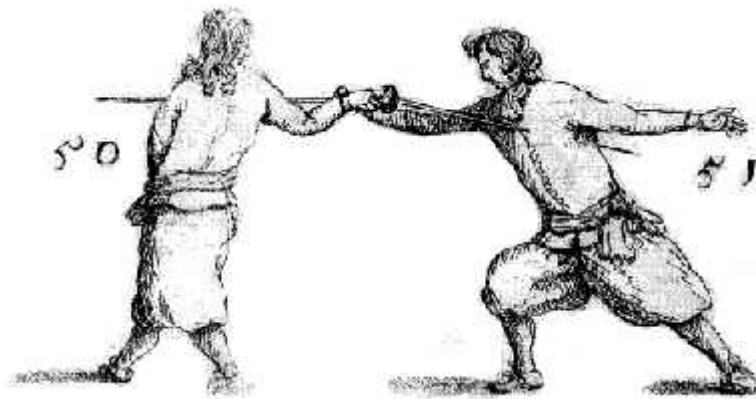
118. Jacob repositions himself in Posture with an outstretched arm, and opens the inside of his Body. But Nicolaes attacks him on the inside. Jacob caves through under the Blade. But Nicolaes concaves, and strongly assails him on the inside, though so that he gives his Adversarium opening to the Passade 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.



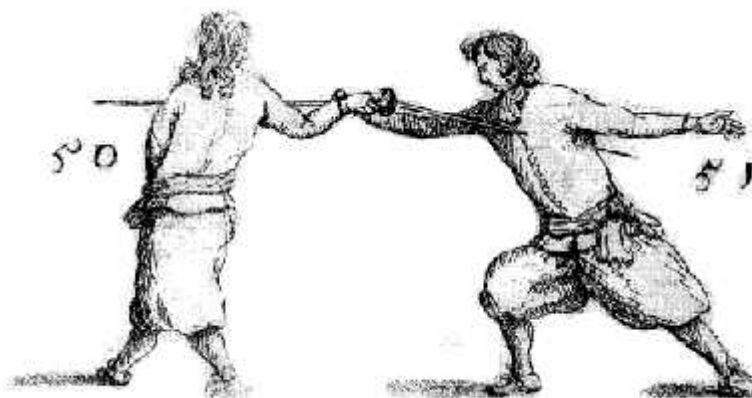
119. Nicolaes repositions himself in Posture, but Jacob attacks him on the outside. Nicolaes retires himself, and makes him a Finta, with battering of the right foot, on the inside with the Quarta. Jacob parrying this Finta, Nicolaes has caved, and with the Tertia, thrust in over the right arm of his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



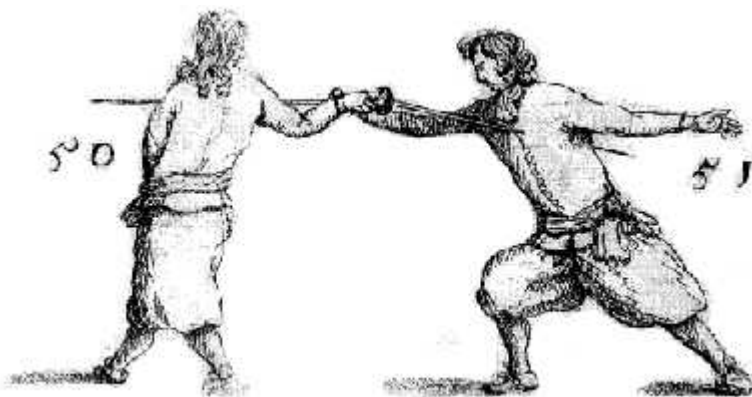
120. Nicolaes (as above) standing in Posture, Jacob has attacked him on the inside. Swiftly he pushes him on his Blade. But Nicolaes caves on the pushing, and thrusts with the Tertia, over the right arm. But Jacob, wary, caves and Volteres Contra-Tempo with him, and thrusts with the Quarta to the inner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



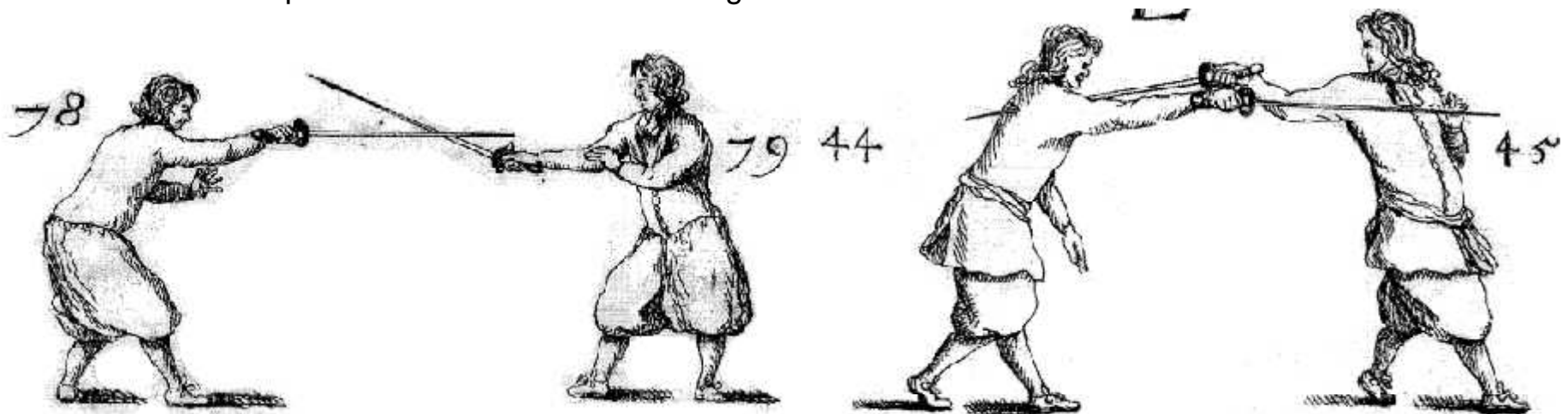
121. Nicolaes again positioning himself in Posture, turns his hand in the middle Tertia, and opens his inner Body. But Jacob bends him down, and keeps his Point against his Hilt. Nicolaes thinking to have advantage, thrusts in on that. But Jacob caves, and Volteres swiftly the Quarta Contra-Tempo: see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



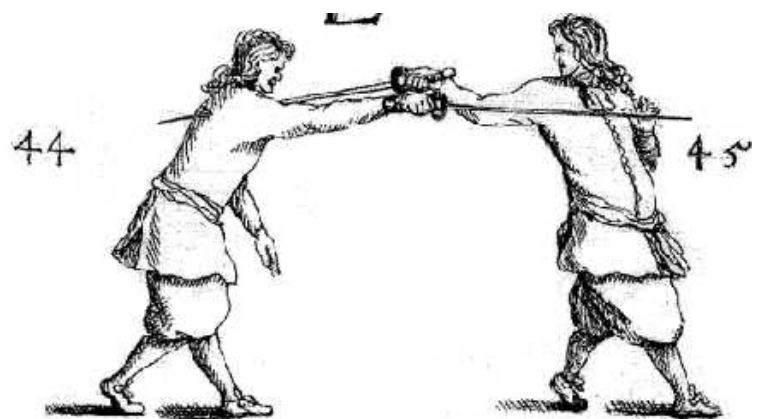
122. Jacob positions himself in Posture in a straight line. Nicolaes makes his Contra-Posture, and puts it on the inside with the Point against the Hilt of his Opponent. Swiftly he batteres with his right foot, and makes him a Finta on the inside, and opens his inner Body. But Jacob thrusts in on the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



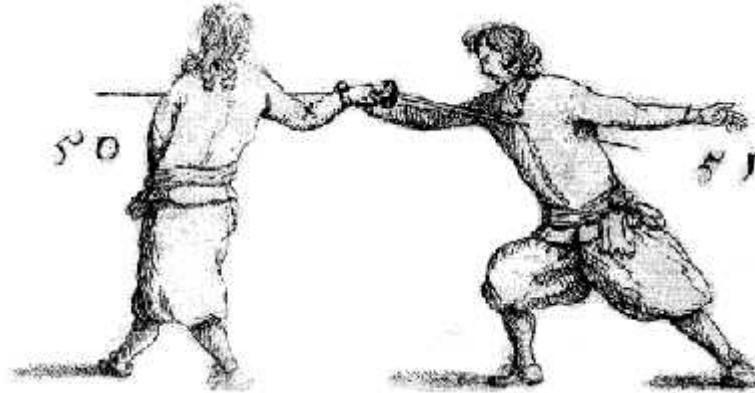
123. Jacob changes Posture, and puts it in a High Secunda. Nicolaes attacks him on the inside with the Quarta, and that with the strong in his weak: as you see fig. 79. on page T. But Jacob ducking, and wanting to pass away below, Nicolaes has observed the Tempo, and has in the same time with the Quarta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



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.



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.



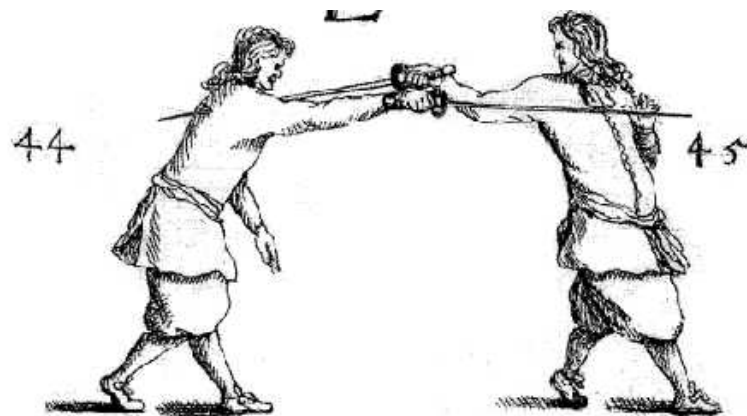
126. Jacob positions himself with an outstretched arm before his Adversarium, but Nicolaes goes with his Blade straight under his. Jacob rapidly turning his Rapier into the Prima on the outside. As soon as Nicolaes has then caved through to thrust in on the inside, Jacob has swiftly changed out of the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



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 Jacob has caved 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.

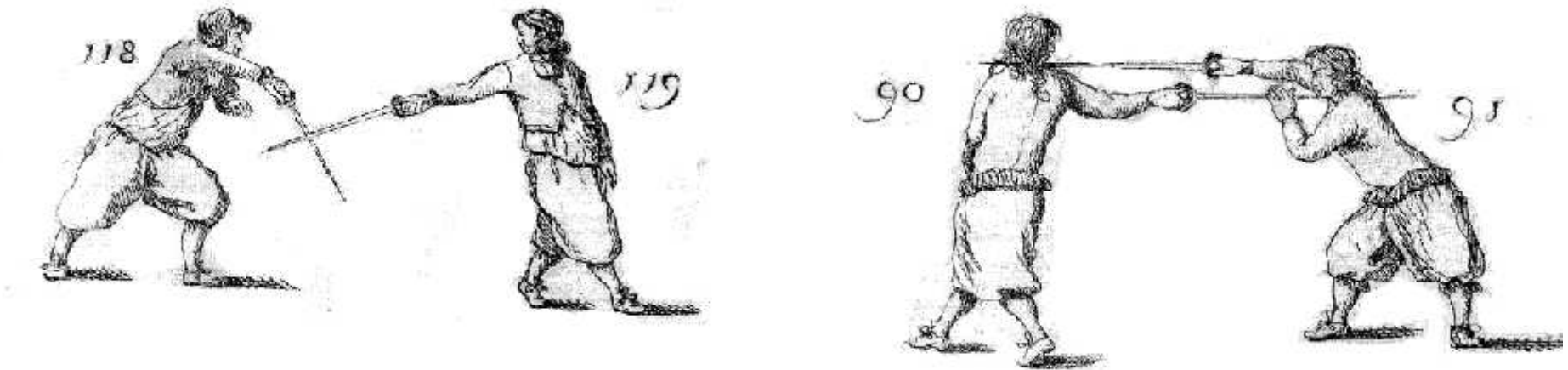


128. Jacob repositions himself in Posture, and keeps his Weapon in a level Tertia. But Nicolaes puts it with the Secunda under Adversarius his Blade, and Muteres with a flying Blade, and advances to gain the Measure. And seeing that Jacob is still, and Nicolaes having gained the Measure, he has rapidly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



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

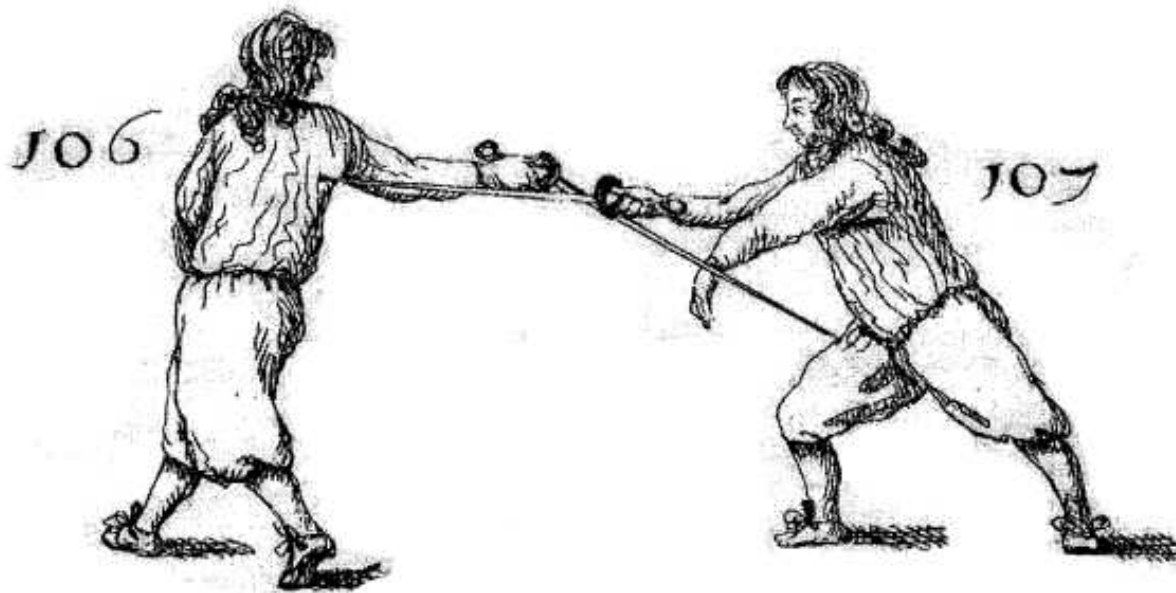
129. Nicolaes repositions himself in Posture in a level Tertia. Jacob seeking to gain the Measure of him, goes with his Blade under his, and Volteres on the inside. But Nicolaes, wary, retires with his right foot backwards, and Ligeres him the Volte: just as you see fig. 118. on page Ff. As the Volte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



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.

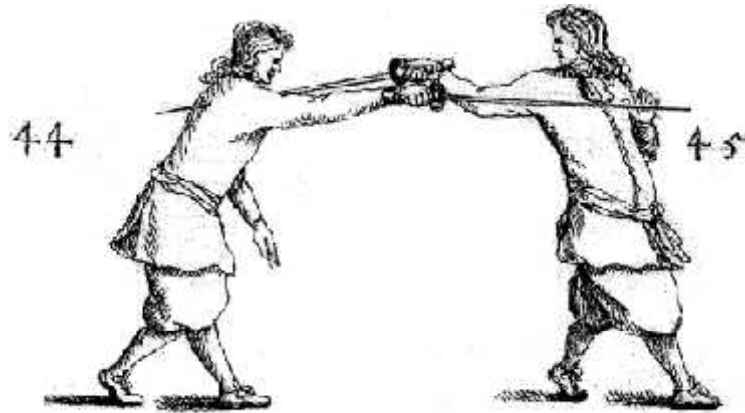
No picture for play

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.

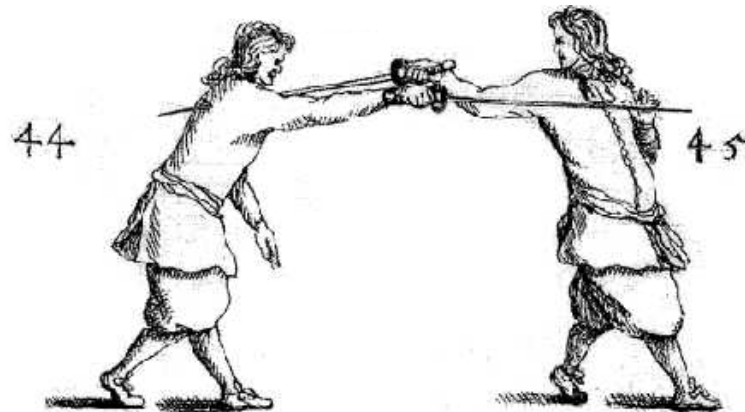


Follows, how you will prevent your Adversarium the Passeren.

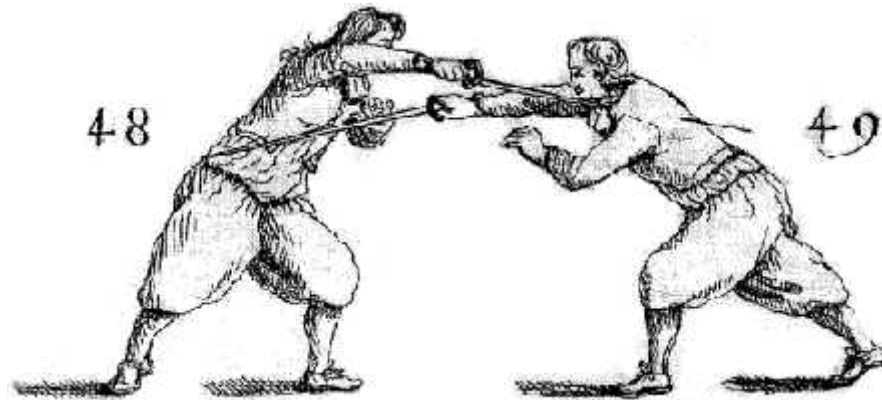
132. Nicolaes repositions himself with an outstretched arm before his Adversarium. Jacob attacks him on the inside. Nicolaes rapidly caving, Jacob has concaved, and again gone to his Blade on the inside, and has given him the opening to the inner Passade. As Nicolaes has passed on the inside, Jacob has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



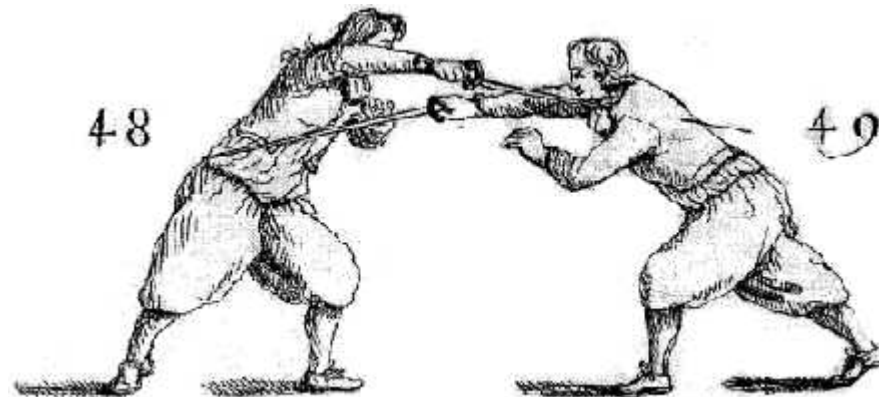
133. Jacob again assailing his Adversarium so, and Nicolaes caved, and wanted to pass with the Secunda over the arm. Then Jacob has observed the time, and has caved Contra-Tempo, and voltered with the Quarta: see on page L.



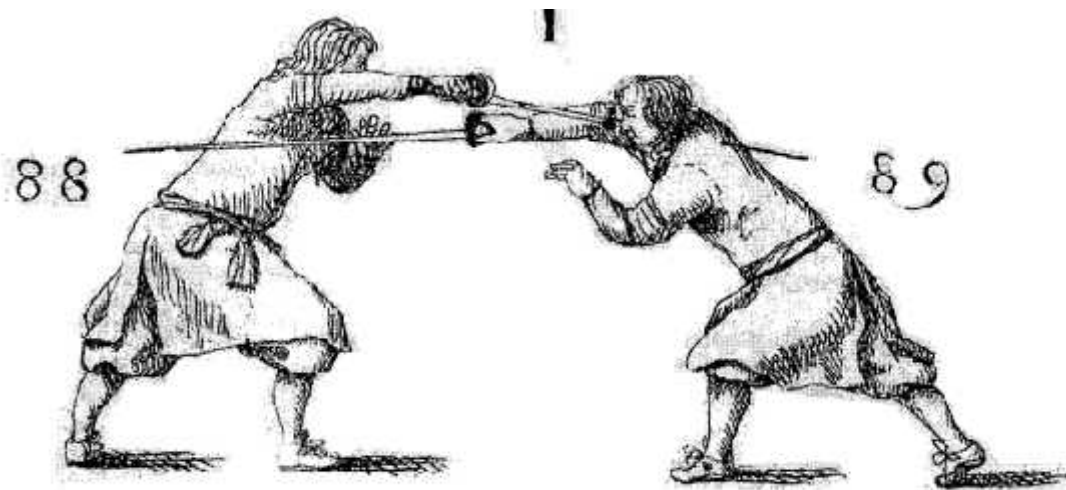
134. Nicolaes repositions himself in Posture, and lets himself be attacked by his Adversarium on the outside. Swiftly he turns his hand in the Secunda, and so opens himself below. Jacob seeing his, resolves and passes through under, but Nicolaes, wary, parries quickly with the left hand, and passes in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



135. After Jacob (as above) attacks his Adversarium, and seeing the shown opening again passes in from 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.

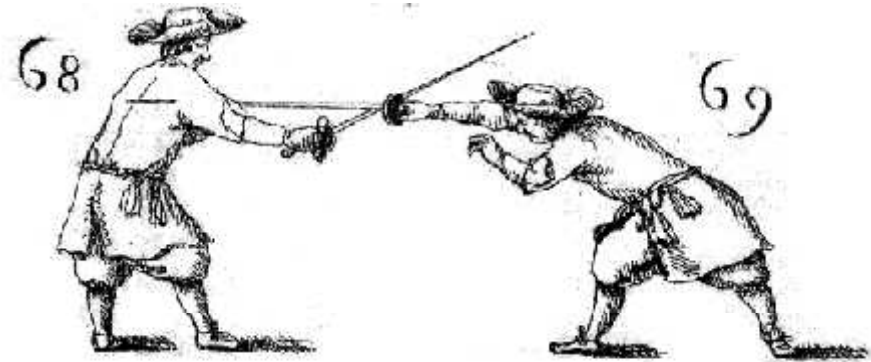
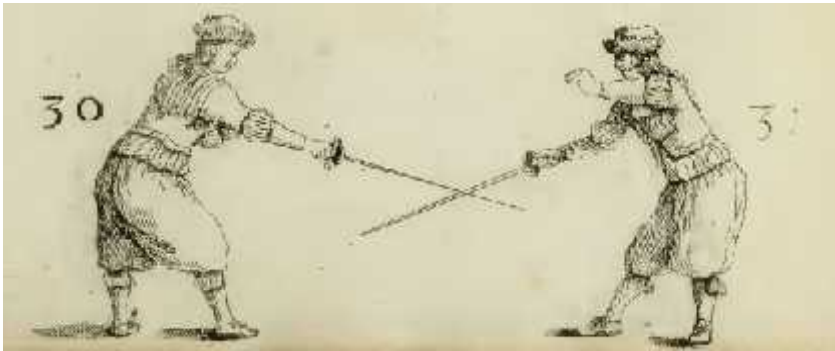


136. Jacob repositions himself in Posture with an outstretched arm. Nicolaes attacks him with the Secunda on the outside, and contracts his Body: see fig. 76, and gives his Adversarium opportunity to pass from below. And if Jacob passes, Nicolaes has parried the same Passade with the left hand to his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

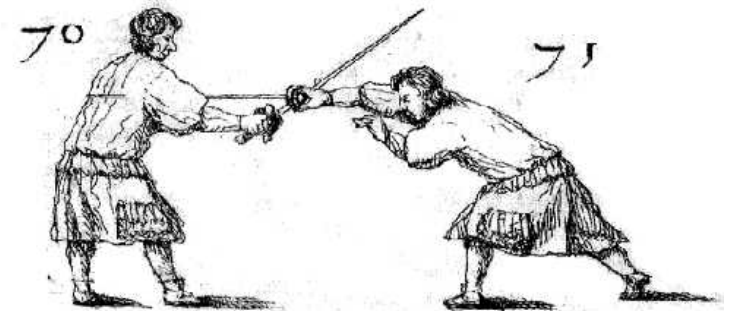
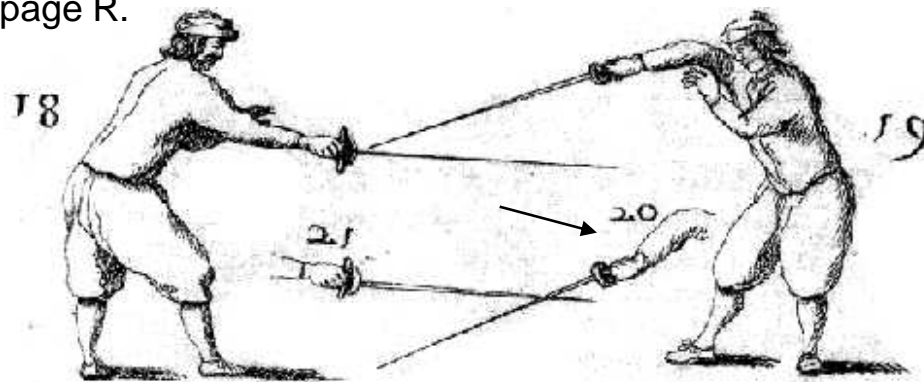


Follows, how you will prevent your Adversarium the Muteren.

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.

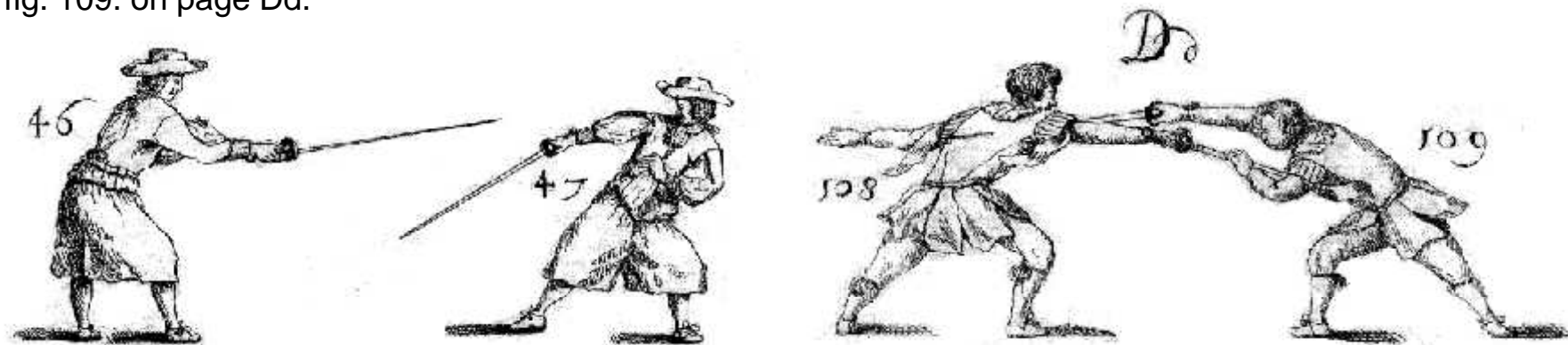


138. Nicolaes repositions himself in Posture (as above). Jacob comes in on him from far with the Mutering. Instantly Nicolaes changes Posture, and puts it in de Secunda. Jacob advancing nonetheless with the same movement, Nicolaes lowers his Point down, and Ligeres him so: see fig. 20. on page E. Swiftly 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.

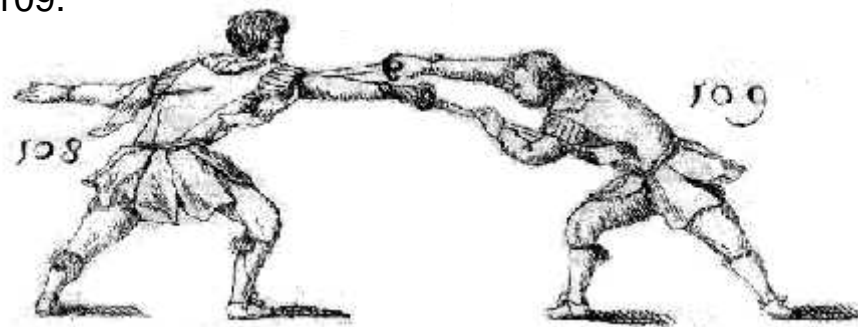


Follows, how you will use your left hand with advantage to your profit

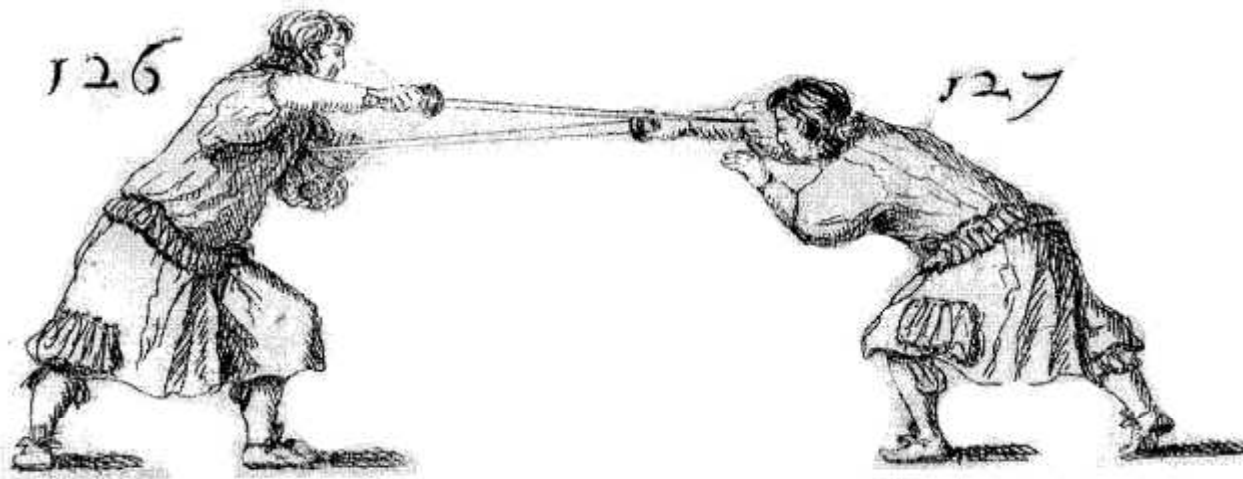
139. Jacob (the First) being in Posture, puts himself with the Tertia straight before his Adversarium. But Nicolaes attacks him on the inside, swiftly he makes him a Chyamata, with the Secunda: see fig. 47. and the left hand he holds in the Ready. Jacob seeing the opening, thrusts on the outside in the 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.



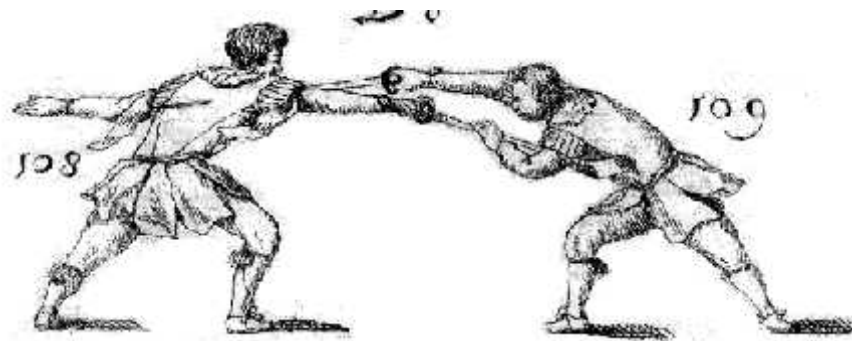
140. Nicolaes attacks him again so, but Jacob retires his Body backwards. Nicolaes follows, and attacks him (as above). But Jacob lets him attack, and gives him occasion to thrust on the inside. Nicolaes seeing the opening, thrusts in on that. But Jacob, wary, rapidly turns his Rapier into the Secunda, 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.



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.



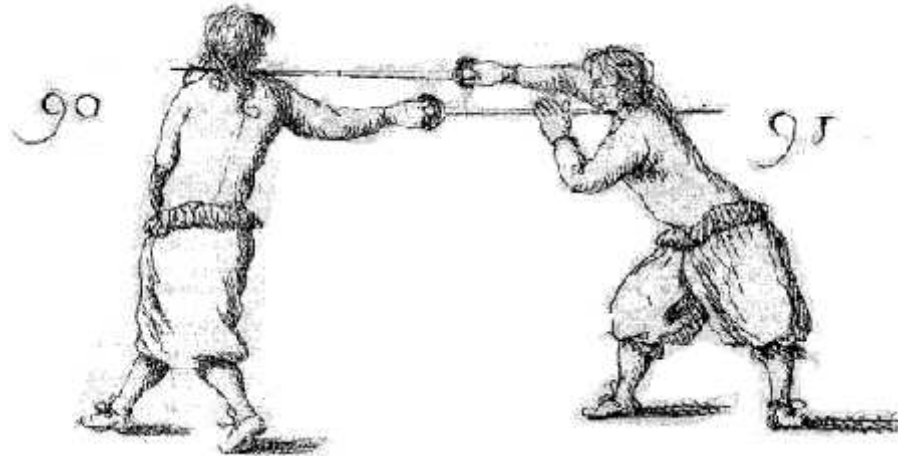
142. Jacob (the First) being in Posture, opens his Body on the outside. Nicolaes puts it under the Blade. Swiftly he goes up again, and thrusts with the Secunda over the arm. But Jacob also turns his hand rapidly into the Secunda, and parries with the left hand away to the right side, and thrusts with 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.



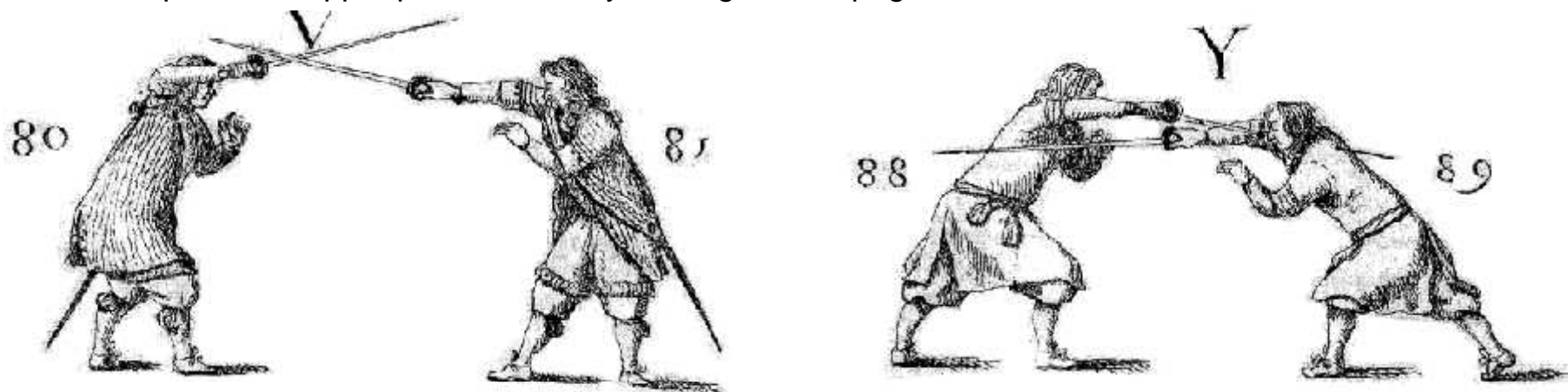
143. Jacob making the same Posture, and Nicolaes again puts under his Blade, so he has rapidly caved, and wanting then to pass in over Adversarium his right arm. But Jacob swiftly stepping backwards with the right foot, parries with the left hand, and passes Contra-Tempo with him over his right arm: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



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.



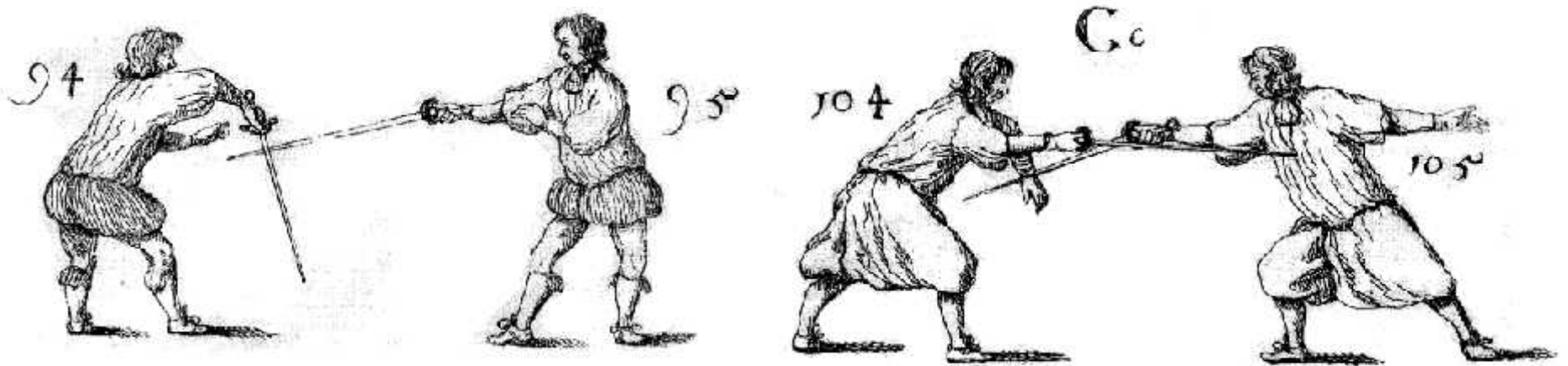
145. Nicolaes repositions himself in a high Quarta, but Jacob attacks him on the outside with the Secunda: see fig. 80. on page V. Swiftly then he passes in on the outside under his Blade, but Nicolaes, wary, parries the same Passade with the left hand away to the right side, and thrusts with the Secunda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



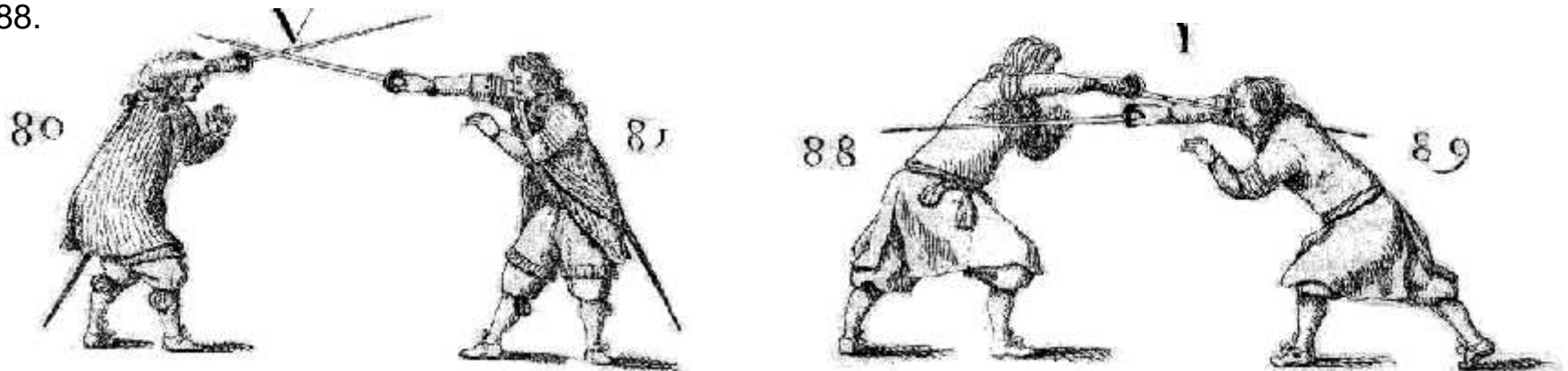
146. Nicolaes already repositioning himself again in the same Posture, though opening himself more on the inside than the outside, Jacob attacks him on the inside, (and if he seizes the Sword, then Nicolaes has caved, and thrust in over the right arm. Jacob parries the same thrust, away to his right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



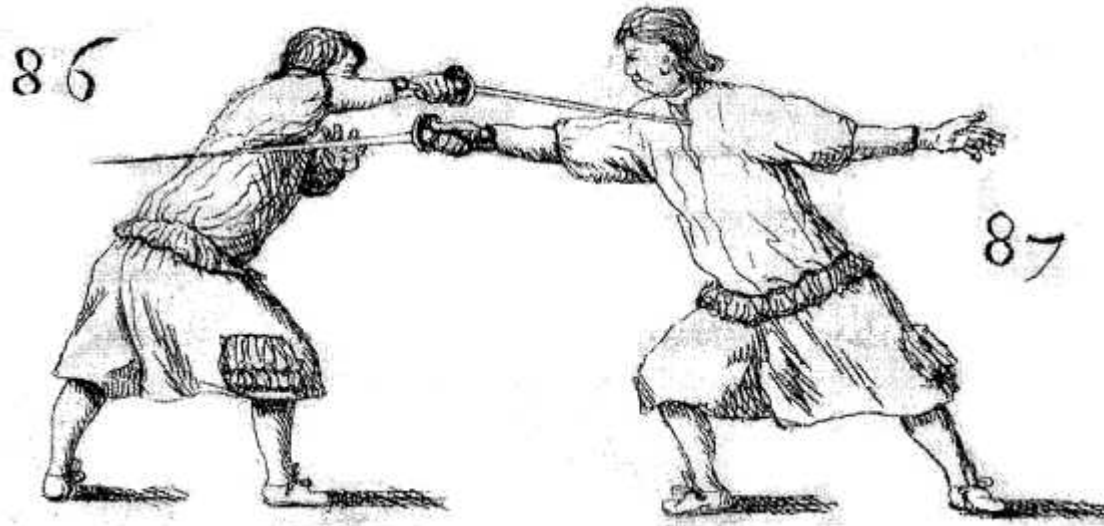
147. Jacob repositioning himself in the middle Secunda, and opening himself over the right arm, Nicolaes attacks him on the outside, and thrusts with the Tertia, in over the right arm. But Jacob, if the thrust comes, Rumperes the Blade away to the left side: see fig. 94. on page Z. Rapidly he then parries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



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.

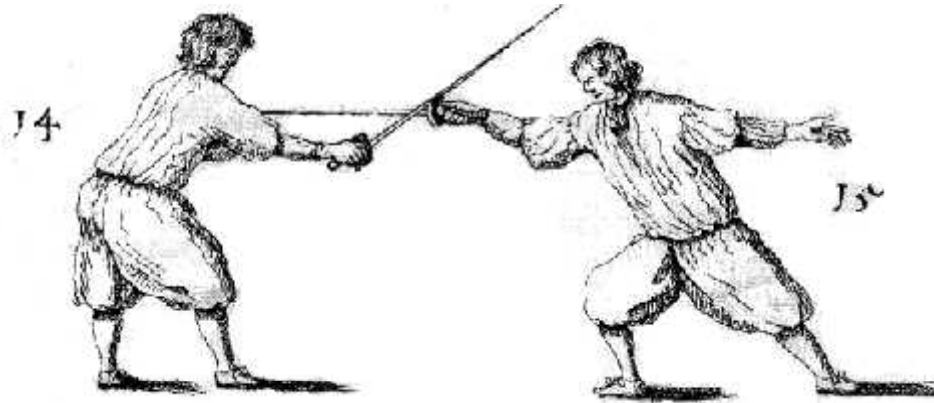


149. Nicolaes practising, attacks his Adversarium again (as above), but he doesn't stay, rapidly caves, and goes with his Blade on the outside of Adversarius his Rapier, though so that he opens himself on the outside over the right arm. Jacob seeing the clean opportunity, thrusts in the opening with 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.

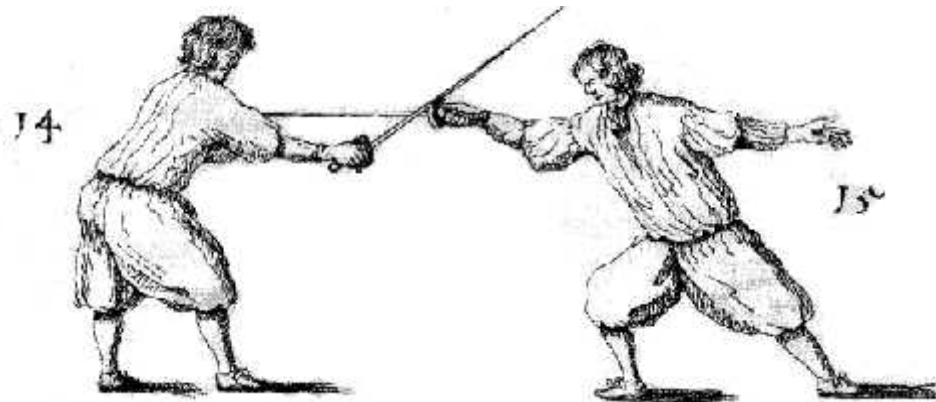


Now follows, when your Adversarium pulls his Blade backwards, when he wants to thrust, how you will bear yourself.

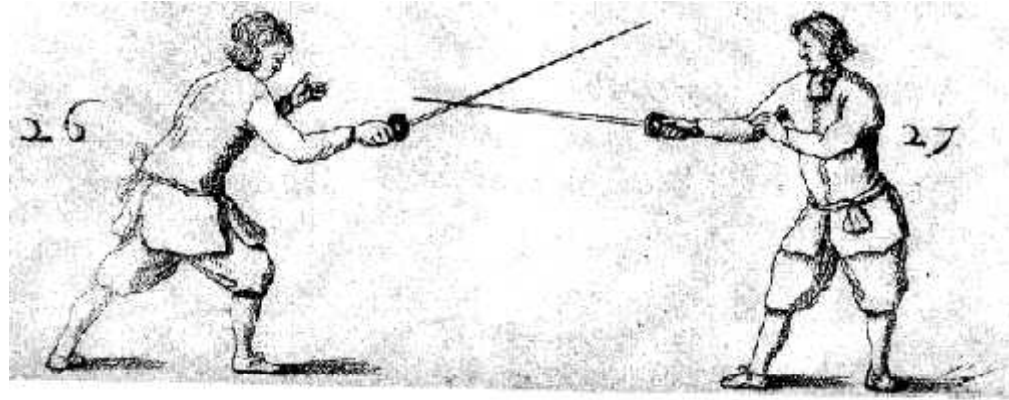
150. Nicolaes (the First) repositioning himself in Posture, and being attacked by his Adversarium on the inside, pulls his Blade backwards, to thrust on the inside. But Jacob observing the Time, thrusts in the same movement, with the Quarta, Contra-Tempo: see fig. 15. on page D



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.



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.

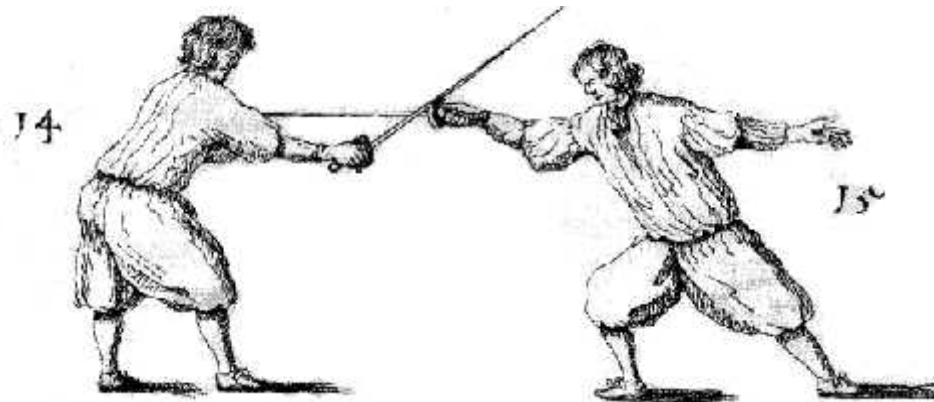


Follows, how you will make the Chyamata.

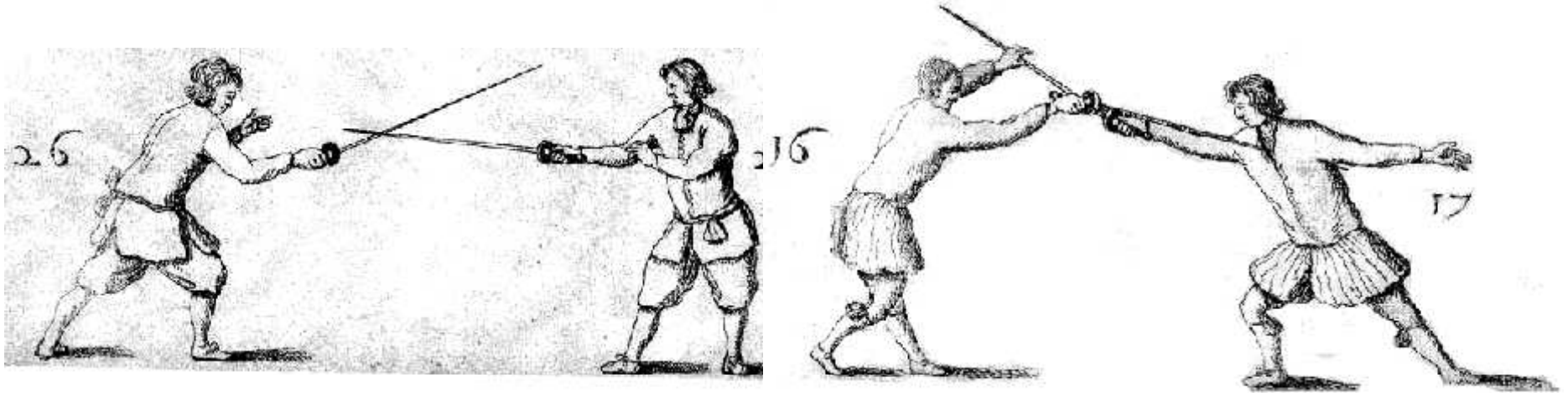
153. Jacob (the First) being in Posture, repositions himself in a straight Line before his Adversarium, who advances, and attacks him on the inside. Swiftly he then batters with his right foot, and makes him a Chyamata, with the Secunda, under his Blade, and opens himself whole and all over his right arm: see fig. 25. As Jacob has thrust 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.



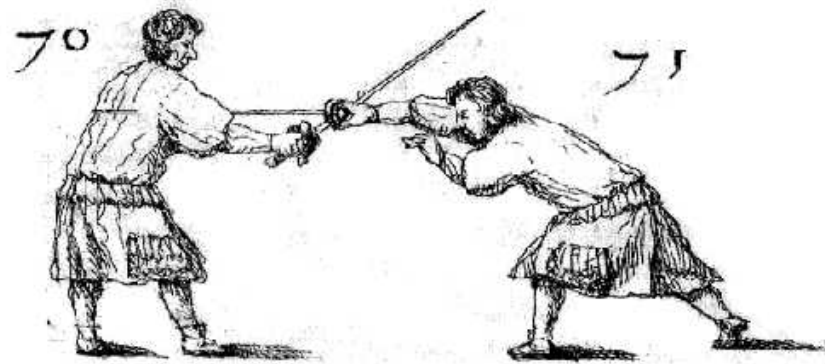
154. Nicolaes again making the Chyamata so, and opening himself over the right arm, and Jacob not wanting to thrust in the opening, then Nicolaes has again caved rapidly, and thrust in the Quarta on the inside, with advancement of the right foot: see fig. 15.



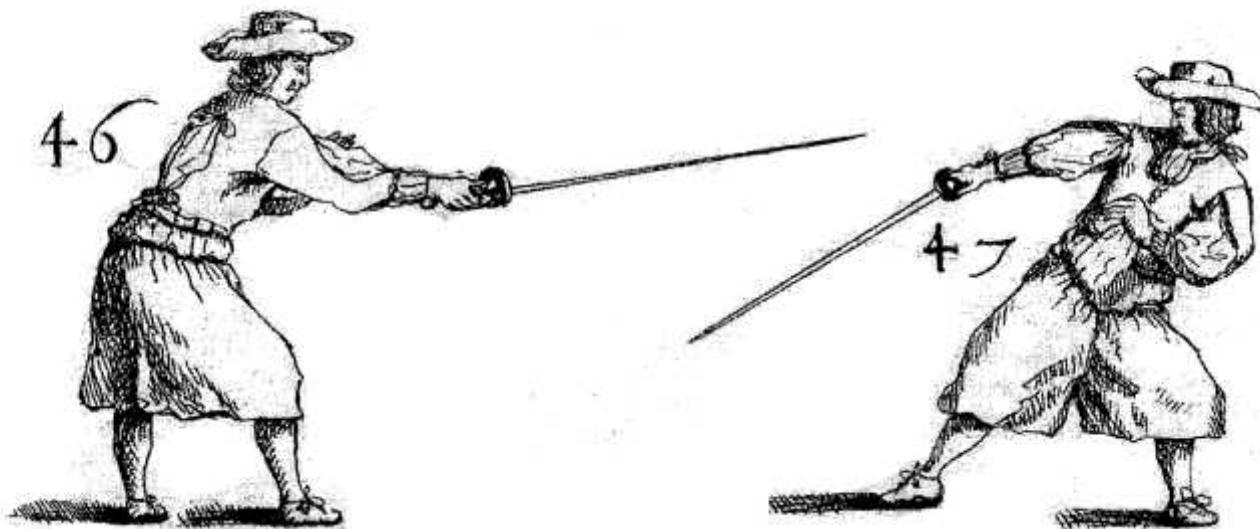
155. Nicolaes again making the Chyamata so, and his Adversarium did not want to thrust, so he goes up quickly, and strongly assails his on the outside: see fig. 26. Jacob swiftly caving on this, but Nicolaes observing the Time, advances, and passes in with the Quarta to the inside of his Body, with a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



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.

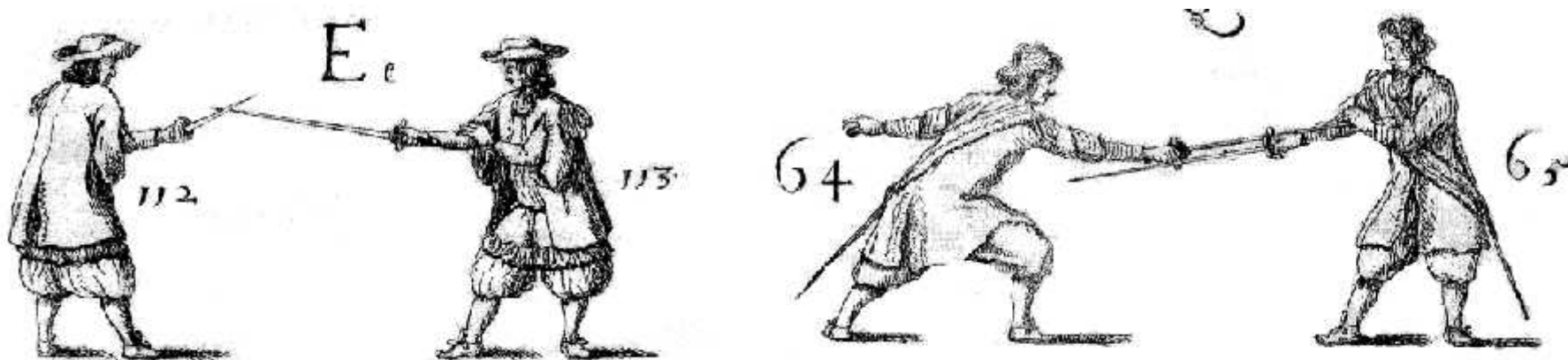


157. Jacob seeing his Adversarium put in Posture, advances in on him on the outside, and attacks him swiftly, and makes him a Chyamata, and opens himself over the right arm: see fig. 47. Nicolaes swiftly thrusts in the opening. But Jacob parries the same thrust upwards, and passes in with the Secunda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



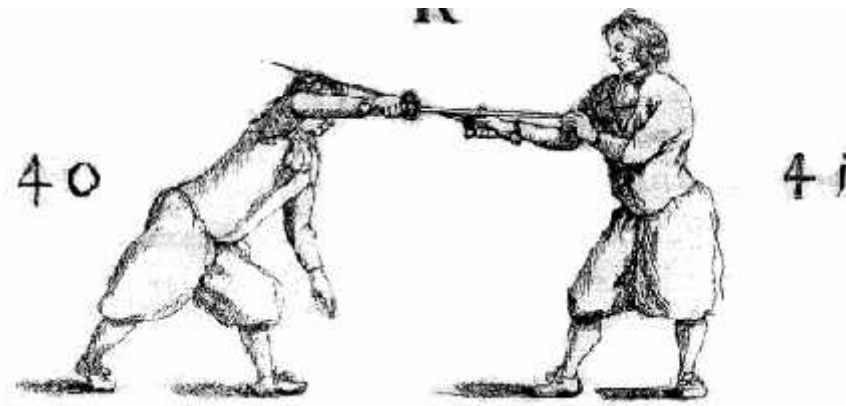
159. Nicolaes attacking his Adversarium on the outside, swiftly he lays his Body backwards, and goes with his Blade away in the middle Secunda, to the left side, and opens himself over the right arm. Jacob reaching after his blade with his, Nicolaes has observed the Time, and has over-raised his Blade: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



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.



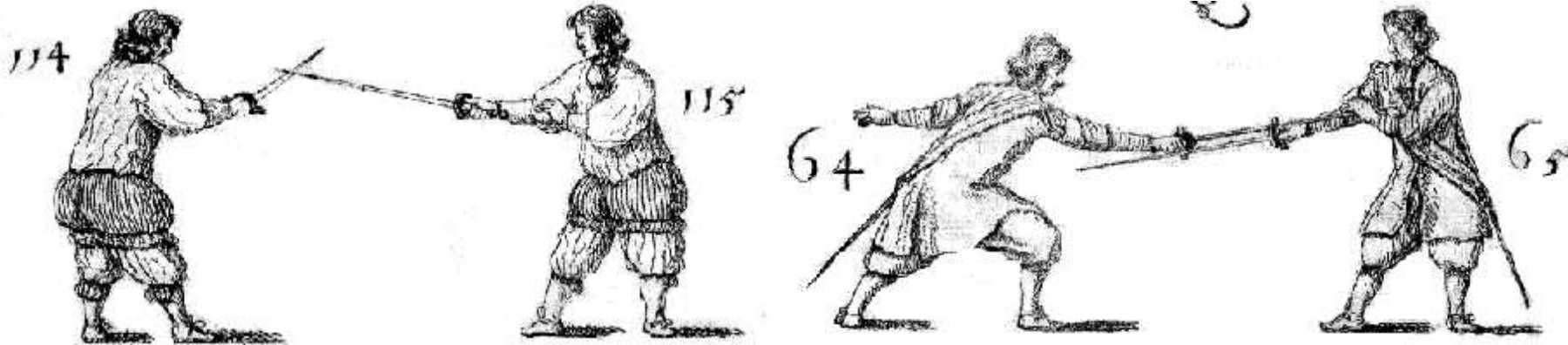
161. Nicolaes again over-raising his Blade so, swiftly he then thrusts with the Quarta on the inside. Jacob parries the same thrust to the left side. But Nicolaes steps on the Tempo, and passes on the inside, with the Secunda, away under his Body: see fig. 40. on page K.



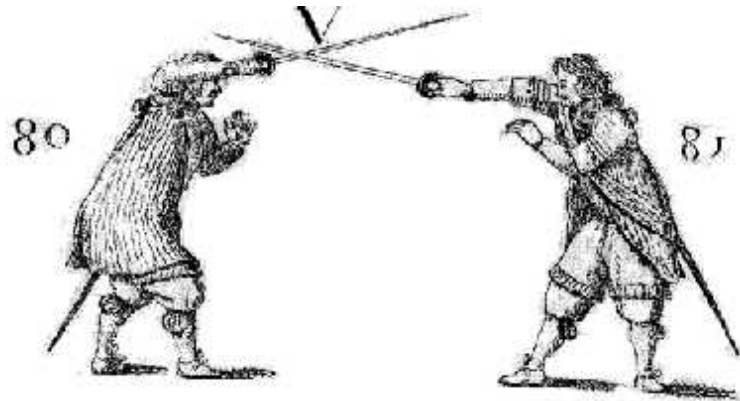
162. Nicolaes, following his Adversarium, again over-raises him so over his Blade. But Jacob seeing the movement come, goes up with the Secunda, so that Nicolaes could not complete his over-raising. Nicolaes, though, watching his Time, and seeing the opening, turns his hand rapidly in the Secunda, and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



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.



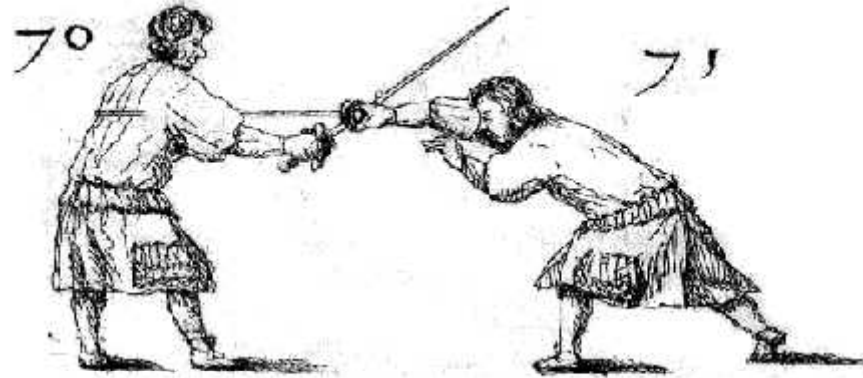
164. Jacob again letting him attack so, swiftly he over-raises again, and makes him the above-mentioned movement. Nicolaes caves rapidly through under the Blade, and parries the same movement with the Secunda, up high: see fig. 81. But Jacob being Ready, caves, and turns his hand in the Secunda, and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



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.



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.

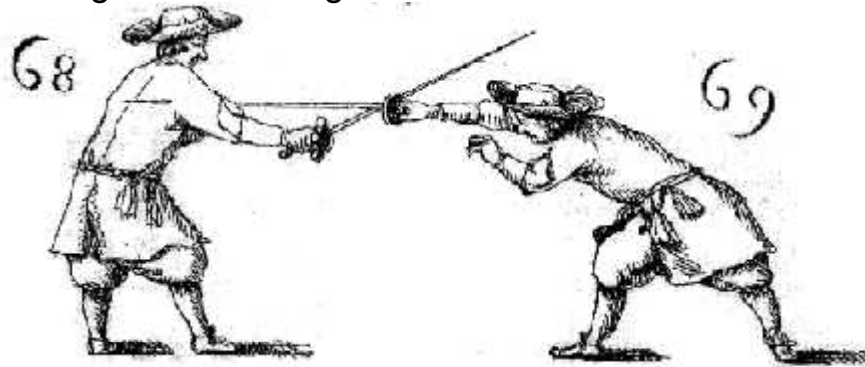


167. Jacob attacks his Adversarium on the inside with the Bastard Tertia. Nicolaes feeling him on his Blade, over-raises his Rapier, and makes him a Half-thrust on the outside, to Adversarium his left eye. Jacob then fearing for his eyes, parries upwards, the which was Nicolaes his opinion, so that he,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

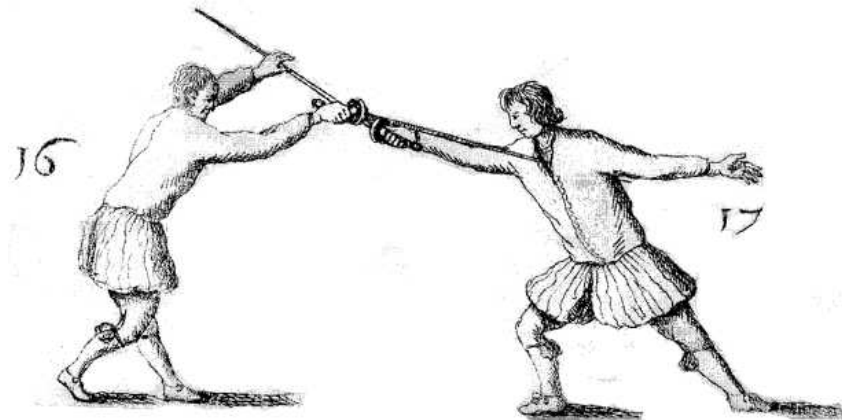


Now follows, how you will prevent your Adversarium the over-raising.

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.

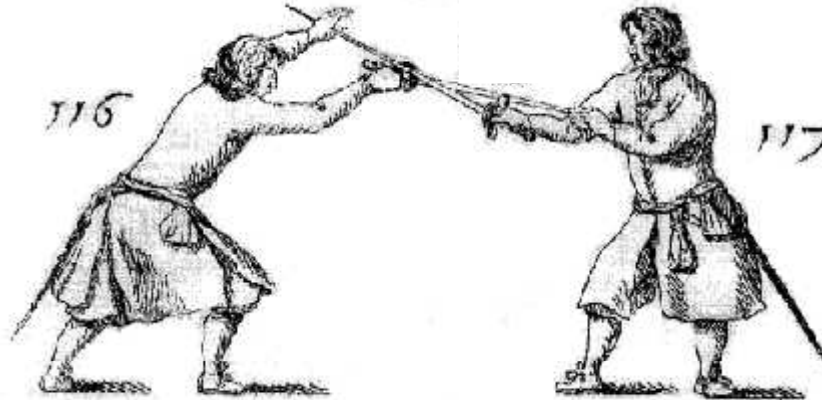


169. Jacob repositions himself in Posture (as above), but lets his Point look out a little to the left side. Nicolaes attacks him on the outside, with the Quarta. Jacob rapidly over-raises his Blade backwards to thrust his Adversarium on the inside. But Nicolaes caves in the same Time, and parries again 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.

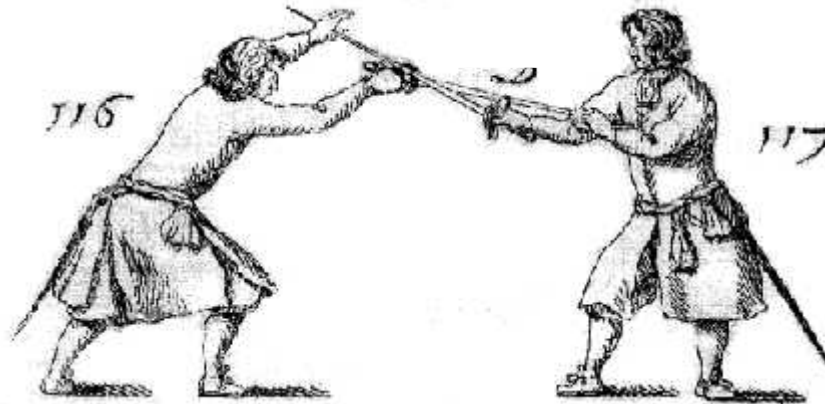


Follows, how you will thrust with the Quarta over your Adversarium his Right arm.

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.

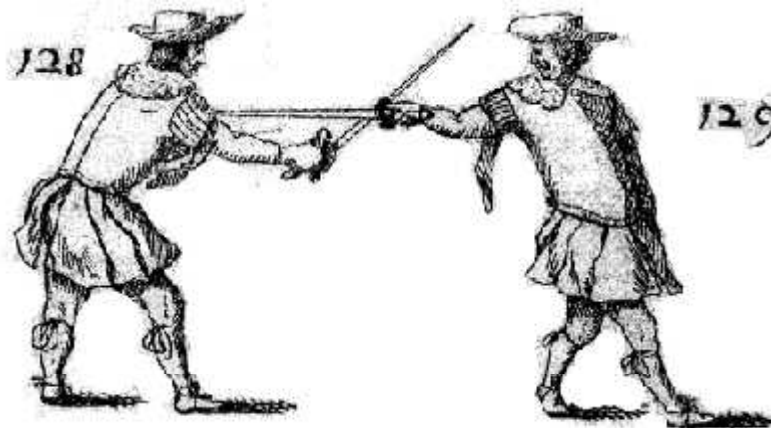


171. Jacob finding his Adversarium again in the same Posture, attacks him on the outside. Nicolaes pushes him his Blade to the right side. But Jacob seeing the opening over the arm, thrusts with the Quarta over the right arm, with advancement of the right foot, and the left hand he holds (as above):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

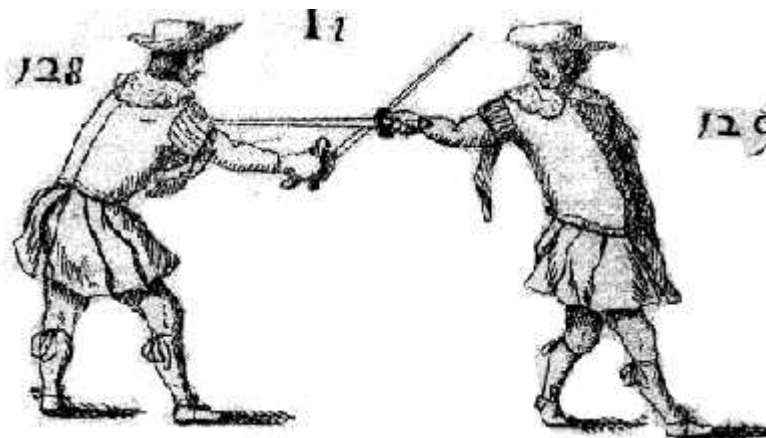


Follows, how you will Voltere your Adversarium over his Right arm

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 li.

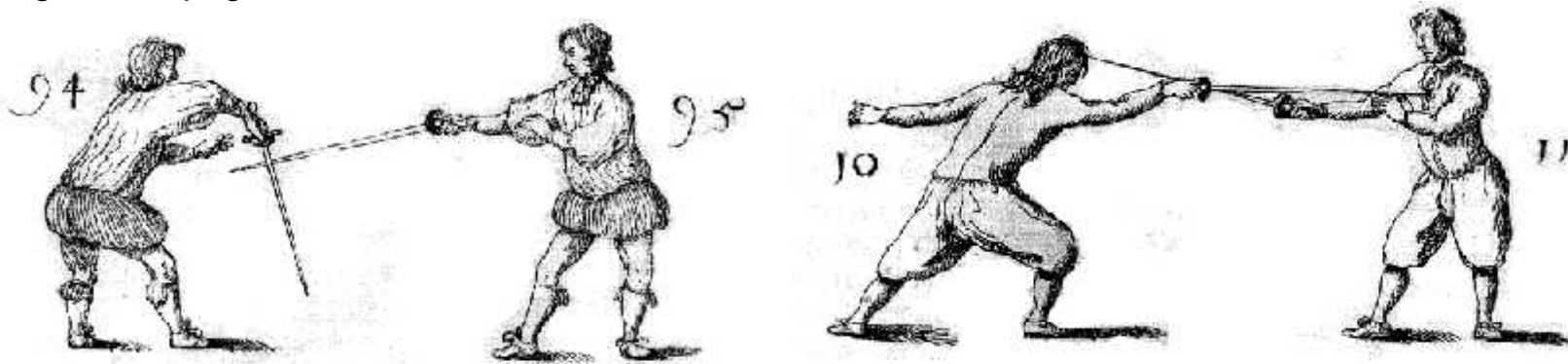


173. Jacob again putting himself in Posture so, Nicolaes also again going under his Blade, and batteres swiftly with the right foot, and makes him a Finta on the inside. Jacob parries down to the same Finta, with a high Point, so that Nicolaes has found occasion to Voltere over the right arm, Voltering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

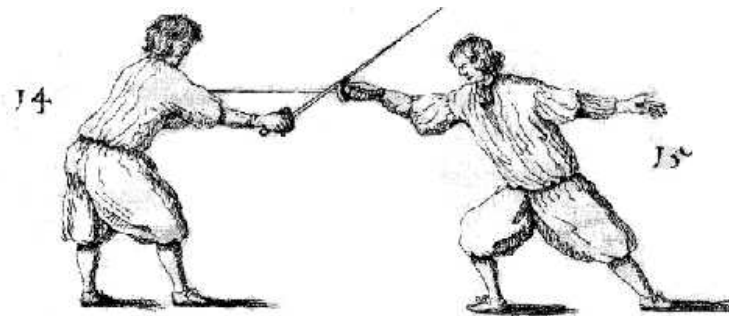


Now follows, how you will Rumpere your Adversarius his Blade.

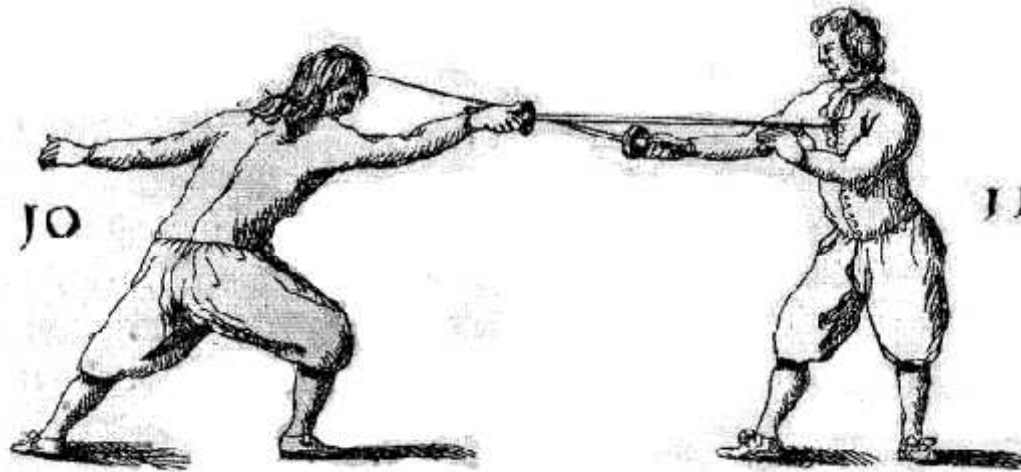
174. Nicolaes positions himself in Posture, and turns his hand in the low Secunda, and opens himself over his right arm. Jacob seeing this opening, advances in on him, and thrusts with the Tertia in over Adversarium his Blade. But Nicolaes seeking no else, observes his Tempo, and Rumpere his Blade: just 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.



175. Nicolaes repositions himself in Posture with an outstretched arm. Jacob attacks him on the outside, quickly he batters 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 Rumpere his Blade, and thrusts with the Quarta, to the inside of his Body: see fig. 15.

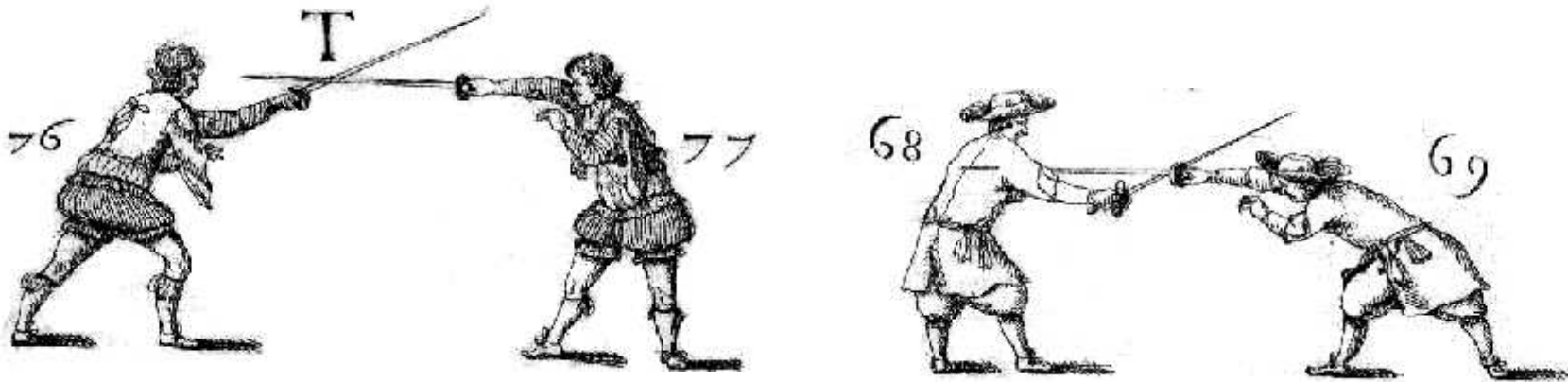


176. Jacob seeing his Adversarium again repositioned in the preceding Posture, and having the opening over the right arm, puts himself with his Blade, under Adversarius his Rapier. Quickly he goes up again, and thrusts with the Tertia, to his right arm. But Nicolaes parries the same thrust away to the 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.



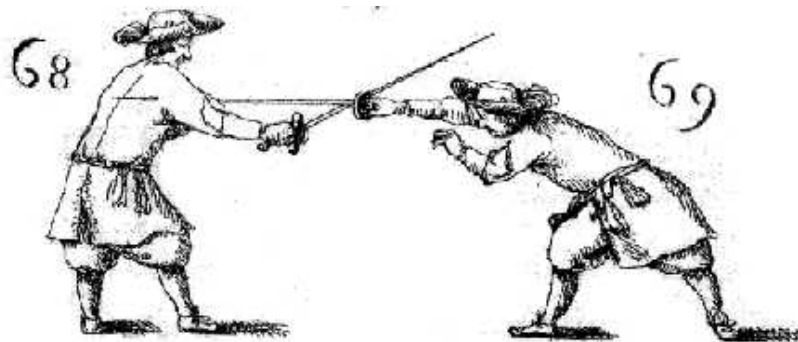
178. Jacob again (as above) making the Finta under Adversarium his Blade, and quickly thrusts in with the Secunda over his right arm. Then Nicolaes has parried the same thrust upwards. But Jacob, wary, Caves quickly, and passes with the Secunda, through under the Blade: see fig. 35. on page H



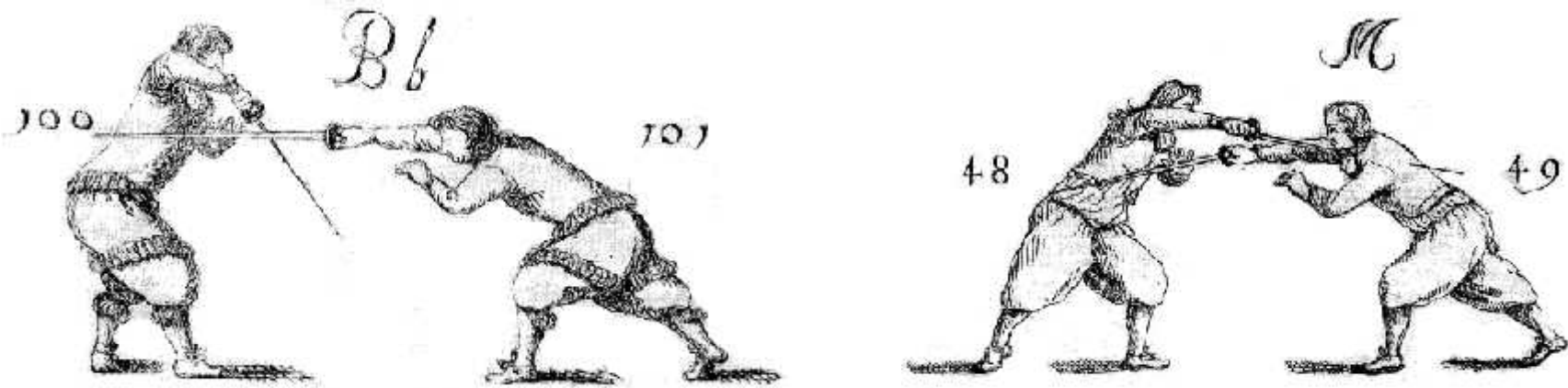
179. Jacob repositions himself, and turns his hand in the Secunda. Nicolaes attacks him on the inside. But Jacob Batteres with his right foot, and quickly makes him a Finta on the inside with the Secunda. Nicolaes reaching for that, so Jacob has quickly caved, and with the Secunda, passed in over Adversarium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



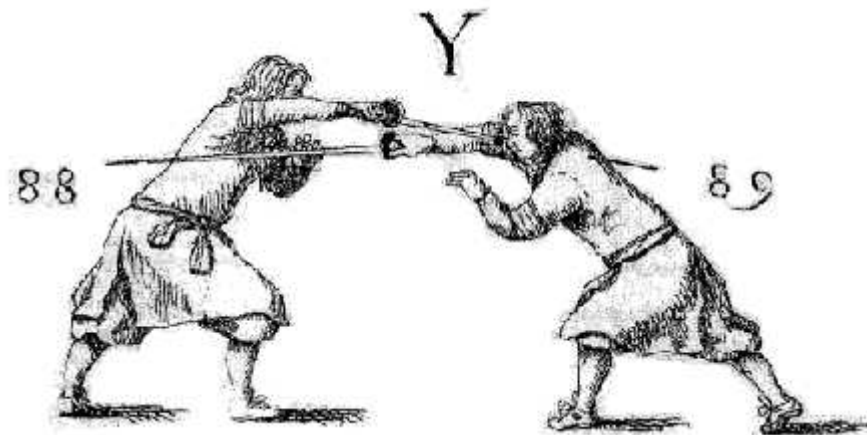
180. Nicolaes again seeing his Adversarium stand in the High-Secunda, seeks to attack him on the inside. Jacob observes the same Time as he is being attacked, retires, and goes off in the low Tertia. Nicolaes follows, and attacks him further on the inside. But Jacob observes the Tempo, and Caves in the same Time, and thrusts with the Tertia over his right arm: see fig. 69.



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.



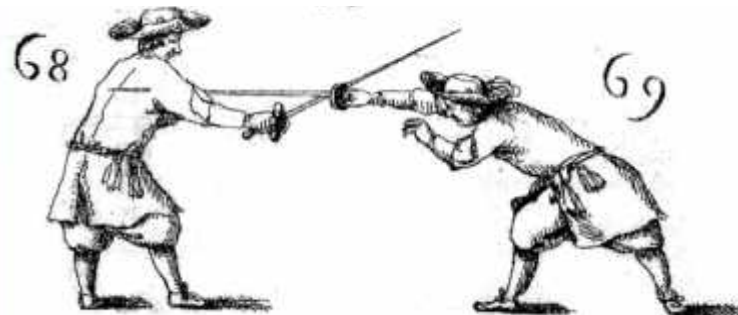
182. When Nicolaes again (as is said above) wanted to pass away under Adversarium his Blade, Jacob has quickly parried with the left hand, and with the Secunda Contra-Tempo thrust in over his right arm: see fig. 88. on page Y



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 Nicolaes has parried upwards, Jacob has quickly with the Secunda passed away below: see fig. 35. on page H



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

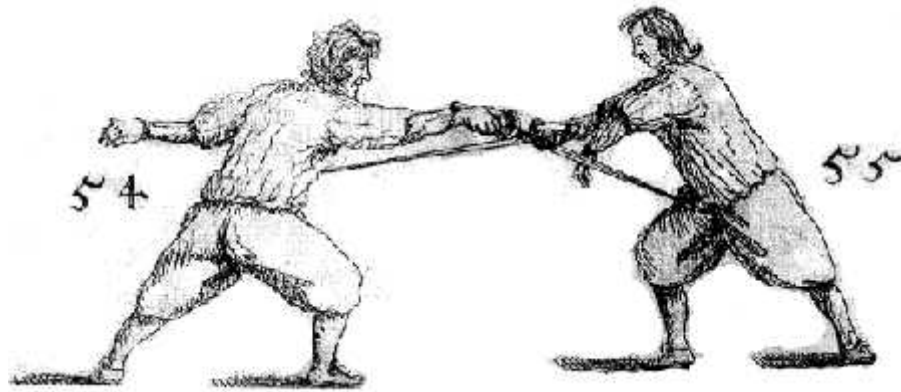


Follows, how you will thrust the Riversa inside and outside.

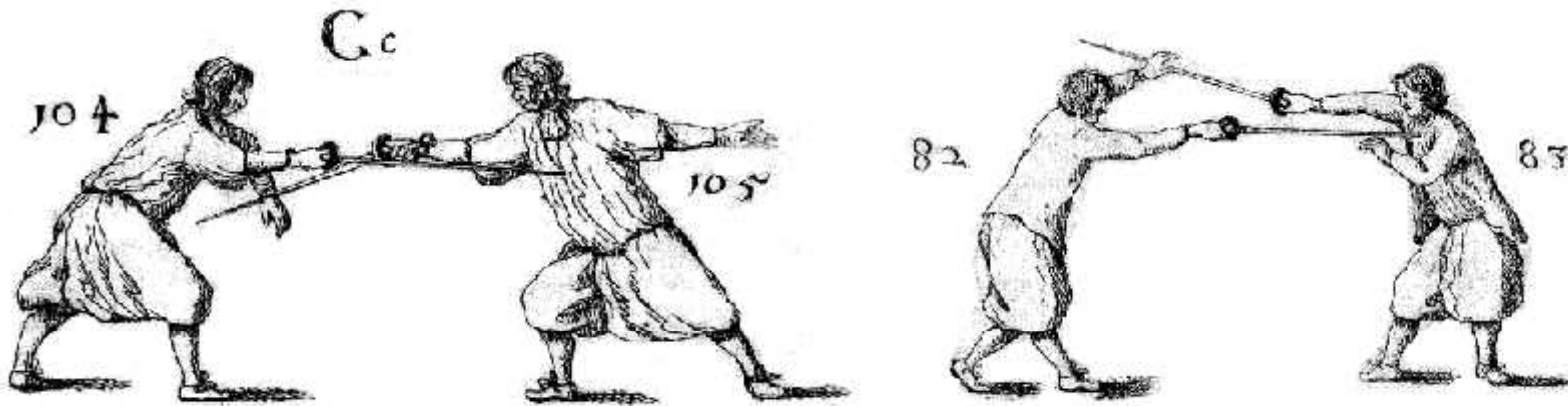
185. Nicolaes repositions himself in Posture, and lowers his Point lower than his hand, so that he opens himself under the right arm on the outside. Jacob seeing the opening, advances, and attacks on the inside. Quickly he goes on, and thrusts with the Riversa and the Quarta on the outside, in under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

No picture with play

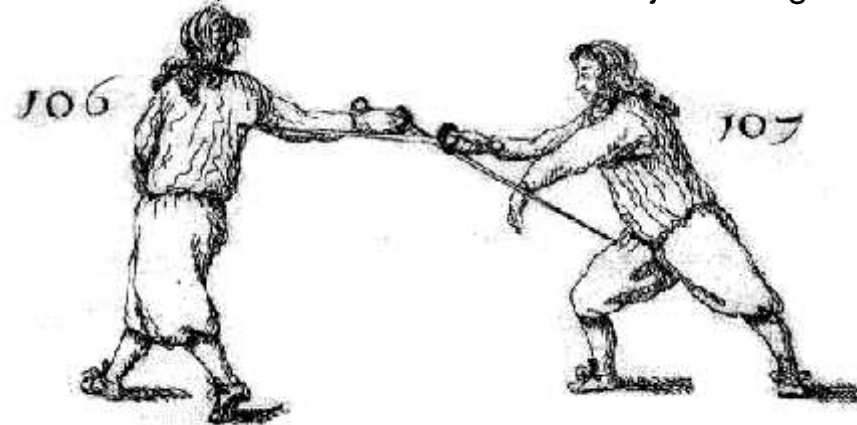
186. Jacob positions himself in Posture, and lets himself be attacked by his Adversarium on the inside. And if he is attacked, he opens himself even more on the inside, to lure Adversarium to thrust. Nicolaes then thrusts in on him so with the High-Quarta on the inside. But Jacob stepping on the opportunity, 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.



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.

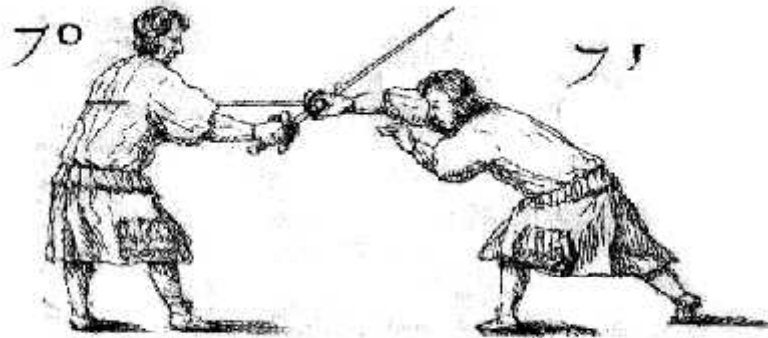


188. Nicolaes repositions in Posture, and opens himself over his right arm, so that he has thoughts to Voltere. Jacob puts it with his Point under his Rapier. Quickly he goes up, and makes his Adversarium a Demi-Stoccada over his right arm. Nicolaes Caves quickly on this, and Volteres. But Jacob parries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



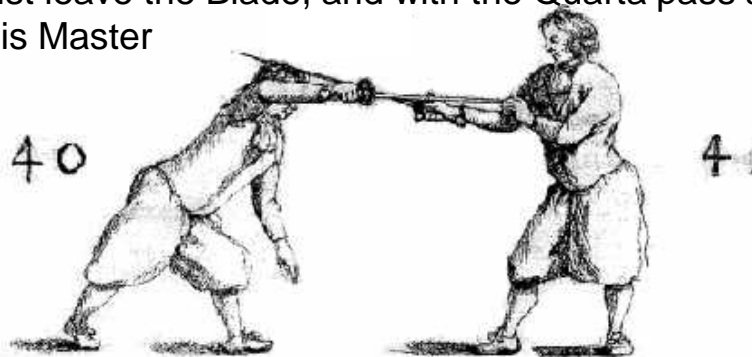
Now follows, if your Opponent stands in the High-Secunda, how you will bear yourself against that.

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.



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



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.



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.



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.



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.



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.



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.



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.

No picture with play

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.



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.

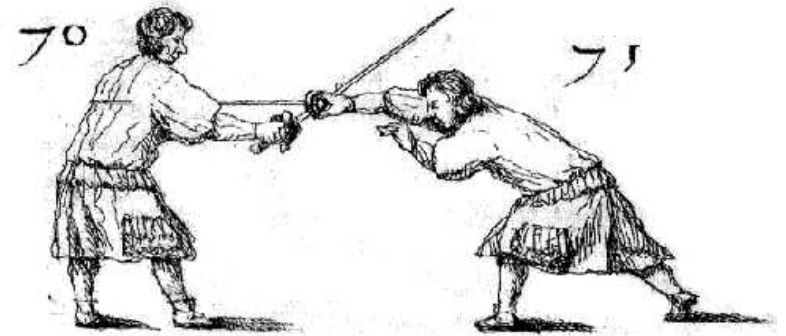
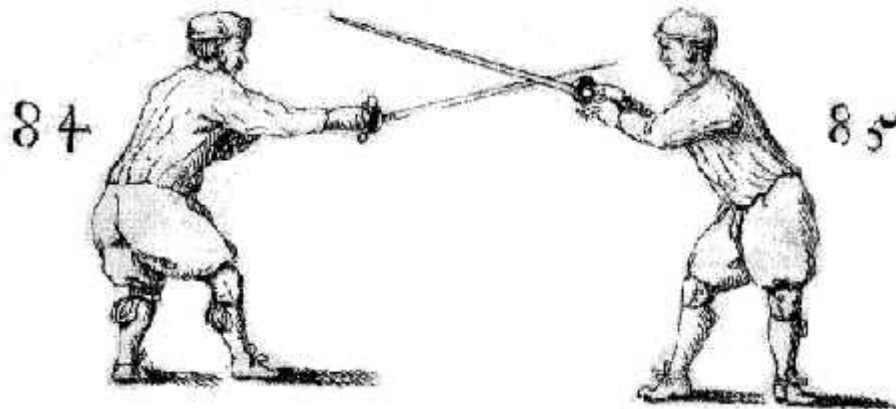


Follows, how you will stand with the left foot in front.

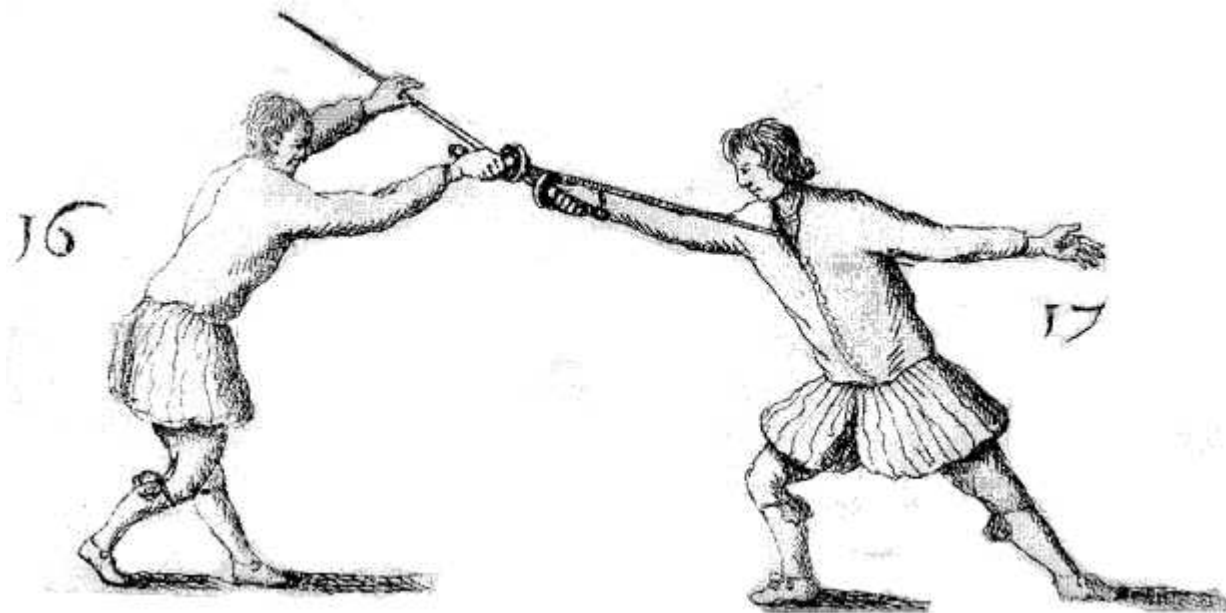
201. Nicolaes positions himself in Posture, and puts it in a straight Tertia. Jacob advances with his left foot in front, and attacks him on the inside. Nicolaes caves through under the Blade. Jacob observing the Tempo, thrusts (if he Caves) with the Tertia over his right arm. Nicolaes parrying the same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



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.



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



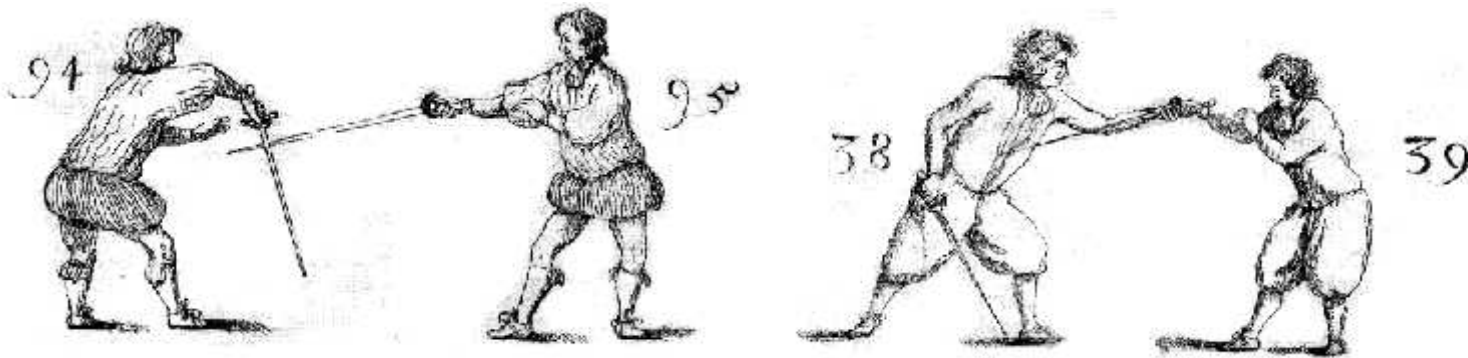
205. Nicolaes repositions himself again (as above), and puts it in the Quarta. Jacob puts it with the Tertia under Adversarium his Blade. Nicolaes goes down, and Ligeres him the Blade. Jacob stays standing still, lurking for his thrust. But Nicolaes does not thrust, but twists his Blade, and comes his 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.

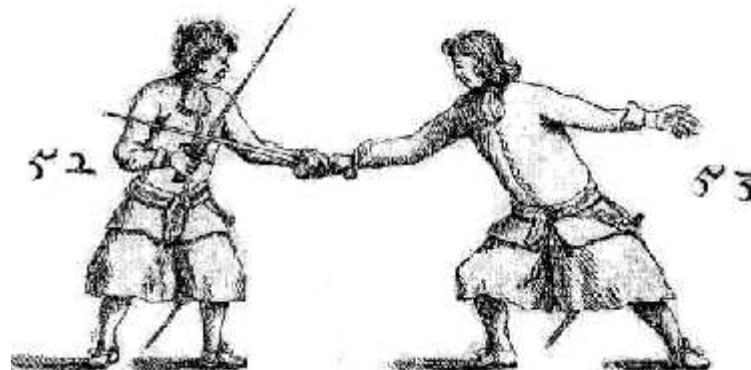


Now follows of the Dis-armations, how you will wrench your Adversarium his Rapier out of his Hand.

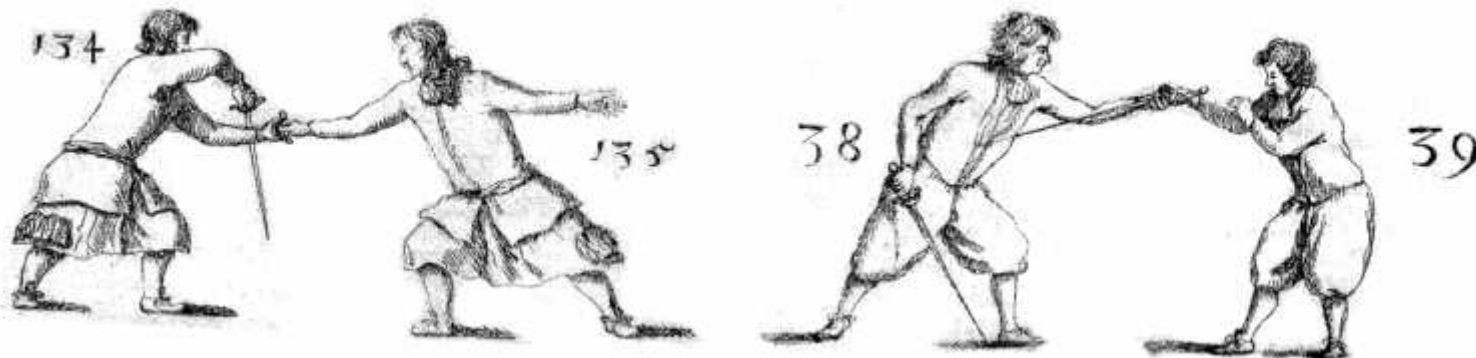
206. Jacob positions himself in Posture, and lets his Point look out to the right side. Nicolaes attacks him on the inside. But Jacob thrusts a long Thrust with the Tertia, over Adversarium his right arm. Nicolaes parries the same thrust, with the Quarta, away to his right side. But Jacob advances quickly 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.



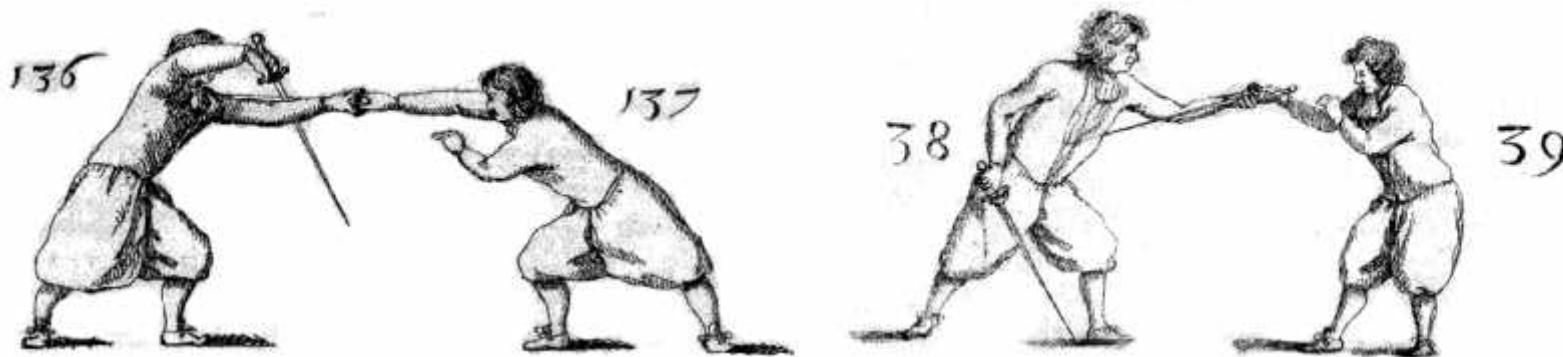
207. Nicolaes attacks his Adversarium again on the inside, Jacob seeing the opening on the outside, thrusts in on that. But Nicolaes steps with his left foot around to his right side, and Dis-arms him so: just as you see fig. 52. on page N.



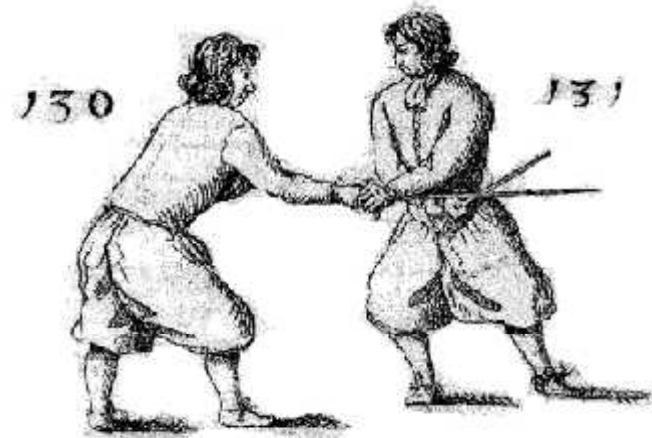
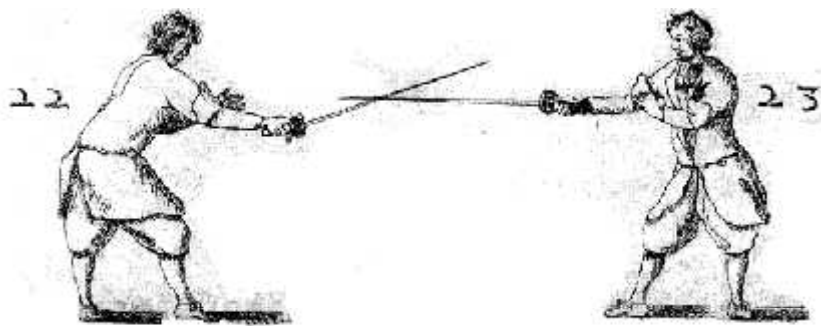
208. Nicolaes repositions himself in Posture, and opens himself greatly on the outside. Jacob seeing the opening, advances, and thrusts with the Tertia over Adversarium his right arm. But Nicolaes observing the Tempo, Rumperes him his Blade away to his left side, and advances with the left foot, and 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.



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.

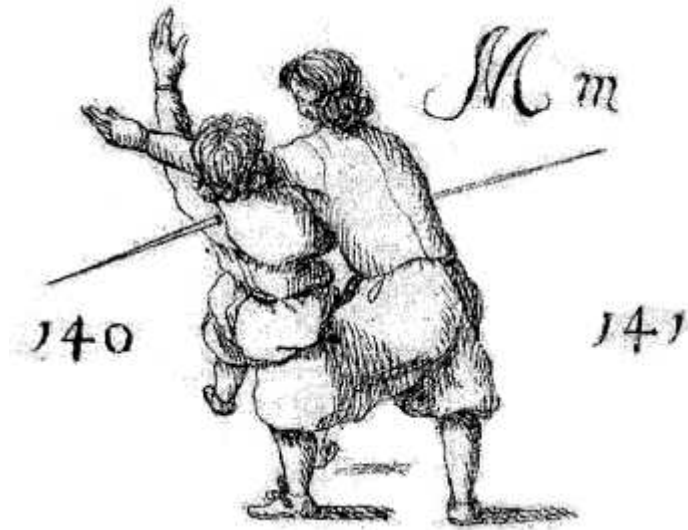


210. Jacob (the First) being in Posture, and turning his hand in the Quarta, and so opens himself whole and all on the inside: see fig. 23. Nicolaes seeing the clean opportunity, thrusts with the Quarta in into the opening. But Jacob parries, advances so with both his feet in a Tempo: just as you see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



Extraordinary Pieces.

211. 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.



212. 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

