

Compilation of German Longsword masters.



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Chap 1

FOOTWORK

Dobringer:

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Also know that when you fence with another you should step with caution and be sure in them [the steps or movements] as if you were standing on a scale and adapt accordingly

if you go forward or backward as is fitting. Easy and quickly with good heart and good knowledge or sense you should go and without fear, as you will know hereafter. You should also show reach in your fencing as is suitable and not step too wide, so that you can pull back and be ready for another step backwards or forwards. Often two shorter steps will happen before a long one. And often you must make a short leap with short steps, and often you must make a good step or leap. And what you would try readily in earnest or in play, should be hidden from him so that he does not know what you intend to try against him.

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This is a general teaching of the sword. If you want to display skill, go with the left and follow right with the strikes, and left with right is how you will fence with strength. If you only strike after, you will have little joy from his art, strike him wherever you wish, and no changer [Wechsler] will come within your shield. To the head, to the body and do not forget the withdrawing [Zucken]. Do with the entire body what you wish to do firmly. Hear what is bad; do not fence above left if you are a right hander. And if you are a left hander then leave the right behind and fence rather from high left to low (on the right).

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..... As they

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are meant to be used in the art of fencing as is done in the exercises as you will find hereafter see and hear. Also know and note that when he says that you should show art, then he intends that the artful fencer should place his left foot forward and strike with it from the right side straight at the man with true strikes as soon as you see how you can take him and reach him with your own steps. Also when you want to fence strongly, then fence from the left side with the whole body and with full force to the head and to the body wherever you can hit – and never to his sword, but as if he (the opponent) does not have a sword or as if you cannot see. And you shall not disdain any following or contacts made, but always work and remain in motion so the he cannot come to blows. He (Liechtenauer) also means that you should not step straight in with the blows, but from the side at an angle so that you come in from the side where you can reach him easier than from the front. When you strike or thrust at him, he will not be able to defend with other techniques and neither lead it away by changing through [Durchwechsel] as long as the strikes or thrusts are to the man, to

the openings [Blossen] to the head and the body with steps and leaps in from the side.

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Also note and know what he says here, before [Vor], after [Nach], the two things do, he names the five words; Before [Vor], After [Nach], Weak [Weich], Strong [Hart], in that instant/just as [Indes]. On these words hinge the whole art of Liechtenauer, and they are the foundation and cornerstone of all fencing on foot or on horseback, in armour [Harnusche] or without [Blos]. Regardless if you hit or miss, as Liechtenauer says, strike and rush in and then follow no matter if you hit or miss. The word before [Vor] means that a good fencer will always win the first strike [Vorschlag]. When you step or leap in to close with the opponent as soon as you see that you can reach him with step or leap, then you shall close with strikes to the openings [Blossen] and fence at the head or the body without any fear at all as you will surely win against him. Therefore when you win the first strike [Vorschlag] then it is no matter if it is good or painful for the opponent, and you will also be sure in your steps and should do them well measured neither too long nor too short. When you now do the first strike [Vorschlag] if you hit then follow up the hit quickly,

Ringeck:

Note: If you want to strike from the (your) right side, make sure, your left foot is forward (at the beginning); if you want to strike from the left side, the right foot must be forward.

If you strike an Oberhau from the right side then, follow the blow with your right foot. If you do not, the blow is wrong and ineffective, because your right side stays behind. Because of this the blow will fall short and cannot travel in its proper arc towards the left side. If you strike from the left side and you do not follow the blow, it too is wrong. That is why no matter from which side you are striking; follow the blow with the same foot. So you will succeed in all techniques. This is how you shall strike all blows.

Goliath (Danzig):

Text

If you will show art, send yourself to left and right in striking, and left with right is how you fence correctly and strongly.

Analysis

Mark that this is the first art of the long sword, that before all things, to learn the strikes rightly, you will always fence strongly, and undertake this thus: When you stand with the left foot forward, and strike from your right side, your step with the right foot will not follow after the strike, thus making the strike weak and incorrect. When your right stays behind, thereon will the strike be short. Also don't make your right step go to the other side, putting it under yourself and ahead of your left foot, else the play further, from the left side, shall happen with the step and strike on other sides.

Egenolph:

Rule #1:

The front leg is bent, the other one going towards the back is stretched.

Rule #2:

Fight high with straightened body, deliver mighty blows out of the length.

Rule #3:

Strike and move at the same time, and place your feet together.

Rule #4:

He, who moves after the blows, has no right to be proud of his art.

Rule #10:

In the binding step close, otherwise you will be injured.

Meyer:

Here we take on a special wonder, one that drives fencing, in that I will do right from Footwork, and explain that onward nothing is built on so much as footwork and, if soon that will be laid down, then one must mark such as is said and would be learned, even though so much is laid from here, in that from it one gives driving, and giving artfulness to all fencing is shown. Lest the steps not be taken rightly, to this the ancient Fencer also explained and put forth his twelfth verse.

Who steps only after the strikes, deserves less joy in his art.

That is that every strike must have its own step, which shall happen at the same time with the strike, when you will judge from other parts in your roles as you need, then you step earlier or later, thus it happens around your move, and comes the same way with you in your strike, onward you then learn to make the steps right, so that your opponent cannot operate as he wants, which can be brought from stasis, especially so that you offset his grounding or likewise his place. In grasping onward now let yourself mark this, and position yourself as if you would make large and far steps, but actually stay closer with your feet correct, here onward however when he thinks you would step to him, be quick unto him with wide steps, and grab on, from here on so much is laid, that also all this is to be learned and likewise taken in fencing, and such must be made known.

The steps are done in three different ways,

Firstly backward and forward, what these are can't be clarified much, when namely one-steps to or from someone. The other ones are the steps to the sides, which will be placed through a triangle, all are described. Stand in a direct line with your right foot in front of your opponent, and with the left behind the right step toward his left, this is the first.

The second which is done double you do thus, step as before with the right foot against his left, then follow with the left behind the right somewhat (farther) to the side to his left, and then again with the right farther to his left.

The third type is the broken or stolen steps, these are accomplished thus, stand yourself as if you would step forward with your right foot, but set yourself low, then step back with it behind the other foot. Since these are the same as described in Rapier, I will thus leave it for now.

Chapter 2

Tactical Basics

Döbringer:

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This is the general foreword to the unarmoured [blossfechten] fencing on foot,
note this well.

Young knights learn to love God and honour
women that your honour may grow.

Practice knightly things and learn arts that
help you and grant you honour in war.

Wrestle well; grab the lance, spear, sword
and falchion. Do this manly and make it
useless in other hands. Strike threefold and
hard in there, rush in regardless if you hit
or miss, so that in understanding this you
will be known as a wise man. This you shall
know, that all things have length and measure.

Do what you wish to do with good
understanding. In earnest or in play have
good heart with measure. Thus you beware
and look with good cheer; this is what you
shall do and how you go against him. For
good heart and force makes your opponent
weak, govern yourself after this; never give
an advantage for nothing. Do not be rash;
do not first do four or six (I believe Döbringer
is referring to strikes. But it might
also be opponents). With your overconfidence
be moderate, which is good for you.

He is a brave man who fights his own weaknesses.

It is no shame to flee when four or
six (foes) are at hand

Do not strike at the sword but wait for the
openings.

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This is a general teaching of the sword. If
you want to display skill, go with the left and
follow right with the strikes, and left with
right is how you will fence with strength.
If you only strike after, you will have little
joy from his art, strike him wherever you

wish, and no changer [Wechsler] will come within your shield. To the head, to the body and do not forget the withdrawing [Zucken]. Do with the entire body what you wish to do firmly. Hear what is bad; do not fence above left if you are a right hander. And if you are a left hander then leave the right behind and fence rather from high left to low (on the right).

Before [Vor] and after [Nach], from these two things the whole art stem, weak [Weich] and strong [Hart], in an instant [Indes] note that word well. Thus you may learn with work and defend artfully, if you frighten easily, do not learn how to fence. Knowledge [Kunheit] and skill [Rischeit], cunning [List], prudence [Vorsichtikeit] and wisdom [Klugheit], this fencing desire and cheerfully do. Do not strike to the sword; instead go for the openings [Blossen], reason, secrecy, reach, foreknowing and readiness [Vornuft, vorborgenheit, mosse bevorbetrachtunge, hobsheit, fetikeit].

Here follows a general teaching (Glosa generalis hiuius sequitur)

Before all know and note that the point of the sword is the centre and also its centre and core and from this comes all fencing and all returns to it. So the hangings [Hengen] and the turnings [Winden] is the hanging in and the going around of the centre

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and from these good fencing will be done, and it is so thought out and discovered that a fencer who like so always strikes or thrusts at the point [Of the opponents weapon] do not always hit well. But with these techniques striking [Hawende], thrusting [Stechende] or cutting [Sneydende], stepping in or out [Abe und czutreten], stepping around [Umbeschreiten] or a leap [Springen], will hit the other. And if someone shoots or steps forward with the point and lengthens or moves it forward, the other cannot hurt or shorten you with turnings

[Winden] or stepping out [Czutreten]. Then the opponent cannot come into safe techniques and pieces such as the strike, thrust or cut. For Liechtenauer's art is founded on principles of all the fencing skills and on the art of the sword. Strikes, thrusts and cuts as you will hear later here, how to do techniques and defend against what the other does, and how to do one out of the other if one(technique) is defended against, then the other technique will hit and have success. Secondly know and note that not one thing on the sword is without its use or reason. Therefore you should use the point [Ort], both edges [Sneiden], cross guard [Gehilcze] and pommel [Klos] and all that is on the sword. As they

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are meant to be used in the art of fencing as is done in the exercises as you will find hereafter see and hear. Also know and note that when he says that you should show art, then he intends that the artful fencer should place his left foot forward and strike with it from the right side straight at the man with true strikes as soon as you see how you can take him and reach him with your own steps. Also when you want to fence strongly, then fence from the left side with the whole body and with full force to the head and to the body wherever you can hit – and never to his sword, but as if he (the opponent) does not have a sword or as if you cannot see. And you shall not disdain any following or contacts made, but always work and remain in motion so the he cannot come to blows. He (Liechtenauer) also means that you should not step straight in with the blows, but from the side at an angle so that you come in from the side where you can reach him easier than from the front. When you strike or thrust at him, he will not be able to defend with other techniques and neither lead it away by changing through [Durchwechsel] as long

as the strikes or thrusts are to the man, to the openings [Blossen] to the head and the body with steps and leaps in from the side.

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Also note and know what he says here, before [Vor], after [Nach], the two things do, he names the five words; Before [Vor], After [Nach], Weak [Weich], Strong [Hart], in that instant/just as [Indes]. On these words hinge the whole art of Liechtenauer, and they are the foundation and cornerstone of all fencing on foot or on horseback, in armour [Harnusche] or without [Blos]. Regardless if you hit or miss, as Liechtenauer says, strike and rush in and then follow no matter if you hit or miss. The word before [Vor] means that a good fencer will always win the first strike [Vorschlag]. When you step or leap in to close with the opponent as soon as you see that you can reach him with step or leap, then you shall close with strikes to the openings [Blossen] and fence at the head or the body without any fear at all as you will surely win against him. Therefore when you win the first strike [Vorschlag] then it is no matter if it is good or painful for the opponent, and you will also be sure in your steps and should do them well measured neither too long nor too short. When you now do the first strike [Vorschlag] if you hit then follow up the hit quickly,

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but if the other defends against the first strike [Vorschlag] whether it was a strike or a thrust and turns it away and leads with his sword, then you shall remain on the sword if you were deflected from the opening and feel if the opponent is hard [Hart] or soft [Weich] and strong [Stark] or weak [Swach] on the sword. And when you notice this, then be hard or soft against the opponent as he defends himself. And then in an instant [Indes] should you do the

after strike [Nachschlag] before the opponent has a chance to come to blows, that is as soon as the opponent defends against the first strike [Vorschlag] as you do that, attack other openings [Blossen] with other techniques speedily. And always be in motion, this will force the opponent to be on the defence and not be able to come to blows himself. For he who defends against strikes is always in greater danger than the one who strikes, since he must either defend or allow himself to be hit if he is to have a chance to strike a blow himself. That is why Liechtenauer says; "I say truthfully, no man can defend without danger". If you have understood this he will not come to blows, and you already know the five words that this art consists of. Therefore in all swordplay someone who strikes will often defeat a Master if he is bold and gain the first strike [Vorschlag] according to this teaching.

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With the word before [Vor] as has been told before, he [Liechtenauer] means that you with a good first strike [Vorschlag] shall close in without fear or hesitation and strike at the openings [Blossen], to the head and to the body, regardless whether you hit or miss you will confuse the opponent and put fear into him, so that he does not know what to do against you. Then before the opponent can gather himself and come back, you shall do the after strike [Nachschlag] so that he will have to defend yet again and not be able to strike himself. Thus when you strike the first strike [Vorschlag] and the opponent defends against this, in the defence you will always be first to reach the after strike [Nachschlag] before the opponent. As soon as you can you should go with the pommel to the head or come in with the cross strike [Zwerchhaw] that is always good to do, or you can throw the sword forward crosswise in and by that enter into

other techniques. You can also initiate other good moves since the opponent will not be able to strike. You shall hear how you do one thing from another so that the opponent cannot come at you without being struck, if you act according to this teaching. You shall do with one mind and one strike the first strike [Vorschlag] and the after strike [Nachschlag] quickly one after the other, and when it happens that the opponent defends against the strike, then he will do this with his sword and you will be on his sword. And when the opponent is slow and late then you can remain on his sword and right away turn [Wind] and note and feel [Fulen] if the other gathers himself in order to move away or not. If he moves off when you have come on the sword in front of one another and extend the points at one another to the openings [Blossen], then you shall –before the opponent has time to gather himself in order to strike or thrust-

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follow him with the point and do a good thrust to the chest or something like that as quickly and directly as you can. That is you should not let him escape unharmed from the sword. Since you know at once that you have a shorter way to the opponent since you already have your point on the [his] sword, as close and as short as possible. Then if you move away to do another strike or thrust and you do a wide movement, then the opponent will always be able to beat you to the [Nachschlag] with a strike or thrust, then he can hit you with the first strike [Vorschlag]. And this is what Liechtenauer means with the word [Nach]. When you have done the first strike [Vorschlag] then you shall without any delay do the [Nachschlag] and you should also stay in motion and do one thing after another. If the first [attack] does not work then the second, the third or the fourth will hit, and you shall

not let the opponent come to blows. Since no one has greater advantage than he who fights according to the teaching of the five words. But if it is so that the opponent remains on the sword after his defence and is on the sword, and it has occurred that you remain with him on the sword and he has not done the [Nachschlag] then you shall turn [Wind] and remain with him on the sword. And you shall notice straight away if the opponent is weak [Swach] or strong [Stark]. If it is so that you feel and notice that the opponent is strong [Stark] and hard [Herte] and firm [Veste] on the sword and intends to push your sword away, then you shall be weak [Swach] and yielding [Weich] and give way to his strength and let the opponent push his sword to the side and go with this. You shall then leave his sword quickly and speedily and

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move away and go at his openings [Blossen] to the head and the body with strikes and thrusts or with cuts, in the simplest and shortest way that you can. Since the harder and surer someone presses and pushes with his sword, while the other is weak against and let his sword yield, the wider his sword is pushed to the side the more open he will become and the other can then hit him as he pleases before the other can gather himself again and attack with a new strike or thrust. But if the opponent is weak and soft at the sword and you notice this well and feel, then you should be strong and hard against the sword and should let your point go straight and hard on his sword, at his openings as directly as possible. Just as if there was a thread tied to your point leading you in the shortest way to the opponent's openings. And this thrust you should do when you are notice that the opponent is weak and allow his sword to be pushed back and allows himself to get hit, or if he is strong and defends and displace the thrust (pushes you

aside). If the opponent remains strong at the sword and deflects the sword and defends against the thrust, that is that he pushes the sword swiftly away, you should be soft and yielding and let your sword yield before you and then speedily go at his openings with strikes, thrusts or cuts in any way you can. This is what Liechtenauer means by the words soft [Weich] and strong [Hart]. And this comes from the authorities

as Aristotle said in the book *Peri Hermanias*; *opposita iuxta se posita magis elucescunt / vel exposita oppositorum cui autem [opposed near him set wise men shine forth or abandon opposition]*. Weak against strong, hard against soft and vice versa . Because when it is strong against strong, the stronger one will always win. That is why Liechtenauer's swordsmanship is a true art that the weaker wins more easily by use of his art than the stronger by using his strength. Otherwise what use would the art be? Therefore learn well to feel [Fuhlen] in the swordplay. As Liechtenauer says [Das Fuhlen] learn how to feel. In an instant/just as [Indes] is a sharp word. Thus when you find yourself on another's sword and feel [Fuhlen] well if he is weak or strong at the sword, then at once [Indes] follow and know what is appropriate for you to do according to the aforesaid teaching and art. Then he will not be able to leave your sword without getting hurt. Thus Liechtenauer says "Strike so that he moves, if he withdraws from you". After this teaching you understand how you will win the first strike [Vorschlag] and as soon as you have done this, then quickly and without any delay do the after strike [Nachschlag] that is the second, third or fourth strike, cut or thrust so that he cannot come to blows himself. If you then find yourself on his sword, then be sure that you feel [Fuhlen] and do as before has been described, since this is the basic tenet of swordsmanship: that a man is always in motion and never at rest, and it is

also based on feeling [Fuhlen], so do as it is stated above. No matter what you do or attempt to do, always have measure [Limpf] and length [Masse]. If you have won the first strike [Vorschlag] then do not perform it too slowly, but move fast so that you can gather yourself for the after strike [Nachschlag] as well. That is why Liechtenauer says "Always know this, that all things have length and measure". And understand this in relation to stepping and all other pieces of swordsmanship.

Ringeck:

When you are closing to an opponent, do not watch his blows and do not wait for what he might use against you. Because all fencers, who just wait for their opponents blows and do not do anything else than warding them off, do not succeed very often. They are defeated very often.

Note: Always fence using all of your strength! When you're close, strike at his head and at his body, so he may not be able to change through (Durchwechseln) in front of your point. After the blow, from the bind, strike light blows at his next opening, as is described in the section about different blows and other techniques.

Note: This tenet is addressed to left-handers and right-handers. If you are a right-handed fencer, you are closing to an opponent, and you think you can hit him, do not strike the first blow from the (your) left side. Because you are weak there and you cannot resist, if he binds strongly against your blade. Because of this, strike from the right side, you can work strongly "Am Schwert" ("on the sword") and you can use all techniques you like. So, if you are left-handed, do not strike from the right side, since left-handers are usually not used to strike effectively from the right side and vice versa.

Note: Above all other things, you must understand the principles of "before" (Vor) and "after" (Nach), because the entire art of fencing is based upon it. "Before" means, pre-empting him with a blow or a thrust against an opening before he can hit you, so he must defend/displace (Versetzen). So, be flexible in your defence and aim with your sword at one opening after the other, so he cannot get through with his own techniques. But, if he rushes in, start wrestling

"After" means: If you do not succeed with the "before", wait for the "after". These are the defenses against all techniques he uses against you. So, if you have to displace him, make the displacement 'simultaneously' (Indes) and from the bind, strike immediately at his nearest opening. So you win the "before" and he remains in the "after". Also, you should –during the "before" and "after" –notice 'simultaneously' (Indes) how you can "work" against the strong or the weak of his sword.

This means: The strong of the sword reaches from the crossguard to the middle of the blade, with it, you can hold opposed, if somebody binds against it. The weak reaches from the middle of the blade to the point. Here you cannot hold opposed. If you firmly understand this, you can "work" and defend yourself very well.

Princes and Lords learn to survive with this art, in earnest and in play. But if you are fearful, then you should not learn to fence. Because a despondent heart will always be defeated, regardless of all skill.

Overview of The Fighting Techniques

Note: these are the names of the main techniques of the art of the long sword, whose names are chosen in such a way that you may understand them better. There are seventeen techniques and they start with the five strikes.

1. The first strike is the strike of wrath (*Zornhau*)
2. The second one is the "crooked strike" (*Krumphau*)
3. The third one is the *Zwerchhau*
4. The fourth one is the squinting strike (*Schielhau*)
5. And the fifth one is the "parting strike" (*Scheitelhau*)
6. Sixth there are the four basic guards
7. Seventh there are the four techniques of displacement (*Versetzen*)
8. Eighth there is the *Nachreissen* ("Traveling after")
9. Ninth there is the Overrunning (*Ueberlaufen*)
10. Tenth there is the setting aside (*Absetzen*)
11. Number eleven is the changing through (Durchwechseln)
12. The twitching (*Zucken*)
13. The running through (Durchlaufen)
14. The cutting off (*Abschneiden*)
15. The pressing of the hands
16. The "Hanging"
17. And finally there is the Winding

Goliath:

2) Text of a lesson:

He who strikes after deserves a less joyful art.

Analysis:

That is when you come to him in fencing, then you shall not stay still and wait to see with what strike he would fight against you. Know that all fencers who wait to see the other's strike and who will do nothing but displace the other, deserve indeed less joy in their art when they are overcome and struck.

3) Text:

Strike closely at him, as you will, that nothing comes unto your hilt, head, or body, you let nothing be cut. With the entire body fence as strongly as you can drive.

Analysis:

When you come to him in pre-fencing, as you would then fence, then drive with your body's full strength, and strike closely to him, one to his head, and to his body, and

always keep your point ahead at his face or chest, Thus he can't change through past the point. If he displaces strongly, and your point goes off to the side, then give him a retreating cut to the arm, Or if his arms go high in the displacement, then hit him with a free strike below to his body and step backward with it. Thus he is struck even as he would (strike) himself.

4) Text:

Hear what is bad, fight not to left, if you are right, and if you are left, the right is very limiting

Analysis:

This lesson is intended for two people, one right handed and one left, and regards how you should strike, that one is weak when he strikes the first strike not to engage, and this is shown thus: when you come to him in pre-fencing, and are on the right, then undertake not to strike the first strike from the left side where he is weak and does not want to engage again and he strikes strong with you, thereon thus strike from the right where you will engage strongly and work at the sword. Similarly if you are left then strike the first not from the right side, when the left is a wild art to drive from the right side, similarly for the right from the left side.

5) Text:

Before and After, the two things, all arts are from one spring. Weak and Strong, "Just As" these words do mark, thus you will learn with Art work and defense, know well that no fencing is never learned

Analysis:

You should first of all rightly undertake and understand two things, that is the Before and the After, and thereafter the weak and strong of the sword and then the words Just As. From here grows the whole foundation of all fencing arts. When you undertake and understand these things rightly and not forget the words Just As in all parts, you will drive. Thus will you be a good master of the sword and can learn nobly and deeply, and with what proper art of the sword one would choose to best fight and in earnest.

Egenolph:

1. The leg in front is bent; the other one going towards the back is stretched.
2. Fight high with straightened body, deliver mighty blows out of the length.
3. Strike and move at the same time and place your feet against each other.
4. He who moves after the blows has no right to be proud of his art.
5. Remember the flat of the blade; do not fence left if you are right.
6. Search for "Schwech" (weak) und "Sterck" (strong), remember this word "In des".
7. Test "Weych" (soft) or "Hert" (hard), "nachreisen" should be your endeavor.
8. Strike "Vor" (before) and "Nach" (after), do not close in too early.
9. If you fight near the body, do not avoid the "Zeckrur" (provocations).
10. In the Binding step close; otherwise you will be injured.
11. The forehand is called true edge, seldom allow a "Versatzung" on the short edge.
12. If you are frightened easily, do not learn fencing.

Meyer:

I call the Start pre-fencing, where one stands against another in pretense to fence. The Middle is the work or handwork, when one of the participants shall endure longer in the handwork than his opponent fencer, and displace in all withdrawals. The End is the resolution, where one fencer shall withdraw without damage from his opponent and strike away if desired.

The initial pre-fencing is the face off from the Stances to the strikes, which are of two kinds, namely the Lead Stances and the Secondary Stances; we start with the Lead Stances.

There are four Lead Stances, the Roof or Upper Guard, the Ox, the Fool, and the Plough. There are eight Secondary Stances, Wrathful Guard, Window Breaker, Long Point, Crossed Guard, Unicorn, Key, Iron Door, and Changer. The strikes with the Sword are many, belonging to two groups, which are common to both the direct and indirect strikes, which we shall name. The first group is named the Lead or Principal strikes, on which all other strikes are based, and which are four, Over, Under, Middle, and Wrathful strikes.

The others are named the secondary or outside build strikes, which are twelve in number, namely the Glance, Curve, Short, Slide, Bounce: Single and Double, Blind, Wound, Crown, Knee Hollow, Plunge, and Change Strike. Beyond these strikes come the proper Master Strikes, which we shall also name, from which all masterful and artful moves with the Sword are made and accomplished with varying grips, these are Wrath, Bent, Traverser, Glancer and Vertex which are all used when wanting to conclude and complete, and which I will describe to you. Just as I introduced pre-fencing, so I have clearly spoken and introduced the Strikes to you.

The second or Handwork in the Middle Stage involves the greatest art, where all your withdrawals in the fight can be advances. Look not only to how one can use the sword in binding, Winding, Changing, Enticing, Following After, Cutting, Doubling, Flowing off to leave be or in whatever shape you've cut, Hewing, Advancing, Twitching and Jerking, Adjusting, Grappling, Charging In, Throwing, and End Wrestling. An important concept is Targeting, through which one must come to understand Man and Sword, and through which one comes to understand proper stance and footwork, and from which how one shall handle one's point.

That brings us to the end, which flows from the Middle, and has the greatest Practical use, by which one ends each case, from thereof Withdraw soundly, in order to report what happened, and so arrange it all in the first chapter of Sword Fighting, from the Master Principles onward, so on to officially profess more skill in this Weapon, and by using this Book you shall Teach the initiates, and so after shall this art drive on to become more useful at need, and shall from others range farther to be sufficiently retold

Sutor:

Firstly, the phases of fencing with the long sword are the Start, Middle, and End phases. The Start is "pre-fencing" which can be used to fence, whether one has fenced before or not. Opening and pre-fencing present the initial face from the primary and secondary stances.

There are four **primary stances**: the Roof, Ox, Fool and Plough. The **secondary stances** are: Wrathful Guard, Long Point, Window Breaker, Unicorn, Barrier Guard, Key, Iron Door, Changer, Lower Guard, and Hanging Point. Against these, the sword strikes are grouped as Principal or Main strikes, Secondary strikes, and Master strikes. The **Main Strikes** are Over, Under, Middle, and Wrathful. The **Secondary Strikes** are Short, Glancing, Gliding, Bending, Bouncing, Winding, Dazzling, Cover, Knee Hollow, Plunging, and Changing Strikes. **Master Strikes** are: Wrathful, Bent, Traversing and Vertex Strikes.

The Middle Phase is the handwork phase, when one is in the blow and counterblow phase of fencing, making use of all applicable methods. The handwork of the Middle phase is the greatest art. All clearing and binding sword moves, winding, changing, following, enticing, cutting, disengaging, lunging, faking, slashing, fore striking, twitching, jerking, displacing, wrestling, advancing, delaying, throwing, and running through, come into play in the Middle. Here we also address the targets, of which there are four, and which is why there are four Primary Stances for man and sword in the opening phase, from which one can properly stand and move.

The End is the completion, where either the fencer or his counterpart will extract himself without being damaged

Chapter 3

Divisions of the sword



Dobringer:

15R

... Know also that a good fencer should before all things know his sword and be able to grip it well with both hands, between the cross guard and the pommel since you will then be safer than if you did grip it with one hand on the pommel. And you will also strike harder and truer, with the pommel swinging itself and turning in the strike you will strike harder than if you were holding the pommel. When you pull the pommel in the strike you will not come as perfect or as strongly. For the sword is like a scale, if a sword is large and heavy then the pommel must also be large and heavy to balance it like a scale.

18V

... Before all know and note that the point of the sword is the centre and also its centre and core and from this comes all fencing and all returns to it. So the hangings [Hengen] and the turnings [Winden] is the hanging in and the going around of the centre

19R

and from these good fencing will be done, and it is so thought out and discovered that a fencer who like so always strikes or thrusts at the point [Of the opponents weapon] do not always hit well. But with these techniques striking [Hawende], thrusting [Stechende] or cutting [Sneydende], stepping in or out [Abe und czutreten], stepping around [Umbeschreiten] or a leap [Springen], will hit the other. And if someone

shoots or steps forward with the point and lengthens or moves it forward, the other cannot hurt or shorten you with turnings [Winden] or stepping out [Czutreten]. Then the opponent cannot come into safe techniques and pieces such as the strike, thrust or cut. For Liechtenauer's art is founded on principles of all the fencing skills and on the art of the sword. Strikes, thrusts and cuts as you will hear later here, how to do techniques and defend against what the other does, and how to do one out of the other if one(technique) is defended against, then the other technique will hit and have success. Secondly know and note that not one thing on the sword is without its use or reason. Therefore you should use the point [Ort], both edges [Sneiden], cross guard [Gehilcze] and pommel [Klos] and all that is on the sword. As they

19V

are meant to be used in the art of fencing as is done in the exercises as you will find hereafter see and hear

Ringeck:

The strong of the sword reaches from the cross guard to the middle of the blade, with it, you can hold opposed, if somebody binds against it. The weak reaches from the middle of the blade to the point. Here you cannot hold opposed. If you firmly understand this, you can "work" and defend yourself very well.

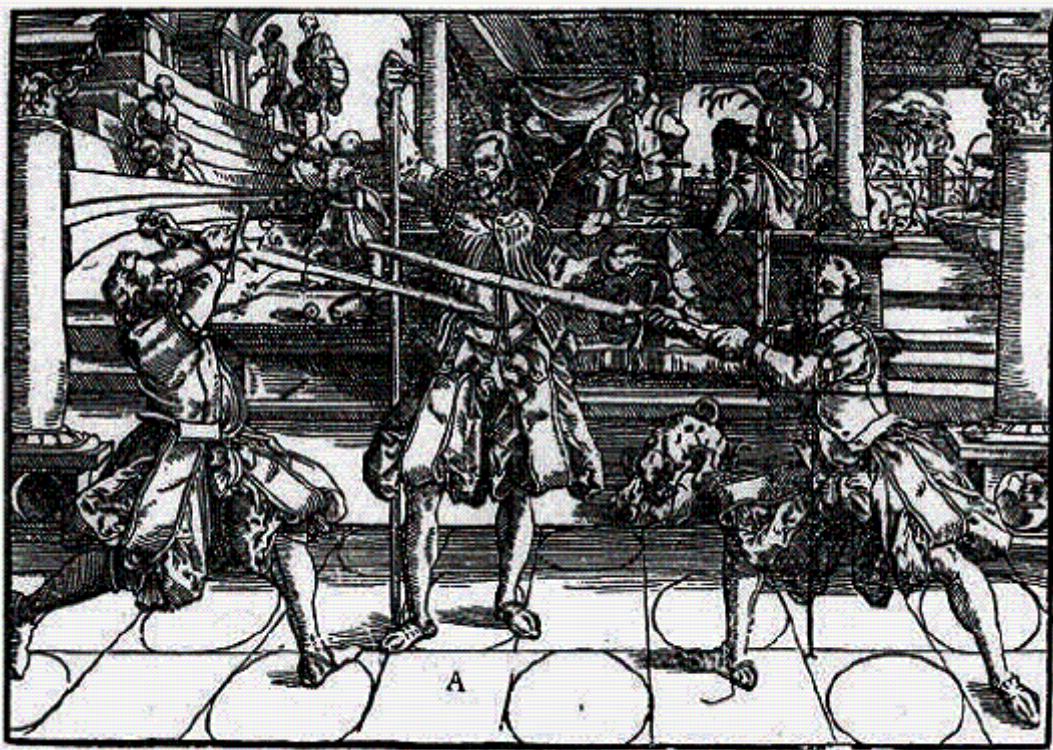
Goliath:

Of the Weak and Strong of the Sword Weak and Strong are taken thus, on the sword from the hilt to the middle of the blade, this is the strong of the sword, and farther past the middle to the point is the weak, and how you shall work with the weak and strong of the sword shall be clarified afterward.

Egenolph:

Rule #11

The forehand is called true edge, seldom allow a "Versatzung" on the false edge.



*Von dem Manne und desselbigen theilunge.
Cap. I.*

Meyer:

We define the form and figure of the Sword's parts as it's Pommel, Point, Cross or Hilt, Haft or Grip, and the Blade, about which, though without evaluation, we will now say several words.

The Blade has basically two underlying divisions, where the first is the Strong and Weak, the other the Short and long edges, those being the forward and trailing edges.

The Strong of the Sword is the name for the part running from the Cross or Hilt to the middle of the blade, the Weak is from the middle to and with the point or end itself, from which the Long and Short edges grow.

The Long Edge is the full length of edge from the fingers onward, directed against your opponent, the Short or half edge is the one nearest the thumb, between the thumb and index finger, first finger pointing at the fencer's self, as if it is imitating the other's weapon. We will speak as well of the spine of the sword, as shown in the previous illustration.



From the overlying parts of the sword springs forth the correct total view, which is very useful in fencing, namely that the Sword is outwardly grouped in four parts and divisions, as is seen in the previous illustration.

The first to be named is the Bind or Haft, including Pommel and Cross for charging, Wrenching, Grappling, Throwing, and of service in other work.

The second is the Strong, as was counted, used in Cutting, Winding, Impacting, and otherwise where the Strong is useful in fencing.

The third part is the Middle, which lies between strong and weak on the halfway part and is used when needing to close in the changeful work, where it will be resorted to at every opportunity when needed.

The fourth is the Weak, through which Changing, Rushing, Slinging, and similar such will duly be used in fencing, of which in what follows there will be many examples and pieces.

Sutor:

The sword's pieces, or components, are the Pommel, Point, Cross, Barrel, Grip, Binding, and the Blade. The blade's components are the Strong, Weak, Short and Long Edges, that is the Forward and Trailing Edges. The sword's strong is the region from the Cross or Grip to the middle of the blade. The Weak goes from the middle to the point or end of the sword. The Long Edge is the full edge from the fingers directly to the furthest end. The Short or Half Edge (one can call them sword jerks) involves the gripping of the blade between and against the thumb and palm. Furthermore, the sword attack modes are fourfold. The first mode is with the haft, or binding with the cross, pommel striking, charging in, grappling, throwing, and various other methods. The second mode involves cutting, winding, and striking with the Strong. The third mode involves the middle of the sword, the outer Strong and the Weak, where half swording is used. The fourth mode involves the Weak in Changing Through, Rushing, Peering, and other closing methods.

Chapter 4

The Division of Man

Dobringer:

25R

This is on the four openings If you know how to seek the four openings [Blossen], then you should strike true and without any danger, without concern for what he intends to do. Note here that Liechtenauer divides a man into four parts. That is as if a line was drawn from his forehead to his groin down the body and the other line along his belt. Thus you will have four openings in quarters. A left and right opening above the belt and the same openings below the belt. These are the four openings and each has its own fencing

Ringeck:

Mutieren and Duplieren against the four openings:

These are *the four openings* you should aim at in combat. The first opening is the right side; the second opening is the left side above the belt. The other openings are the right and left side below the belt. Already pay attention to the openings when you are closing in, aim at the ones he (your adversary) exposes.

Goliath:

If one wants to be a master of the sword, he should know how to artfully break the four openings, and then he will fence properly and wisely. The first opening is the right side, the second the left, both above the belt, the other two are on the left and right side, both under the belt. One should seek the openings by driving on to two from the pre-fencing by following after and shooting with the long point. The second time one should seek with the eight windings, when one binds from one to another on the sword, this you should also understand when you come to him in pre-fencing that you should always drive to all as best one can with a strike or a stab into the four openings and pay no attention to what he drives or fences against you. Thus you will swing to your opponent so that he must displace and, when he has displaced, then seek quickly for the next opening by winding in the displacement on the sword, and thus always roam to his openings and fence not to his sword, in this part you will thus achieve placement to the four ends, stay there and therewith end the lesson.

Meyer:

Now we will visualize a man in four quarters or parts, above and below and on both the Right and the Left. Beyond this and how you view yourself, I dare not describe further, but if you care to look, you see that humans are arranged in high and low and right and left parts. In order to better understand my meaning, examine the figure on the right side of the picture above.

And if these four parts weren't already addressed enough for one, against them the Ancient German Fencer will need to strike with the various strikes as they are known among us Germans at this time, so special in their Handiwork with the Winding, these will fight the furthest and against the Greatest since all of humanity in common is divided in the above named four parts. We see how the Upper Vertices meet, and below how the Chin and Throat are relevant. Onward we see the Right and Left parts that are joined across the Ears, both sides are relevant, both right and Left ears will be addressed.

Be however you are, but don't think that such divisions are too Childish to think about, like all things they can be improved upon, and so you must therefore respect their proper place, that while they can be furthered and presented alone, through these divisions all concepts to be learned in fencing can be grouped, and from one well and fountain they spring forth to flow. At the same time, Fencing is shown to be like nothing else, in that two persons with similar weapons can thus fight one another, whereby one can hurt the other through his skill or both will persevere to protect and defend themselves at need. In addition my need is to know then how in all weapons such concepts can be understood in the short term and be shown and explained, and if not to be returned to, until the Person can explain the sections, so by them if the opposing fencer tries to mark one or another part, one knows with proper displacement how to smoothly move to secure themselves. Or if one or another intends to aim for an opening, he can also strive to undertake this strike correctly. Then each one shall probe to hit the four points, be met there, and have to guard against same, and thus must always be on Guard, ready to displace. The means to learn what follows from the Stances, Strikes, and Targets is undertaken here more easily, in that these descriptions and presentations are enough for one to flow on. Note: see also Sutor page 2, as well as Overview and Slashes for other views of the Targets.



Sutor:

The fencer should view his opponent in terms of Upper and Lower, and also Left and Right, targets, as seen from the figure on the right of the above illustration. Target these to fence, aim high to split the head, and then go for the throat or knees on either side. Move to the proper stance or ward to achieve advantage and superior position and threaten the entire body with your sword by aiming at all openings, Upper, Lower, Left and Right. From these foundations, Start, Middle, and End, rises the art of fencing



Chapter 5

Before, After, and Just as Dobringer:

17V

Motion/movement [Motus], note that word well, it is to the fencing a heart and a crown, it is the very matter of fencing. All that it contains and all the fundamentals will be mentioned by name and made well understood hereafter. When you fence with another, then in this you are well taught, and remain fast in movement, and do not tarry when he starts to fence with you.

Then make without limit and end that which is skillfull. Be quick and steady without faltering, at once so that he cannot strike. That is fortunate and he will be hurt, when he cannot strike away, as the other cannot part without being beaten. And after the teaching that is here described, I say truly, that the other cannot defend without danger. If you have understood this he will not come to strikes. Here note that constant motion [Frequens motus] holds the beginning, middle and the end of all fencing according to this art and teaching. That is you should quickly do the beginning, the middle and the end without delay and without any hindrances from the opponent and not letting him strike at you. That concept comes from the two words before [Vor] and after [Nach], that is the first strike [Vorschlag] and the after strike [Nachschlag], in the middle

20R

Also note and know what he says here, before [Vor], after [Nach], the two things do, he names the five words; Before [Vor], After [Nach], Weak [Weich], Strong [Hart], in that instant/just as [Indes]. On these words hinge the whole art of Liechtenauer, and

they are the foundation and cornerstone of all fencing on foot or on horseback, in armour [Harnusche] or without [Blos]. Regardless if you hit or miss, as Liechtenauer says, strike and rush in and then follow no matter if you hit or miss. The word before [Vor] means that a good fencer will always win the first strike [Vorschlag]. When you step or leap in to close with the opponent as soon as you see that you can reach him with step or leap, then you shall close with strikes to the openings [Blossen] and fence at the head or the body without any fear at all as you will surely win against him. Therefore when you win the first strike [Vorschlag] then it is no matter if it is good or painful for the opponent, and you will also be sure in your steps and should do them well measured neither too long nor too short. When you now do the first strike [Vorschlag] if you hit then follow up the hit quickly,

20V

but if the other defends against the first strike [Vorschlag] whether it was a strike or a thrust and turns it away and leads with his sword, then you shall remain on the sword if you were deflected from the opening and feel if the opponent is hard [Hart] or soft [Weich] and strong [Stark] or weak [Swach] on the sword. And when you notice this, then be hard or soft against the opponent as he defends himself. And then in an instant [Indes] should you do the after strike [Nachschlag] before the opponent has a chance to come to blows, that is as soon as the opponent defends against the first strike [Vorschlag] as you do that, attack other openings [Blossen] with other techniques speedily. And always be in motion, this will force the opponent to be on the defence and not be able to come to blows himself. For he who defends against strikes is always in greater danger than the one who strikes, since he must either defend

or allow himself to be hit if he is to have a chance to strike a blow himself. That is why Liechtenauer says; "I say truthfully, no man can defend without danger". If you have understood this he will not come to blows, and you already know the five words that this art consists of. Therefore in all swordplay someone who strikes will often defeat a Master if he is bold and gain the first strike [Vorschlag] according to this teaching.

21R

With the word before [Vor] as has been told before, he [Liechtenauer] means that you with a good first strike [Vorschlag] shall close in without fear or hesitation and strike at the openings [Blossen], to the head and to the body, regardless whether you hit or miss you will confuse the opponent and put fear into him, so that the he does not know what to do against you. Then before the opponent can gather himself and come back, you shall do the after strike [Nachschlag] so that he will have to defend yet again and not be able to strike himself. Thus when you strike the first strike [Vorschlag] and the opponent defends against this, in the defence you will always be first to reach the after strike [Nachschlag] before the opponent. As soon as you can you should go with the pommel to the head or come in with the cross strike [Zwerchhaw] that is always good to do, or you can throw the sword forward crosswise in and by that enter into other techniques. You can also initiate other good moves since the opponent will not be able to strike. You shall hear how you do one thing from another so that the opponent cannot come at you without being struck, if you act according to this teaching. You shall do with one mind and one strike the first strike [Vorschlag] and the after strike [Nachschlag] quickly one after the other, and when it happens that the opponent defends against the strike, then he will do this with his sword and you will be

on his sword. And when the opponent is slow and late then you can remain on his sword and right away turn [Wind] and note and feel [Fulen] if the other gathers himself in order to move away or not. If he moves off when you have come on the sword in front of one another and extend the points at one another to the openings [Blossen], then you shall –before the opponent has time to gather himself in order to strike or thrust-

21V

follow him with the point and do a good thrust to the chest or something like that as quickly and directly as you can. That is you should not let him escape unharmed from the sword. Since you know at once that you have a shorter way to the opponent since you already have your point on the [his] sword, as close and as short as possible. Then if you move away to do another strike or thrust and you do a wide movement, then the opponent will always be able to beat you to the [Nachschlag] with a strike or thrust, then he can hit you with the first strike [Vorschlag]. And this is what Liechtenauer means with the word [Nach]. When you have done the first strike [Vorschlag] then you shall without any delay do the [Nachschlag] and you should also stay in motion and do one thing after another. If the first [attack] does not work then the second, the third or the fourth will hit, and you shall not let the opponent come to blows. Since no one has greater advantage than he who fights according to the teaching of the five words. But if it is so that the opponent remains on the sword after his defence and is on the sword, and it has occurred that you remain with him on the sword and he has not done the [Nachschlag] then you shall turn [Wind] and remain with him on the sword. And you shall notice straight away if the opponent is weak [Swach] or strong [Stark]. If it is so that you feel and notice

that the opponent is strong [Stark] and hard [Herte] and firm [Veste] on the sword and intends to push your sword away, then you shall be weak [Swach] and yielding [Weich] and give way to his strength and let the opponent push his sword to the side and go with this. You shall then leave his sword quickly and speedily and

22R

move away and go at his openings [Blossen] to the head and the body with strikes and thrusts or with cuts, in the simplest and shortest way that you can.

Ringeck:

Note: Above all other things, you must understand the principles of "before" (Vor) and "after" (Nach), because the entire art of fencing is based upon it. "Before" means, pre-empting him with a blow or a thrust against an opening before he can hit you, so he must defend/displace (Versetzen). So, be flexible in your defense and aim with your sword at one opening after the other, so he cannot get through with his own techniques. But, if he rushes in, start wrestling.

"After" means: If you do not succeed with the "before", wait for the "after". These are the defenses against all techniques he uses against you. So, if you have to displace him, make the displacement 'simultaneously' (Indes) and from the bind, strike immediately at his nearest opening. So you win the "before" and he remains in the "after". Also, you should –during the "before" and "after" –notice 'simultaneously' (Indes) how you can "work" against the strong or the weak of his sword.

The "*Fühlen*" ("feeling") and the word "Indes" ("while" or "during")

You shall learn and understand both the word "*Fühlen*" and the word "Indes", because these two belong together and together they account for the greatest art and skill in fencing. Therefore remember: if one binds against the others sword, you shall notice – right in the moment when the blades make contact- whether he has bound hard or soft. Moreover, as soon as you have noticed this, remember the word "Indes": this means that you should attack the next opening immediately and nimbly, hard or soft. Therefore, he will be defeated before he knows it himself.

Likewise, you shall remember the word "Indes" during all binds at the sword, because "Indes" dupliert" and "Indes" mutiert, "Indes" rushes through and "Indes" takes the 'Schnitt', "Indes" wrestles and "Indes" disarms him, "Indes" –in the art of fencing- does, what your heart desires.

"Indes" is a sharp word, which cuts all fencers, that don't know anything about it. Moreover, "Indes is the key, which unlocks the art of fencing

Goliath:

Before and After, the two things, all arts are from one spring. Weak and Strong, "Just As" these words do mark, thus you will learn with Art work and defense, know well that no fencing is never learned

Analysis

You should first of all rightly undertake and understand two things, that is the Before and the After, and thereafter the weak and strong of the sword and then the words Just As. From here grows the whole foundation of all fencing arts. When you undertake and understand these things rightly and not forget the words Just As in all parts, you will drive. Thus will you be a good master of the sword and can learn nobly and deeply, and with what proper art of the sword one would choose to best fight and in earnest.

What the Before is

That is that you shall always come before, be it with the strike or with the stab, as when you come to him with a strike or otherwise so that he must displace you, Just Then work ahead nimbly with the sword in the displacement or else with other parts, that he can come to no work.

What the After is

Is to break all parts again, and strike to drive the opponent from you, And to take this on even as he comes with the strike, so you must displace. Just then nimbly work to the next opening and thus break his Before with your After.

Of the Weak and Strong of the Sword Weak and Strong are taken thus, on the sword from the hilt to the middle of the blade, this is the strong of the sword, and farther past the middle to the point is the weak, and how you shall work with the weak and strong of the sword shall be clarified afterward.

Teach the feeling. The words "Just As" cut sharply.

When you come to him in pre-fencing and one or another has bound on the sword, then you should, just as the swords glide together, feel by hand if he has bound soft or hard and, as soon as you have determined this, then think of the words "Just As" in that by them you will find how you will work nimbly on the sword so that he is hit even as he would be wary.

Mark that feeling and the words Just As are one thing and one is not taken without the other when you bind on his sword. Thus take full to hand the words Just As, if he is soft or hard and when you have felt this then you must yet work against the soft and against the hard at the sword. Thus when both are not one thing, the words Just As are foremost of all elements and use these thus: Just As doubles, Just As transforms, Just As changes through, Just As charges through, Just As gains the cut, Just As gains the grapple, Just As takes the sword, Just As does what your heart desires, Just As is a sharp expression that cuts all masters of the sword, the words are not attained without knowing, this is the key to the art

Meyer:

Thus because of this pay attention in all three parts to all things, namely in pre-fencing or the onset, in the middle or handwork, and following thereafter in withdrawing, to the Before, Same, After, and Just As, which if not heeded will be of no help in fencing.

The Before is so named as you first take on the opponent with your strikes, and then drive forward that he cannot come to his intended target, so you must displace with care, as he wants to shoot before you.

The same is when both you and your opponent bring forth your strikes at the same time, which is also a part of the expression "Just As".

The After is, however, when you withdraw from your opponent as was outlined above, where you cannot accomplish your objective, in that between Before and After a stand off changes and ends, so that soon your opponent and soon again you, become the same. Whichever is in the After, that is striving so that he always must displace, shall think of the words "Just As", and thereon not forget, that through them the Before will again be achieved, that he then can withdraw without damage, however he who does not pay attention to this, if he too soon undertakes to strive to you, will indeed never learn to fence well.

Indes

Just As

The expression "Just As" has much meaning in that its origin is from the Latin word "Intus" and is taken into fencing as such, which is applied in the Winding and similar work, however that this seem not only thus, you must hear what follows.

The expression "Intus" and what it means I will let remain Latin, however the expression "Indes" (Just As) is a good German expression and has in itself an important meaning to handy application, that one always and quickly take care, as in when you at first slash to the left, to then at the same time observe the opening to the right, then thirdly on to make sure that you attain the observed opening, where or with what actions you want to come unto it, that you don't then make openings for your opponent and take damage. Thus retain the meaning of "Just As" so that you observe sharply, which can be much observing and undertaking, also seek to learn faking to your opponent sufficiently, since he needs to have senses in his part, and similarly what Openings you will bring, and where you will be open. Then in all these things to which the expression "Just As" have meaning, stands the whole art of fencing (as Liechtenauer said) and where you don't undertake such to carefully and securely drive all strikes, will you advance lightly to your damage, as then all fencers will observe, which one thus overpowers and (as one said) tops out and nullifies as wanted.

Chapter 6

Purpose of the Stances or Guards.

Dobringer:

32R

Liechtenauer hold only these four guards
that come from the upper and lower hangings,
and from these one can fence safely.

This is regarding the four guards [Vier
Leger]

Four guards only, and leave the common ones
alone. The ox [Ochse], plough [Pflug], fool
[Alber], from above/the roof [Vom Tage],
these should not be unknown to you.

Glossa. Here he mentions four guards
[Leger or Huten] that are valuable. But before
all things, remember that you should
not remain too long in one guard. Liechtenauer
has a saying “He who is still, is dead,
he who moves will live”. And from these
guards comes the understanding that you
should move in swordplay, and not wait in a
guard and thus waste your chance.

The first guard, the plough [Pflug], is when
you hold the point [of the sword] in front
of you aimed at the ground or to the side.

After a displacement [Abesetzen] it is called
the barrier guard [Schranckhute] or simply
the gate [Pforte].

The second guard is the ox [Ochse], or the
upper hanging from the shoulder.

The fool [Alber] breaks what [your opponent]
strikes or thrusts. From the hanging
[Hengen] strike and at once and follow by
attacking after [Nochreizen].

The third guard the fool [Alber] is the lower
hanging [Undenhengen], and with it you
break all strikes and thrusts when it is done
correctly.

The fourth guard is from the roof [Vom
tage], is also the long point [Lange ort]. He,
who does it well with outstretched arms, is
not easy to hit with strikes or thrusts. It can

also be called the hanging above the head.
Also know that you break all guards and positions with the strikes. You should strike bravely at the opponent so that he must move away and defend him. Therefore Liechtenauer does not hold the guards in such a high esteem; he is more interested in that you try to win the first strike [Vorschlag]

Ringeck:

The four Guards

There are only four basic positions, which are useful in combat, this are Ochs, Alber, Pflug, and vom Tag.

Goliath:

Four stances

Four stances alone, there to hold, and escape from danger, Ox Plough, Fool, from the Roof. You show nothing more.

Danzig:

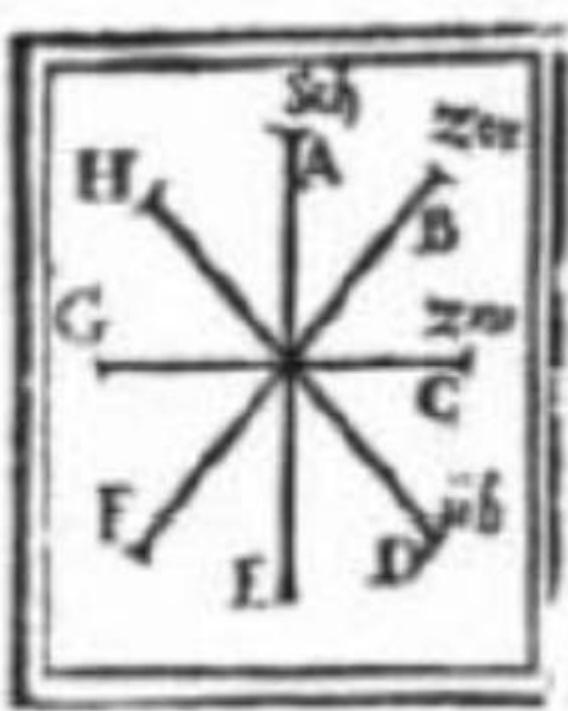
The four stances

Four stances alone, there to halt, and fly from danger, Ox, plough, fool, from the Roof, you show nothing more.

Meyer:

At all times and in all fencing, when wanting more ability and understanding, and in furthering and learning more of this Knightly art, the proper and basic elements are required in order to advance. Basically this is done because in fencing, one must fence such that One becomes one with one's Sword, and although this was already stated correctly and sufficiently in the two previous chapters, so here in the third chapter, in order to clarify, it will be examined further, from which onward all fencing shall be fully known and further examined in three parts: the Start, Middle, and End as above was already stated. Onward from the Start, two basic underlying principles shall and must be attained, namely how from the Stances one shall execute the strikes, which will be named and counted, and how one thus comes to success will be clarified. Though the Guards or Stances are delicate, they are still advantageous positions for warding one's entire body with the Sword, in which the fencer, as is often seen, will come before his opponent with proper placement, position, and stance, and so be unfound and last through the rushing by waiting through to advance onward, and immediately react to what's coming and with advantage and wisened speed grapple and strike against your opponent's own stances, that he can go on striking without harming you, yet must give away his openings as he works against yours, and so he must either withdraw or strike away from his intended target, and so have his advantage minimized, his blade withdrawn and retreating, and you can then strike in your own efforts. Since the Stances or Guards have the four sections of ones body as their obvious origin, in that one is divided into four quarters, Over, Under, Left and Right, so also one's opponent is divided and thus shall be encountered, as four

Targets, and relative to them there are the four Primary Stances or Guards, from which all others originate and spring forth, which are the Ox, Plough, Roof and Fool, from which one comes to understand the secondaries which, in due order, one comes to deploy, which are the Wrathful Guard, Long Point, Changer, Close Guard, Iron Door, Hanging Point, Key, and Unicorn.



Firstly if you will execute the high or Vertex Strike, you will find yourself in three Stances, first in the start you will stand in the Roof, in the Middle in the Long Point, and end up in the Fool, so you have moved directly from above through the Line from A to E via three Guards or Stances. If you then drive farther on upward from below to displace with crossed hands, you will find yourself in three more Stances, at the start in the Iron Door, in the Middle the Hanging Point, and in the end full above you in the Unicorn, then grip your Sword with the haft before your chest, so that the half edge lies on your left arm. Now you stand in the Key, and thus you come have onward and drove on along Line A and E from one stance into the other.

The other lines to consider are on the right where we will now examine two strikes. One is from the right Ox striking the high quarter, with the H - D line being addressed, the other is from the Left high part going to the right lower part, along the B - F line. How you will strike through these will be further described here, and then I will soon take you farther through all Strikes and Stances on both sides, both Right and Left, which will be fully described, and of this I will disclose all favorable methods shortly but will start by describing only one method. Firstly or initially move into the Wrathful Guard, from which also comes the strike's name, that is the Wrathful Strike, which is named for its wrathful bearing and intent, then midway through the strike move into the Long Point, and at the end move into the Changer. Should you strike onward from here with the Long edge, you will then go farther through three more Stances, which start with the Low Guard, onward through the middle with the Long Point, and end above you in the

Unicorn, striking through the Line cited above. Thus from either side as you wish, you will start from the Changer and go through the Long Point into the Wrathful Guard. You can similarly strike out with your Sword from the Hanging Point, from which you drive over in front of you to move into the Guard of the Ox. Thus you find always, when taking the indicated Lines, one moves through them via at least three stances.

It is a good Fencer who does not rush and who waits longer in his Stances, so that as soon as he can reach his opponent he can take initiative, then seize the moment and Fence on to take the pre-named paths, as waiting longer allows many displacements, from which one eventually can come to strike, as will be described below.

The Stances are also very useful towards the divisions and openings, thus if one comes into a Stance without danger before Striking, he can soon be mindful of what path to take from pre-fencing. These then serve not just for careful and sensible changes from one Stance to the other, but also to entice the opponent, such that he will be made unable to know what you shall Fence with. Lastly this is also good and useful for all from here on, in that you will easily know and recognize your opponent's part, and what he can safely fence with, and so thus oppose him more sensibly.

Sutor:

There are four **primary stances**: the Roof, Ox, Fool and Plough. The **secondary stances** are: Wrathful Guard, Long Point, Window Breaker, Unicorn, Barrier Guard, Key, Iron Door, Changer, Lower Guard, and Hanging Point.

Chapter 7

Explanation of the Stances or Guards

It should be noted that most of the Masters do not list more than the 4 stances, except for iron door, and long point, but Meyer and Sutor show much more. It is theorized that the reason for the extended list of guards from these two masters is to explain to a student how a strike is made. More of this will be explained by Meyer himself in chapter 8

Ochs/ Ox

Dobringer:

The second guard is the ox [Ochse], or the upper hanging from the shoulder.

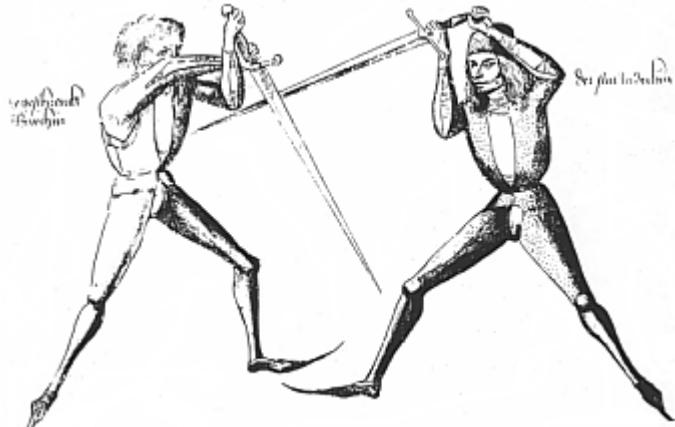
Ringeck:

The first guard: Ochs (the Ox)

Stand with your left foot forward, hold your sword at the right side of your head, your point directed at his face.

Talhoffer:

Tafel 23



Die verschrankte Schwache. - Der steht in der hut.

The crossed weak. - He stands in guard.

The fencer on the right is in a right Ox guard, standing in the guard, he may have just completed a high strike to his right. The fencer on the left is in a high crossed barrier guard, binding on his opponent's weak. He can now either wind to right Ox on his opponent's sword, or wrench over to the Plough, flipping his opponent's blade over to the other side. His opponent really should disengage.

Egenolph:

The first guard is named “Hochort” or “Ochs”, as the old ones tell us and anything can be made out of it.



Andreas:

Put yourself into to Ox thus, stand with the left foot forward and hold your sword on your right side with the hilt before your head so that the short edge stands toward you and hold the point thus toward his face.

Item. To the left side put yourself in the Ox thus, stand with the right foot forward and hold your sword to your left side with the hilt before your head so that the long edge stands toward you and hold the point thus toward his face. This is the Ox on both sides.

Item. The two guards or stances break the bent strike and you shall find how to do so in the recital.

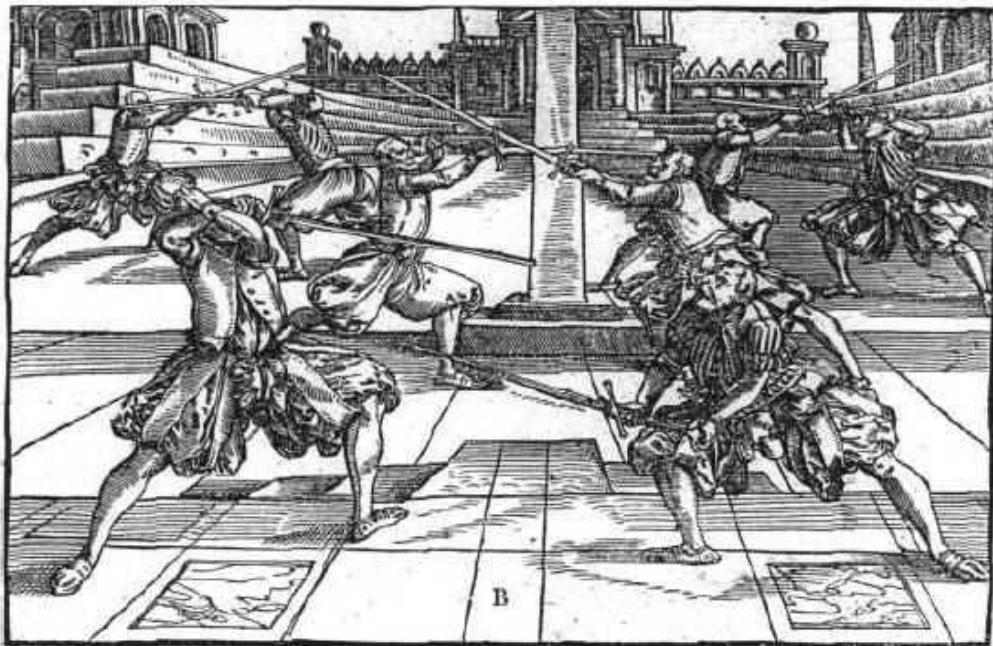
Meyer:

Ochs/ Ox

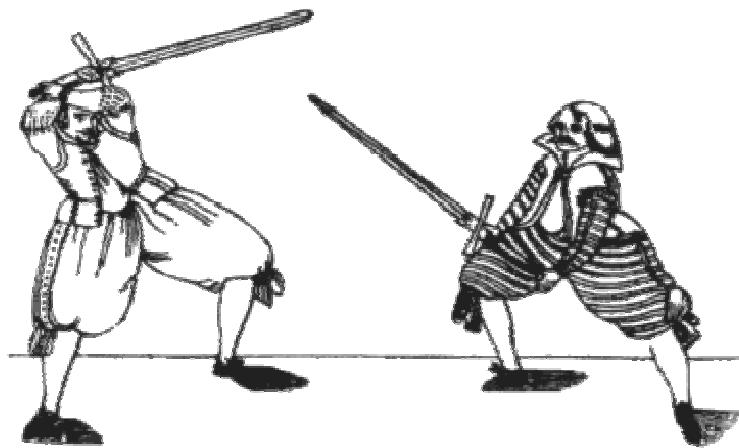


B

The high parts are guarded with the Ox, which is two modes, Right and Left, thus one can stand in the Ox in two modes, namely the Right and Left modes. The right Ox will first be described, stand with your Left Foot forward, holding the Sword with the hilt next to your head, high and on the right side, so that your forward point is directed against your opponent's face. For the Left Ox reverse this, namely stand with your Right Foot forward, hold your hilt near your head on its Left Side as said above. Thus, you have been told of both Ox Guards or Stances, which is being shown by the Left Figure of illustration B above.



B



Sutor:

The man on the left is in the appropriate stance for The Ox, which is a leading guard with two modes, Right and Left. In the right Ox, stand with your left leg forward; hold the sword with the grip near your head, held high on the right side, so that your forward point stands against your opponent's face. In the left Ox, stand with the right leg forward, hold the sword with the grip near your head and held high to the right, etc.

Pflug/ Plough

Dobringer:

The first guard, the plough [Pflug], is when you hold the point [of the sword] in front of you aimed at the ground or to the side. After a displacement [Abesetzen] it is called the barrier guard [Schranckhute] or simply the gate [Pforte].

Ringeck:

The second guard: Pflug (the Plough)

Stand with the left foot forward and hold your sword at your right side above your knee, with your hands crossed, your point directed at his face.

Goliath



Plough

The second guard is called the Plough and set yourself thus, Stand with the left foot forward and hold your sword with crossed hands with the pommel under you near your right side on the hip so that the short edge is above and the point stands against him in his face. On the left side set yourself in the guard of the plough thus, Stand with the right foot forward and hold your sword near the left side with the pommel under you to the hip so that the long edge is above and the point stands in his face. This is the plough on both sides.

Egenolph:

The fourth guard is named “Pflug”. When somebody strikes impetuously at you, step triangular [traverse] with the right foot and displace quickly with the flat so that his sword slips down. Then make a step with your left foot and strike with the true edge.

Andreas:

The second guard is named the plough, place yourself thus, set your left foot forward and hold your sword with crossed hands below yourself to your right with the pommel near your right hip, so that the short edge is above and the point is forward and standing toward your counterpart's face.

Item. On the left side place yourself into the plough thus, set your right foot forward and hold your sword near your left side below yourself near your left hip so that the long edge is wended above and the point stands upward toward the counterpart's face.

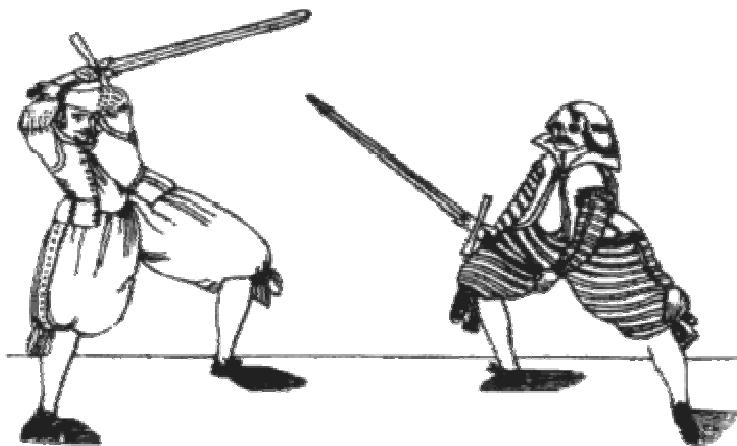
Item. The two stances or guards break the Glancer strike and you shall find how to drive or make them described in the recital.

Meyer:



The low parts are guarded with the Plough, whose two modes are similar figures for two sides, the Right and the Left, and so are named the Right and Left Plough, and both will become for you nothing else than stabs outward from below. The Right Plough is described as follows, stand with your right foot forward; hold your weapon with the hilt near your forward knee and your point pointing in your opponent's face, as if you intend to stab him from below. While you are in the Right Plough, step forward with the Left foot and stand similarly to be in the Left Plough. The Right Plough is shown by the figure on the Right of the above illustration B. See Sutor Page 4 for another view of Ox and Plough. See also Primary Guards for more information.

Sutor:



The man on the right stands in the correct stance for the Plough, which also has two modes, Right and Left, and is only for stabbing out from below. In the right Plough, stand with your right foot forward, hold the sword with the grip near your forward knee, aim the point at your opponent's face as if you wanted to stab it from below. In the left Plough stand with the left leg forward, etc., and hold it just like on the right

Tag/ Roof

Dobringer:

The fourth guard is from the roof [Vom tag], is also the long point [Lange ort]. He, who does it well with outstretched arms, is not easy to hit with strikes or thrusts. It can also be called the hanging above the head. Also know that you break all guards and positions with the strikes.

Ringeck:

The fourth guard: vom Tag ("From the Roof")

Stand with your left foot forward and hold your sword at the side of your right shoulder or above your head with your arms extended.

Goliath:

Put your left foot forward, hold your sword in guard on your right shoulder and burst to him, and strike strongly with the long edge from above to his head

Andreas:

The third guard or stance is from the roof, place yourself thus, set your left foot forward and hold your sword up high with arms stretched above your head and the long edge forward and let the point hang a little back and stand thus in guard.

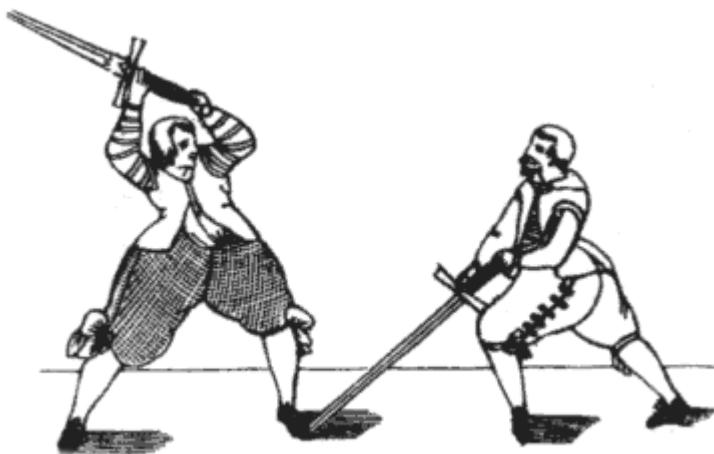
Item. The guard or stance breaks the thwart strike and you shall find how to do so described in the recital





Meyer:

The Guard of the Roof, which is also known as the High Guard, is explained as follows. Stand with your Left Foot forward, hold your Sword high over your head so its point is directly above, consider the figure on the left of the image above, illustration C, which indicates how one can operate from above, that all slashes can from the Roof or High Guard be fenced, which is why this Guard is named the Roof. See Talhoffer tafel 1 for another view of the Roof and a strike that can be launched from the Fool.



Sutor:

The image on the left side show a man in the stance called the High Guard: Stand with the left foot forward and hold the sword high over your head so that you are pointing high.

Alber/Olber fool

Dobringer:

The fool [Alber] breaks what [your opponent] strikes or thrusts. From the hanging [Hengen] strike and at once and follow by attacking after [Nochreizen].

The third guard the fool [Alber] is the lower hanging [Undenhengen], and with it you break all strikes and thrusts when it is done correctly.

Ringeck:

The third guard: Alber (the Fool)

Stand with your right foot forward and hold your sword in front of you with your arms extended, your point directed at the ground.

Andreas:

The fourth guard or stance in the sword is named the fool, place yourself in it thus, set your left foot forward and hold your sword before you with straight arms and the point toward the ground so that the short edge is above.

Item. Many masters say that this guard is named the iron door and indeed, it is one guard.

Item. The guard or stance breaks the vertex strike and you shall find how to do or drive it in the recital.

Meyer:

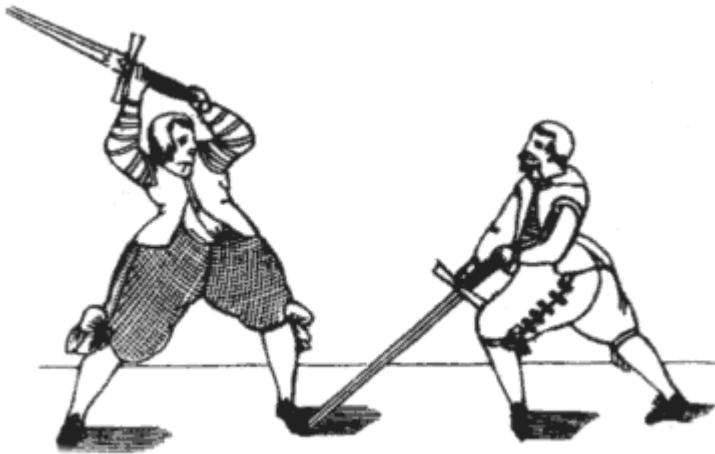
Olber Fool



Fool is my adaptation of the word Jester, a name which leaves so much to be desired, in that from this Stance no successful finishing strikes can be made, one just uses them to gain an opening against the opponent through displacements to block strikes, which can be used to measure a Foolish and naive person who is not ready for counterstrikes to be struck against them. This will now be described. Stand with the Left leg forward, hold your Sword with the Point stretched out in front of you aimed at the ground in front of

your forward foot, with the short edge above, the long edge below. Thus, you stand in this Guard rightly, as you can see in the illustrated figure above on the right.

Fool



Sutor:

The image on the right shows a man in a version of the stance called Fool: stand with the left leg forward, hold the sword with the point forward and aimed at the ground in front of your leading foot, allowing a cut upward with the false edge, and against long cuts to your lower openings

All other stances are classified as secondary stances.

The fecht masters do not describe most, except Meyers and Sutor, who explain them and give them names to help describe how to strike. (see chapter 8 Strikes)

Meyer:

Zornhut Wrathful Guard



The Wrathful Guard is known as such since the stance has a wrathful bearing, as will be shown. Stand with your left foot forward, hold your sword out from your right shoulder, so that the blade hangs behind you to threaten forward strikes, and mark this well, that all strikes out from the Guard of the Ox can be intercepted from the Wrathful stance, indeed leading from this stance shows unequal bearing from which One can entice onward, whereupon one can move quickly against the other as needed, as is shown by the Figure in illustration E (on the left). See Sutor page 13 for more on the Wrathful Guard.

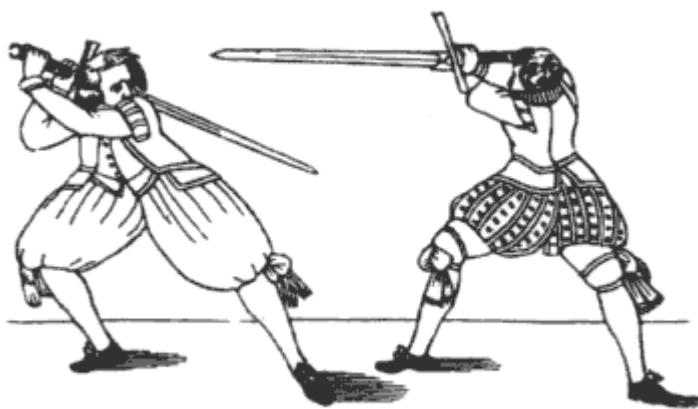


Wraith

Ox

Sutor:

The man on the left is in the stance called the Wrathful Guard: stand with your left foot forward, hold your sword off your right shoulder so that it hangs behind you ready to strike, take more distance than you would for the Ox.



Langort/Long point

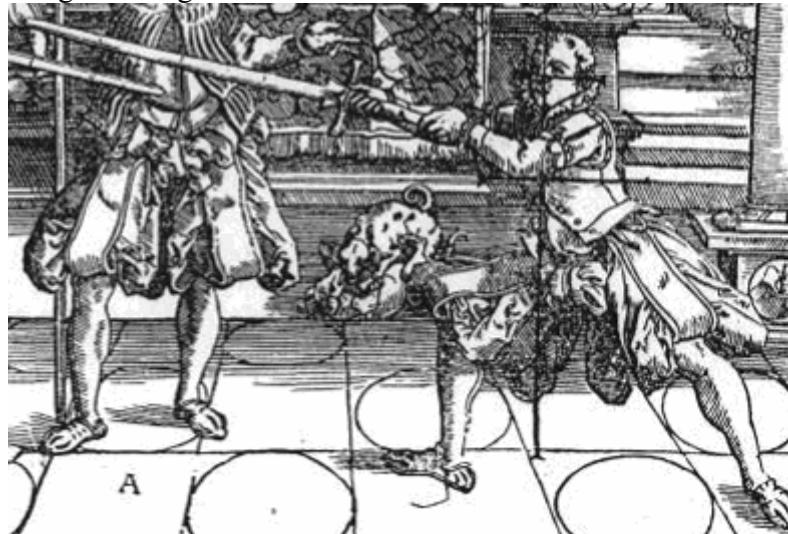
Goliath:

Make the Window Breaker straightly into his intent, strike so that he snaps the weapon you display to him before you, yet I say onward you shoot no man without driving, if you attempt to hit he will make less coming forth

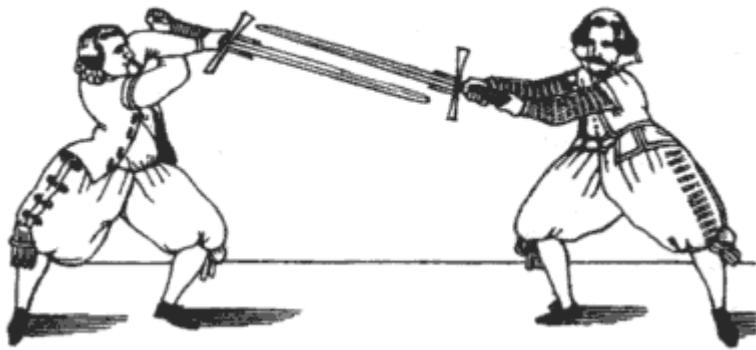
You have heard before that when you are before the man with the sword, you should place yourself in the four guards from which you shall fence, so now you shall you also know that the window breaker is also a guard with which you can stand securely, and this guard is the long point, the noblest and best sword ward out from which you can fence that forces the man so he must let you hit as you please and make the point come forward again still to hit and to stab

Meyer:

Langort. Long Point



Stand with your Left foot forward, hold your Weapon with outstretched arms out in front of your face, so that you stand and point forward at your opponent's face, and thus you stand in the Guard of the Long Point, which you can see in the picture in illustration A (Page 3, right side figure).



Sutor:

The image on the left shows a man in a Guard stance extending a Long Point: stand with your left foot forward, hold your weapon with outstretched arms in front of your face, so that your far point is aimed at his face.



Key

Changer

Wechsel/ Changer

Meyer:

Wechsel Changer



This Guard shall now be fully described, stand with your Right foot forward, hold your weapon with the point or Weak stretched out from close at your side aimed at the ground, so that cuts with the short edge are threatened against your opponent, such as can be seen from the right figure in illustration D above.



Sutor:

The image on the right shows a man in a Guard stance also called the Changer: stand with your right foot forward, hold your sword with the point near the ground and your arms outstretched so a cut with the false edge is threatened.

Nebenhut/ close guard

Egenolph:

Nebenhut, (Tail guard).

When you come close to him, put your left foot in front and hold the sword, true edge above, with the point directed to the floor beside your right side. This works at both sides.

Meyer:

Nebenhut Close Guard

To put yourself into this guard, stand with your Left foot forward, hold your sword close to your right pointed at the ground with the pommel above, and with the short edge against you.



Crossed guard

Hanging point

Eisenphort/iron door

Dobringer:

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One technique is called the fence guard (or barrier guard perhaps) [Schrankhute] and it comes from the point. You should place your point towards the ground on either side and then you are ready to displace. It can also be called from the gate [Pforten], when you place the point to the ground in front of you. When the opponent strikes or thrusts at you, then you push his point to the side as you raise the sword up and in towards you, and then strike him in the legs or above, whatever happens to be closest to hit. This resembles the peacock's tail [Pfobenzangel] when you continuously go up and strike down, above or below wherever you can get at him.

Goliath:

Barrier Guard

Thus put yourself in the barrier guard, to your left side, when you come to him with it in the pre-fencing, then stand with the right foot forward, and hold your sword near your left side, to the ground with crossed hands, that the short edge is above, and give an opening with your right side



Iron door, barrier guard, or crossed guard

Talhoffer:

Tafel 16



Das Greifen gegen die Eisenport. - Die Eisenport (hieb).

The close against the Iron door. - The Iron door (strike).

The fencer on the right is attempting to thrust low from the Iron Door, a forward "mirror" variant of the plough.

The fighter on the left seems to have gotten past the point of his opponent's sword with a passing step and is now out of the line of attack. With his sword leveled at his opponent's abdomen and his opponent's blade out of play, he is in the perfect position to step and thrust.

For more on the Eisenport guard, see Meyer [page 8](#).

Note: Meyer spoke somewhat disparagingly of the Eisenport and the above shown close against it is a simple step thrust. The German masters may have considered this low guard or ward to be only of limited usefulness and somewhat unreliable. That's my theory anyway. -MWR

Meyer:

Eisenport/ Iron Door

What the right Iron Door is, which you will find out should you go farther onto Rapier Fencing, that while it is used in stabbing with the Sword as by us Germans, this guard is also easily deflected and sent to the ground. Although at this time, the Italians and other nations use it, it covers like the Crossed Guard, and so of the Iron Door no further report is therefore required.

There is a basic underlying division, here I will shortly clarify both, and so will now describe the Iron Door. Stand with your right foot forward; hold your sword with the grip in front of the knee, with straightly hanging arms that your point stands upward out at your opponent's face. In addition, keep your Sword in front of you to shut like an iron door, and when you stand with feet wide and so come to lower your body, you can clear all strikes and stabs out and away from you.

However, the Crossed Guard is when you hold your Sword with crossed hands in front of you with the point at the ground, which is seen from the figure in illustration F.



See Talhoffer tafel 16 for more on the Iron Door, tafel 23 for more on the hanging point, and Sutor page 6 for more on both Crossed Guard and Hanging Point.

Sutor:

The man on the left stands in a stance called Barrier Guard: stand with the left foot forward, hold the sword with hands crossed and with the point forward and pointing down at the ground.





Crossed guard

Hanging point

Hangetort/ Hanging point

Dobringer:

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This is regarding the Hanging [Hengen] swordsman learn this.

These are the two hangings from one hand towards the ground. In all situations you should strike, thrust, [hold] guards, [be] soft or hard. Do the talking window [Sprechfenster], stand joyfully and study the opponent's intentions. Strike so that he tries to step away from you, I say honestly that no one defends without danger. If you have understood this, then he will not come to blows. If it happens that you are on the sword, then you should also do strikes, thrusts or cuts, and remember to feel [Fuelen] and not move away from the sword without reason. A masterful technique is done rightfully/correctly on the sword. He who binds with you, the war will wrestle him seriously. The noble turning in [Winden] finds him for sure. With strikes, with thrusts and with cuts you will find him. In all turning in [Winden], strikes, thrusts and cuts should you find well. The noble hanging [Hengen] would not exist without the turning in [Winden], since out of the hanging you shall make the turning in [Winden].

Glossa. Note and understand that there are two hangings on each side. One upper [Oberhengen] and one lower [Underhengen] hanging and with these you can come well on the sword of the opponent, they originate from the upper [Ober] and lower strikes [Unterhaw]. When it happens that you bind with the opponent, or when you find yourself on his sword then you should remain on his sword. And you shall turn [Winden] and

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thus joyfully and without fear remain on his sword. You shall see, await and understand what it is that he intends to do against you. And to remain thus on the sword Liechtenauer calls this the talking window [Sprechvanster]. When you stand thus with him on your sword, then you should feel [Fulen] and follow his movement if it is soft [Weich] or strong [Herte]. Then you should adapt in such a way as has been explained earlier. In the case that prior to everything else, even before you can do anything, he moves off the sword, then you should follow at once and strike or thrust as well as you can before he has the chance to do anything. You have a shorter way if you remain on the sword and aim your point in at him than he has if he tries to move away [from your sword]. Before he can gather himself and close in with a strike, go at once at him using your point. But if he remains with you on the sword, then try and feel if he is soft [Weich] or hard [Herte] on the sword. If he is soft [Weich] and weak [Swach], then you should quickly and courageously go forward with the strong part of your sword and push back and press his sword and seek all openings to the head or the body wherever you have a chance. If the other is strong [Herte] and hard [Stark] on the sword and intends to push you away and thrust at you, then you should be weak [Weich] and soft [Swach] against his strength and yield to move away with your sword from the strong pressure he is applying

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and in this weakness, while he is pressing [you] and shoots his sword away from him [away from his body since he is pushing yours], as has been described, then at once [Indes] that it happens but before he can gather himself again, so that he can't strike or thrust, you should attack his openings with strikes, thrusts and cuts. Do this in the easiest way as has been described in this teaching, quickly and boldly and briskly so that he can't come to blows. That is why Liechtenauer says "I say in all honesty that no man can defend himself without danger, if you have understood this he will not be able to come to blows". With that he means that it is not possible to defend without being in danger or without getting hurt if you act according to this teaching. If you win and do the first strike [Vorschlag] then he can either defend himself or let himself get struck. When you do the first strike [Vorschlag], regardless if you hit or miss then you should quickly and briskly do the after strike [Nachschlag] before he can come to blows. So when you wish to do the first strike [Vorschlag] then you should also do the [Nachschlag] quickly and speedily so that he cannot come

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to blows himself. And you should also make sure that in all things concerning swordsmanship

that you act before your opponent does. And as soon as you move before him and win the first strike [Vorschlag], at once do the after strike [Nachschlag]. You should never do the first strike [Vorschlag] if you do not have the [Nachschlag] in mind at the same time, meaning that you are always in motion [In motu seist] and do not rest or hold yourself back but does one thing after another quickly and decisively so that your opponent can't do anything at all. If you do this, then he must indeed be a good

one if he can manage to get away without being struck by you. So with this art or advantage

it often happens that a peasant will beat up a good master if the peasant does the [Vorschlag] and boldly pushes forward. Thus when you understand the word at once/in an instant [Indes] hits, shames and defeats your opponent. One who hesitates and wants to wait in order to defend himself against the strike is in greater danger than the one who strikes at him and thus wins the first strike [Vorschlag]. Therefore in all things concerning swordsmanship make sure that you are the first and come at the opponent on your right hand side. Then you will be safer than him no matter what comes.

Egenolph:

“Hangend Ort” (Hanging guard).

The other guard is named “Hangend Ort” and it has two versions.

To execute the hanging guard put the right foot in front, step with the flat of the blade under the face, displace strikes from above short and high, let shortly run down your blade and make a long step with a strike.

Meyer:

Hangetort Hanging Point



Since you'll need to be in the correct Hanging Point during the work, look at the figure to the right of the above illustration. Even if the arms needn't be as stretched as here will be shown, still put yourself into the named Guard. Stand with the right foot forward, hold your weapon with outstretched arms before you, so that the blade hangs somewhat toward the earth, this stance is very close to the Ox in similar form, only different in that in the Ox your arms are strongly held in high mode, but here shall be directly outstretched before your face, letting the Sword hang toward the Earth, therefore it is named Hanging Point.

Note: See also Talhoffer tafel 23 for more on the Hanging Point.

Sutor:

The man on the right stands in a stance called the Hanging Point: stand with the right foot forward, hold the sword with arms outstretched in front of you, with the blade somewhat downward



Schlüssel/ Key

Meyer:

Schlüssel/ Key



The Key is shown by the left figure in illustration D, stand with your Left foot forward, and hold your Sword with the haft and crossed arms in front of your chest, so that the short edge lies on your Left Arm, and the point is aimed at your opponent's face. Thus is this stance or guard rightly made.



Sutor:

The man on the left stands in the Key stance: stand with your left foot forward, hold your sword by the grip with hands crossed in front of your chest and ready to strike, so the false edge lies against your left arm, and aim for your opponent's face.



Key

Changer

Eynhorn/ Unicorn

Meyer:



Come into pre-fencing with your Left foot forward, wings out from both sides, as if you would stand in the forenamed Key guard, drive with crossed hands overhead on your Right, so that the point is aimed high above and outward, thus it is named Unicorn, and stand as shown by the figure on the Right of illustration E.



And thus are named the count of the Stances or Guards, and now all in the work phase will be fully and shortly examined. After this point in all fencing, you will Strike, Strive, Displace, or float to work for what you wish, and not remain in a stance, but always drive from one to the other, as one or the other must soon become afflicted, thus you especially must move on to keep the working initiative, and will lead out from one to another of the above cited stances, which I will clarify with a few words about the strikes through the lines or pathways.

Chapter 8

Of The Strikes

Ringeck:

This is the first tenet of the long sword: learn to strike blows equally well from both sides if you want to learn to fence well.

Note: If you want to strike from the (your) right side, make sure, your left foot is forward (at the beginning); if you want to strike from the left side, the right foot must be forward.

If you strike an Oberhau from the right side then, follow the blow with your right foot.

If you do not the blow is wrong and ineffective, because your right side stays behind. Because of this, the blow will fall short and cannot travel in its proper arc towards the left side. If you strike from the left side and you do not follow the blow, it too is wrong. That is why no matter from which side you are striking follows the blow with the same foot. Therefore, you will succeed in all techniques. This is how you shall strike all blows.

When you are closing to an opponent, do not watch his blows and do not wait for what he might use against you. Because all fencers, who just wait for their opponents blows and do not do anything else than warding them off, do not succeed very often. They are defeated very often.

Note: Always fence using all of your strength! When you're close, strike at his head and at his body, so he may not be able to change through (Durchwechseln) in front of your point. After the blow, from the bind, strike light blows at his next opening, as is described in the section about different blows and other techniques.

Note: This tenet is addressed to left-handers and right-handers. If you are a right-handed fencer, and you are closing to an opponent and you think you can hit him, do not strike the first blow from the (your) left side. Because you are, weak there and you cannot resist, if he binds strongly against your blade. Because of this, strike from the right side, you can work strongly "Am Schwert" ("on the sword") and you can use all techniques you like. So, if you are left-handed, do not strike from the right side, since left-handers are usually not used to strike effectively from the right side and vice versa.

Goliath:

He who strikes after deserves a less joyful art.

Analysis

That is when you come to him in fencing, then you shall not stay still and wait to see with what strike he would fight against you. Know that all fencers who wait to see the other's strike and who will do nothing but displace the other, deserve indeed less joy in their art when they are overcome and struck.

Text

Strike closely at him as you will, that nothing comes unto your hilt, head, or body, you let nothing be cut. With the entire body fence as strongly as you can drive.

Analysis

When you come to him in pre-fencing, as you would then fence, then drive with your body's full strength, and strike closely to him, one to his head, and to his body, and always keep your point ahead at his face or chest, Thus he can't change through past the point. If he displaces strongly, and your point goes off to the side, then give him a retreating cut to the arm, Or if his arms go high in the displacement, then hit him with a free strike below to his body and step backward with it. Thus, he is struck even as he would (strike) himself.

Text

Hear what is bad. Fight not to the left if you are right, and if you are left, the right is very limiting

Analysis

This lesson is intended for two people, one right handed and one left, and regards how you should strike, that one is weak when he strikes the first strike not to engage, and this is shown thus: when you come to him in pre-fencing, and are on the right, then undertake not to strike the first strike from the left side where he is weak and does not want to engage again and he strikes strong with you, thereon thus strike from the right where you will engage strongly and work at the sword. Similarly if you are left then strike the first not from the right side, when the left is a wild art to drive from the right side, similarly for the right from the left side.

Wrathful strike, Bend, Thwart, has Glance, with Vertex, Fool displaces, Traveling After, Overrun, lets strike, Change through, Twitch, Run Through, Cut Away, Hand Hit, Wind with openings, Slash against strikes, Stab with thrusting, Here will be named the proper head parts of the verses of the Long Sword, how they are known, as well as their names, that thereon you know well and can understand. The first are the five strikes, as they are specially named. The first is called the Wrath Strike, the second the Bend Strike, the third the Thwart Strike, the fourth the Glance Strike, the fifth the Vertex Strike. Now mark these parts, the first being the four Guards, the next the four Displacements, the third the Traveling After, the fourth Running Over, the fifth the Setting Aside, the sixth is Changing Through, the seventh is the Twitching, the eighth Running Through, the ninth is Cutting Off, the tenth is Hand Hitting, the eleventh is Hanging, the twelfth is the Winding. In addition, what you shall fence from the parts, and how you shall give openings with the Hanging and winding openings, that you will go from one to the next, you will find described after here.

I must interject here that the fight masters stated that above all strike the master strikes are the most important.

Goliath says:

“Teach five strikes from the right hand, that the weapon will be praised in an art well learned

There are five secret strikes of which many masters of the sword know nothing to say. These you shall learn to strike well from the right side, which you can then strike with

proper art to break and damage the fencer, which will be praised by other masters, that these shall be learned fully. And how one strikes when one strikes with your parts will be clarified afterward.” Wrathful strike, Bend, Thwart (traversal), Glance, Vertex

Danzig:

Wrathful strike bend thwart, glance with the vertex, fool displaces. Following after, over running, strike displacement, Change through, run through, cut off hand impact, hang wind with openings. Slash against strikes, stab with thrusting.

Meyer:

Now I come to write of the artful and free Knightly exercise, namely to the Strikes, which is a major Heading in Fencing in that the basics are given here, the number is told, each is described, and how they are executed to the full, will here be noted and told, and from here alone the friendly reader will afterward be reminded, that between the Sword Fighting times, when our forefathers and the ancients used them, and our time, there is a great difference, in that not only the point was used, as is today, but of old much more of the Sword was used in the strikes, and they fenced sharply with both strikes and stabs, and thus shall I present this and other points of knowledge.

However, as of now the Strikes with the Sword belong to two underlying principles, as in the direct and turned strikes. The Direct strikes are named such as they strike against the opponent with the long edge and outstretched arms. There are four, the Over, Wrathful, Middle and Under Strikes, and from these all the others come forth, and in the world will still be found none conceived as such, and of them not one of these will be feebly grasped and joined by you. These are named the Lead or Principal Strikes.

The Inverted Strikes are thus, when in Striking one's opponent handles the Sword wrongly so that he cuts not with full or Long edge, but somewhat with the half edge, flat, or meets you in the corners, face this with the Slide, Short, Crown, Glance, Bend, Traverse, Bounce, Blind, Wind, Knee Hollow, Plunge, and Changer Strikes. Thus, you come to the four above cited Strikes, and from there, the various strikes are named.

Now from these both come five for further reading, as the Master Strikes will be named, not that one can thus fully use the weapon Rightly, and Master this art so soon, but that from them one can Master all proper artful pieces which will be acted on from knowing them here, and thus you can Fence properly at need, and become an artfully striking Fencer, who retains all Master principles at the same time, and against whom nothing can be borne. These Strikes are Wrathful, Bent, Traversal, Glancer, and Vertex.

In addition, he also states

“Even though onward many of the strikes and their results will be questioned, which is why they are demonstrated, because the four Principle Strikes along with the Glancing Strike are sufficient to grasp and understand the other countering strikes, I must then remind the gentle reader that, in this art, everything up till now rests upon fully grasping the five Master Strikes, and indeed similarly all grows onward from here only in furthering this art to more flowing and useful levels, and from other sections move onward to find the art, and behave according to the underlying differences, thus you have firmly wrapped this art into another and thus more easily and lightly grasped it by being prepared for different views”

Principle Strikes all long edge, and are primarily used in the beginning or at the withdrawal.

Over, middle, under, and wrath, (traverser, glance, and the bent strikes can also be used in the beginning even though not long edge blows.)

Turned, Inverted, or Secondary strikes (strikes with short edge) used primarily when opponent strikes short (edge) or has shortened reach (primarily used in the middle or war phase.)

Short, Crown, Glance, Arc, Traverse, Bounce, Blind, Wind, Knee Hollow, Plunge, and Changer Strikes.

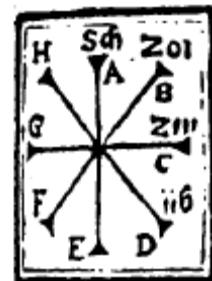
Master Strikes

Wrath, Over, Traverse, Glance, and Bent.

Wrath and Over are long edge

Traverse and Glance are short edge

Bent can be used short edge, long edge, as an Over strike or an Under strike. Can be used in different forms... like a windshield wiper in front of you against his flat, or the point is thrown out to the opponents hands, forearms, etc.



The Straight Cuts diagram from Meyer 1:36r. The abbreviations represent the Scheitel (Scalp i.e. High), Zorn (Wrath), Zwerch (Thwart), and Unter (Low) Cuts. The lines are named as follows:

A-E: Scalp Line (*Scheitel Lini*)

B-F, H-D: Stroke Line (*Streich Lini*)

C-G: Middle Line (*Mittel Lini*)

Over Strike (Oberhauw)

Dobringer:

30R

This is regarding the Scalp strike [Scheitelhaw] The scalp strike [Scheitelere] is a danger to your face. With its turn it takes the breast fast and what comes from him the crown [Crone] will take. Cut through the crown [Krone], that is how it is strongly broken. Press the strike in there, with cuts pull it away. The scalp strike [Scheitelhaw] I praise, if it does not come too slowly.

Ringeck:

The "Parting Strike"

Note: the parting strike is aimed at the face or breast. Do it like this: If he is in the guard Alber, strike vertically downward with the long edge, and while striking, keep your arms up high and move your point to his face.

If you move the point at his face from above with the parting strike and he displaces the point with the (his) hilt up, turn your sword, lift the (your) hilt high above your head and thrust him down into the breast.

When you strike a parting strike and he displaces with the hilt high above his head, then this displacement is called "the crown", from there you can rush in.

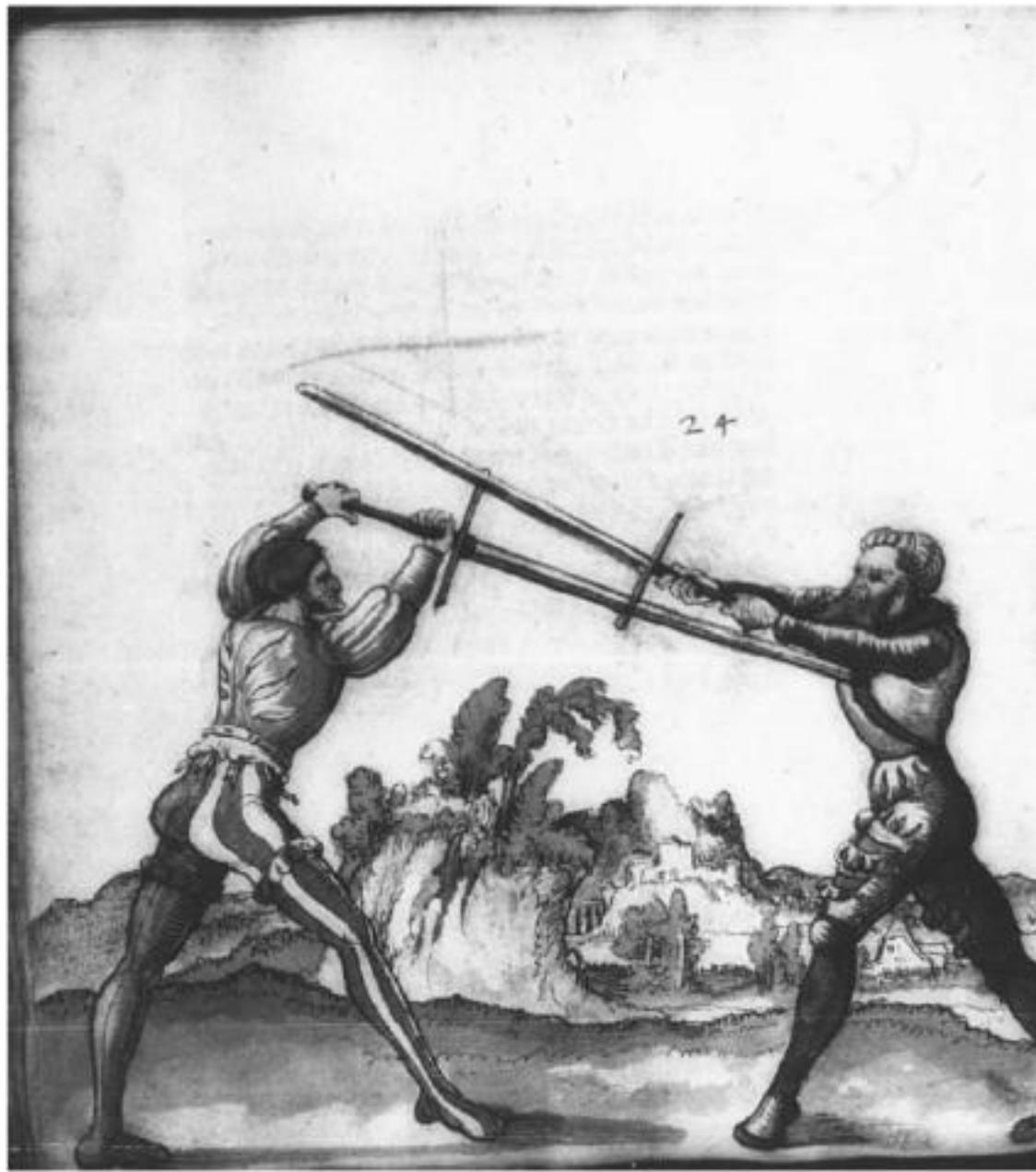
If he breaks the parting strike or any other Oberhau with the crown and tries to rush in, cut him in the Arm under his hands and push upward, so that the crown is broken. Then turn your sword from the low cut into a high one and free yourself in this way.

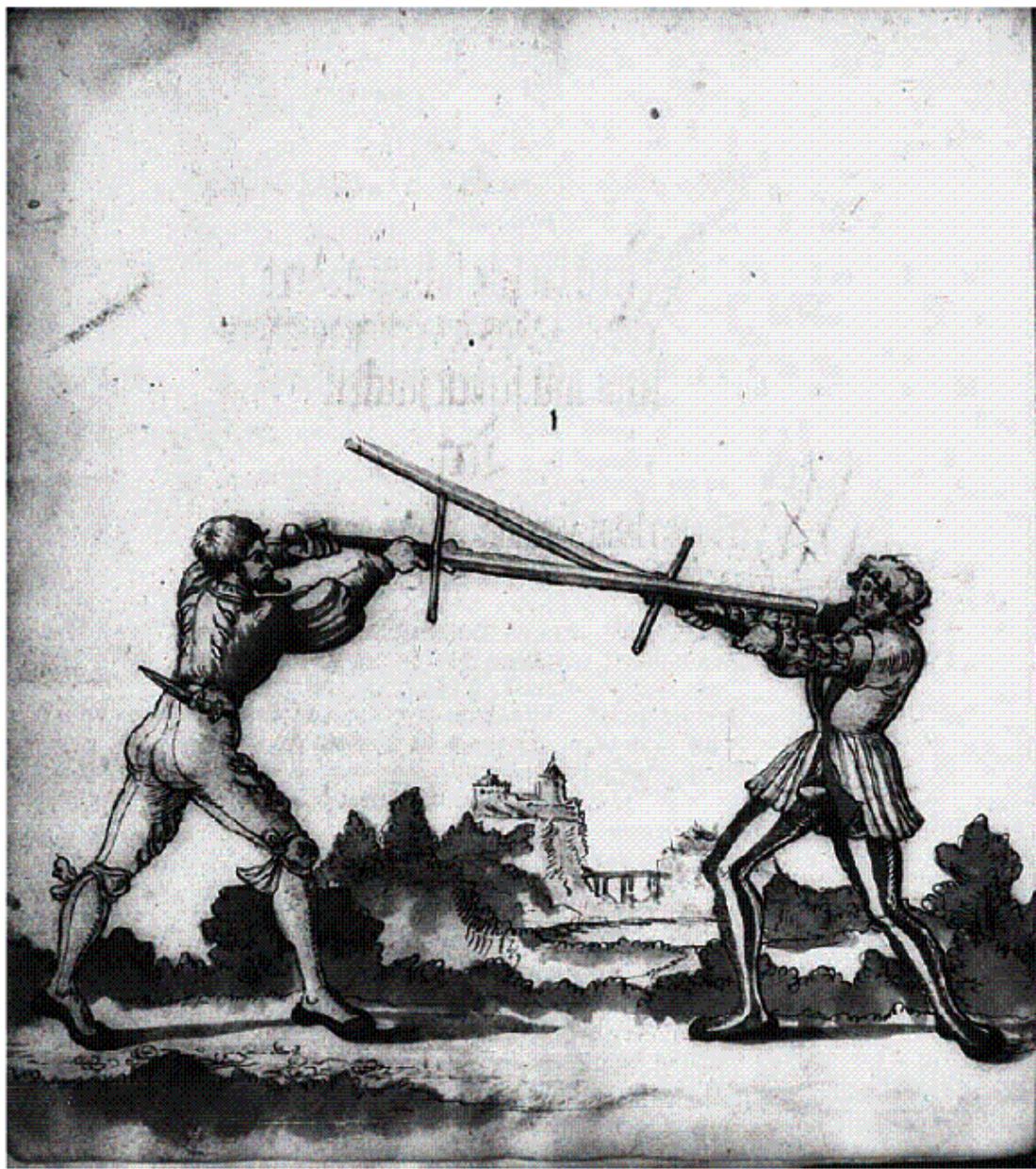
Goliath:

Of the Vertex Strike

Text

The top of the face is endangered with your turn, the attempt is to take the threat that comes from the Crown, cut through the crown thus break hard as the strike hits with the edge to twitch off.





Analysis

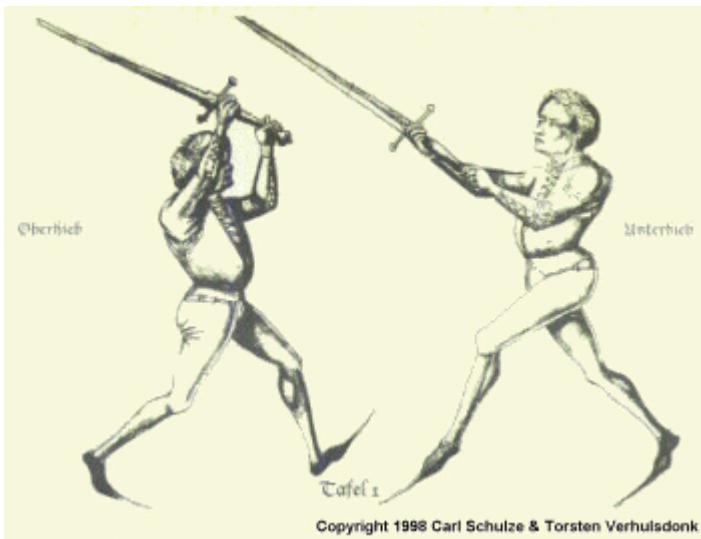
The Vertex breaks the guard called fool and endangers the face and the chest with your turn. Then drive this thus, when you come to him in pre-fencing, and he stands against you in the fool's guard, then put your left foot forward and hold your sword in guard on your right shoulder and burst to him and strike strongly with the long edge from above to his head, when he displaces the strike so his point and grip are above and to each side in the stance called the Crown, then keep your arms high and with your left hand raise the sword's pommel high and sink your point over his hilt to his chest, if he thrusts his sword to push your point away, then wind your sword under his crown with a cut to his arm and push, then breaking the crown again, and with the push then cut hard on the arm and pull out with a slice.

Danzig:

The top of the face is endangered with your turn, the chest is threatened by what comes from him, the Crown takes that out, cut through the crown thus break hard as the strike hits, withdraw with a slice.

Talhoffer:

Tafel 1

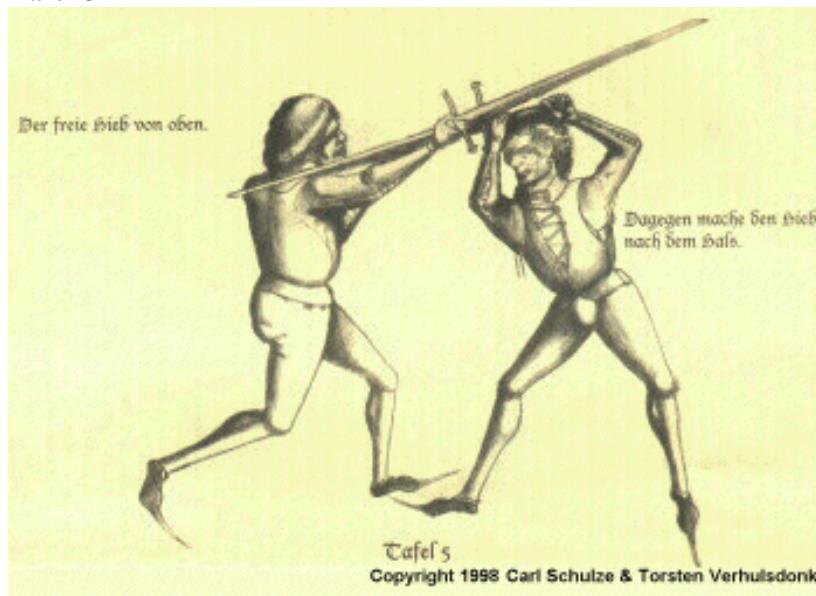


Oberhieb. - Unterhieb.

Overhand blow. - Underhand blow.

Oberhau and Unterhauw in the Liechtenauer terminology. These are the simplest cuts, both vertical. The purest Oberhau cuts from above with the true edge, the purest Unterhauw cuts from below with the true edge. The Oberhut is a high guard and an Unterhauw can be executed from the Fool's stance.

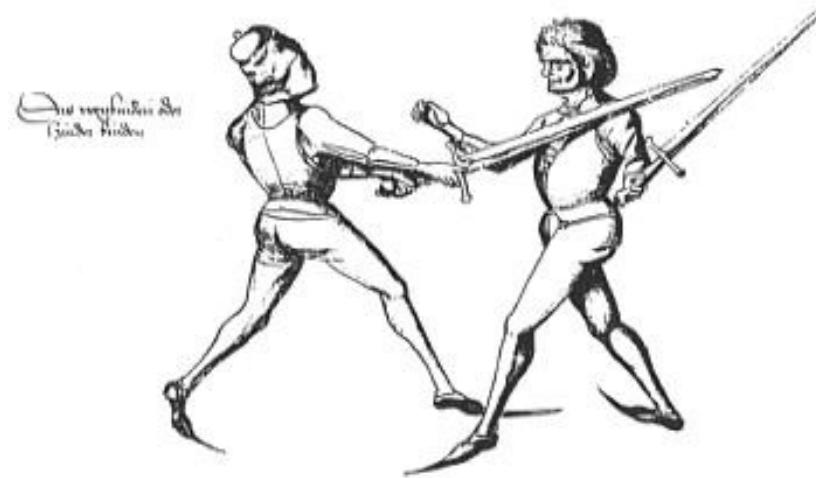
Tafel 5



The free cut from above. - Against it, make a blow against the neck.

The combatant on the left has moved in a simple overhead attack. His opponent has engaged to the right and wound to the left Ox, which put his blade against his opponent's neck.

Tafel 15



Withdrawing the blade. (Taking a defensive guard).

The fighter on the left is pulling away, blade out, from a threat to grapple. He is moving into a defensive posture.

Tafel 21



"Der greift die untere Blösse an. - Der schneidet von oben dagegen."

"He attacks the lower targets. - He cuts against it from above."

The fighter on the left is attempting a low plunging stab from a crossed grip. His opponent has preemptively struck against the stab in the moment it is chambered.

Meyer:

The Over Strike is a strong strike directly from Above, against your opponent's head or scalp; therefore it is also called **Vortex Strike**.

Wrathful Strike (Zornhauw)

Dobringer:

23R

This is regarding the Rage strike [Zornhaw]
When someone strikes at you from above,
strike a rage strike [Zornhaw] and draw (or
slide?) the point at him, and you shall also
step towards the right side. If he notices
this, take away from above without fear, be
stronger, turn [Wind] against it, and take it
down. If he notices this, then go down. Note
this; strike [Hewe], thrust [Stiche], guards
[Leger], soft [Weich] or hard [Herte]. At
once [Indes] and the before [Vor] the after
[Nach]— do not haste into war, what the
war strikes from above, is ashamed from
below. In all turnings [Winden], strikes,
thrusts and cuts learn to find. You shall also
try strikes, thrusts or cuts in all meetings
with the masters if you whish to fool them.

Do not strike at the sword, but always to the openings, to the head, the body if you whish to remain unharmed. If you hit or miss, always search for the openings, in all teachings turn the point to the openings. He who strikes widely around, he will often become seriously shamed. Always strike and thrust at the closest openings.

Glossa. Here note that Liechtenauer strikes an upper strike [Oberhaw] from the shoulder, it is called the rage strike [Czornhaw].

23V

When you are angry and raging, then no strike is as ready as this upper strike [Oberhaw] struck from the shoulder at the opponent.

That is why Liechtenauer means that when someone strikes an upper strike [Oberhaw] against you, then you shall strike a rage strike [Czornhaw] at him; that is you move quickly in towards him with your point leading. If he defends against your point, then go quickly up and over to the other side of his sword. If he defends against that as well, then be hard and strong in your sword and turn [Wind] quickly and skilfully. If he defends against your thrust then throw and strike quickly below and you will hit him in the legs. That is you should always try one after the other so that he never has a chance to come to blows himself. And the aforesaid words – Before [Vor] after [Noch] at once [Indes] weak [Swach], Strong [Stark], strike [Hewe], thrust [Stiche] and Cut [Snete], these you should think on well and never forget in your swordplay.

Ringeck:

The Strike of Wrath and the Winding

Note: When your adversary strikes at you from his right side with a strike from above (Oberhau), then hit with a strike of wrath from your right shoulder against it. Strike with

your true edge and in your strong. When he is weak at the sword then, thrust into his face along his blade.

When you thrust against his face from the strike of wrath and he notices this and displaces the thrust with strength, pull your sword upwards, away from his. Then strike to the head from the other side, also along his blade.

When you strike a strike of wrath and he displaces it and remains strong at the sword, hold strongly against it. With the strong of your sword, slide up to the weak (*schwech*) of his blade, wind the hilt in front of your head while remaining on the sword (*am schwert*) and thrust into his face from above.

When you thrust from the Winding as described and he displaces the thrust by lifting up his arms and his hilt, stay in the Winding and take the *Ort* (point or thrust) down between his arms and breast.

Note: When you *engage at the sword* ("binden") with strength and your adversary pulls his sword upwards and strikes at your head from the other side, then bind strongly with the true edge and strike him on the head.

You must notice immediately, if someone is weak or strong at the sword if he binds at your sword with a strike or a thrust. If you have noticed that, you shall know simultaneously, if it is better to fight him in the "before" (*Nach*) or the "after" (*Vor*). Nevertheless, don't engage rashly in close combat (*Krieg*), this is nothing else than Winding (*Winden*) at the sword.

In close combat, you should do the following: if you strike him with the strike of Wrath and he displaces it, lift up your arms and, at the sword, wind the point to the upper opening. When he displaces (*Versetzen*) the thrust, stay in the winding and thrust to the lower opening. If he follows your sword in the displacement (*Versatzung*), lead your point through under his sword (disengage under – "*durchführen*") and thrust to the other opening on his right side. This is how you can defeat him in close combat.

Thrust with the "long point" (*Langer Ort*), use the "traveling after" (*Nachreisen*) and all other opportunities. Don't pay attention to what he's up to, fence securely and you'll hit so outstandingly, that he'll not be able to get through with his own techniques.

If you want to break one of the four openings by force, then "*Dupliere*" at the upper opening, against the *Starke* (strong) of his sword, and then "*Mutiere*" to another opening. Against this, he cannot defend himself and he will not be able to either strike or thrust.

Duplieren: When you strike a strike of wrath (*Zornhauw*) or any other Oberhau and he displaces it with strength, with the left hand, immediately thrust the pommel of your sword under your right arm. With crossed hands, behind his blade and in between the blade and his body, strike him diagonally through the face, or strike him on the head.

Mutieren: If you bind against his sword, with an Oberhau or otherwise, wind the short edge at his sword, raise your arms and thrust at the lower opening from the outside along his blade. You can use that from both sides.

Goliath:

He who strikes you from above, Wrath Strike, point them out.

Analysis

The Wrath Strike breaks all high strikes with the point. Moreover, it is indeed nothing other than a bad peasant strike. And drive it thus: when you come to him in the pre-fencing: if he strikes to you from his right side high to the head, then also strike from high on your right on all (note in margin: in the weak on the sword) wrathfully displacing with him on his sword, if he is then weak on the sword, then judge to shoot ahead with the point and stab to his face, or the chest and set in the arm.

Text

If he is wary, then take off high without driving

Analysis

When you strike with him in the Wrath Strike, then thrust the point long to his face or chest as described before. If he is wary of the point and strongly displaces and punches your point to the side, then wrench off from his sword (note in margin: take off high) high above you with your sword on his sword's blade, and strike one to his other side, still again on his sword's blade, to his head, this is called taking off high.

Break against the take off

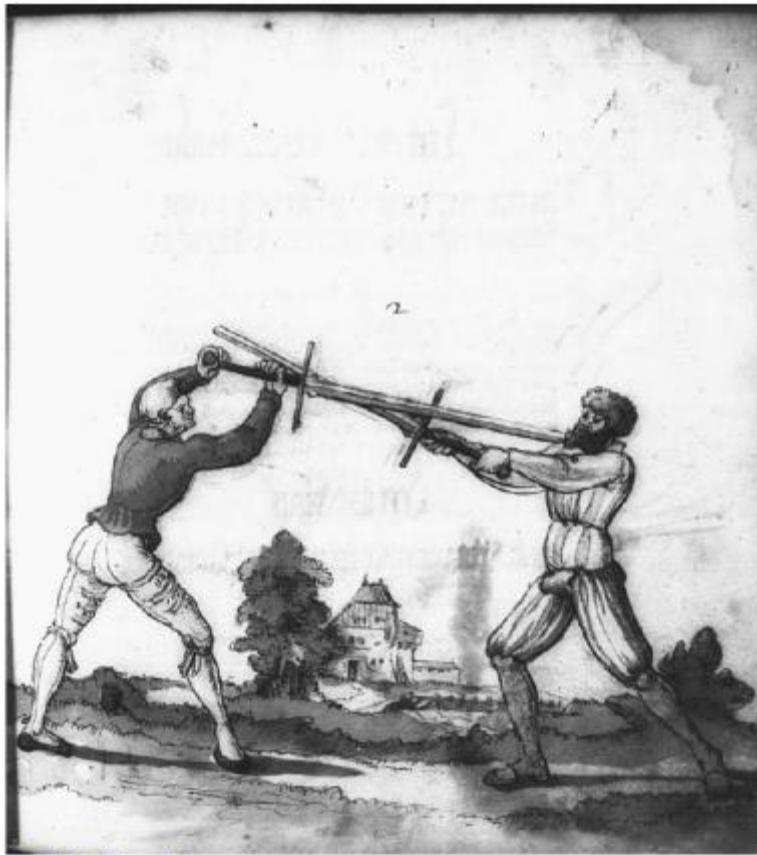
When he takes off above, then bind strongly on his sword above to his head with the long edge.

Text

Be stronger, wind farther, stab, stab first, and thus take it farther.

Analysis

That is when you strike in with a Wrath Strike, if he displaces and stays strong on the sword in the displacement, then also stay again with your sword strong on his sword, and drive on high with your arms and wind your hilt ahead on his sword forward to his head and stab high into his face, if he becomes aware of the stab and (note in margin: with the short edge) and drives on high with his arms, and displaces with the hilt, then stay thus standing with your hilt in front of your head and send your point below to the throat, or to the chest between his arms, as will be told later.



Text of a lesson on the Wrath Strike

Mark, the level strike stabs stances light or hard, Just As and truly, after, onward the war will not be simple.

Analysis

When he has bound on your sword with a strike or stab or otherwise, then you should not let yourself stay even in your winds, the before will be gained by marking if he is weak or strong when one sword glides against the other, and when you have determined this, Just Then work first by winding against the light and the hard, always to the next opening, as will be clarified and judged in parts after this.

Text on the War

When the war roams above, below he will be shamed.

The War is the Winding and the work to the four openings with the point that comes from it, and drive this thus: when you strike with the Wrath Strike, as soon as he displaces then drive on full forward with your arms and just then wind the point high on his sword to the upper opening on his left side. If he then displaces the high stab, then stay thus standing in the wind with your hilt in front of your head, and let your point sink below to your left side, if he follows after your sword in the displacement, then drive on to his left side with the sword and hang the point from high to his upper right opening, thus will he be shamed with the war high and low, in that you drive rightly to the other

Text of a lesson

In all windings, strike stab cut, teach finding, also should you not test, strike stab or cut, in all meetings, the mastery you will lose.

Analysis

This is when you strike with the Wrath Strike, then you should rise well and fully finish with the Winding, as a single wind has three special parts, that is one strike, one cut, and one stab, and when you wind on the sword, then you should indeed consider well that the parts aren't driven wrongly. Take heed in the winding that you not strike when you should stab, and not cut when you should strike, and not stab when you should cut. Thus you shall always know the parts, that by properly heeding them you will drive in all meetings and bindings with the sword, otherwise you will fail or lose the mastery when one displaces against you. How you shall drive the windings, and how many there are, you will find described in the last part of the verses, which will speak of what will drive well and break properly.

Another

When you have struck him strongly high to the head from your right shoulder, if he displaces and is weak on the sword, then wind the short edge on his sword to your left side and, driving on with your arms, drive your sword's blade high over his sword and stab his lower opening.

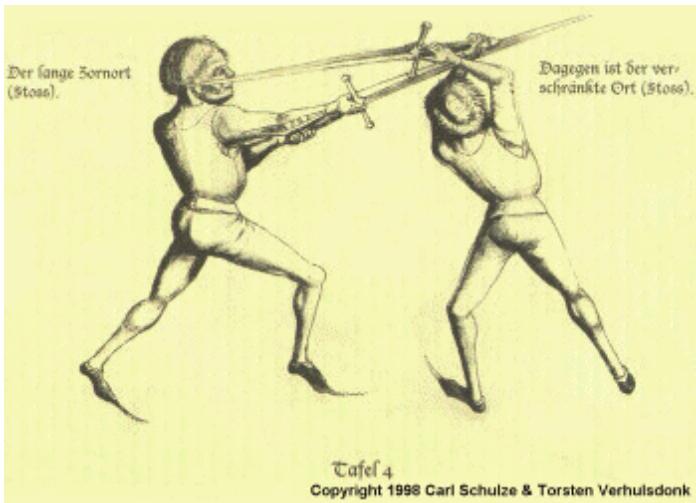
When you have struck high to his head from your left side and he displaces and is weak on the sword, then drive on with your arms and hang the point over his sword from above and stab to his second opening. Thus, you will drive the two parts from all strikes as you find him weak and strong on the sword. Thus are fencing and work with the sword retained to be praised.

Danzig:

The wrath strike

He who strikes you from above, Wrath Strike points them aside, Would he first be wary, Take off from above without driving. To the strong here again, Wind stab yours to his, take it again. The flatly made strike stabs stances light or hard. Just As and After truly onward the fight will be not clumsy. Should the fight roam above, below will he be shamed. In all windings, Strike, stab, cut, be unfound, that you shall with potent strikes stab or cut in all meetings, the mastering will you achieve.

Talhoffer:

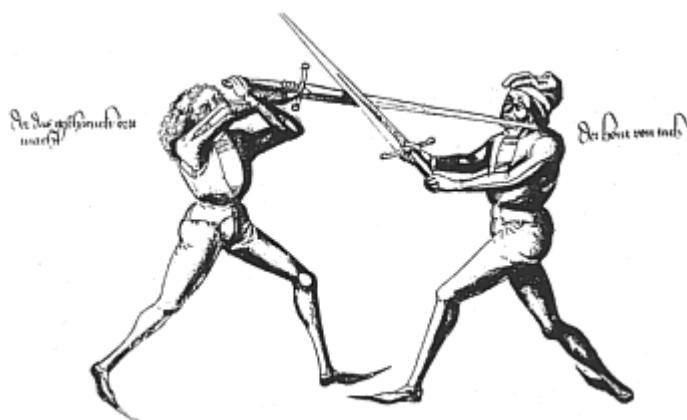


Tafel 4
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The long wrathful point (thrust). - Against it is the crossed point (thrust).

The combatant on the left has extended a wrathful point into a thrust. The wrathful point probably followed a wrathful strike, or Zornhauw, a strike from the right shoulder often followed with a thrust from the bind. His opponent has gone around the point while transitioning to a crossed guard. He can now counterthrust. This seems to be an example of a disengage which flips over out of the bind to cross hands on the opposite side of an engagement. This may be an example of zucken or abnehmen.

Tafel 18



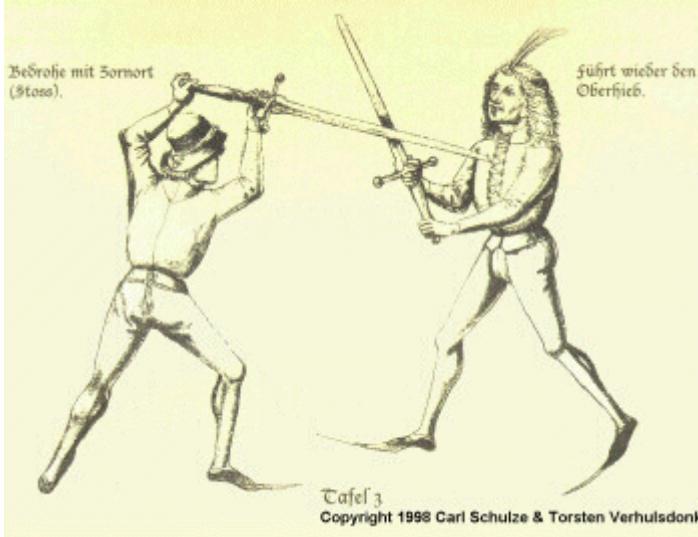
Der vollführt den verschrankten Ort (Stoss). - Der haut von oben.

He drives forward into the crossed point (Stab). - He hews from above.

The fighter on the right has launched an overhead attack to his opponent's left. Your basic overhead attack, nothing special.

The fighter on the left has stepped forward with his left foot and raised his arms into a crossed guard. He is now pointing at his opponent. His opponent's blade is safely on the outside. He will now complete his thrust.

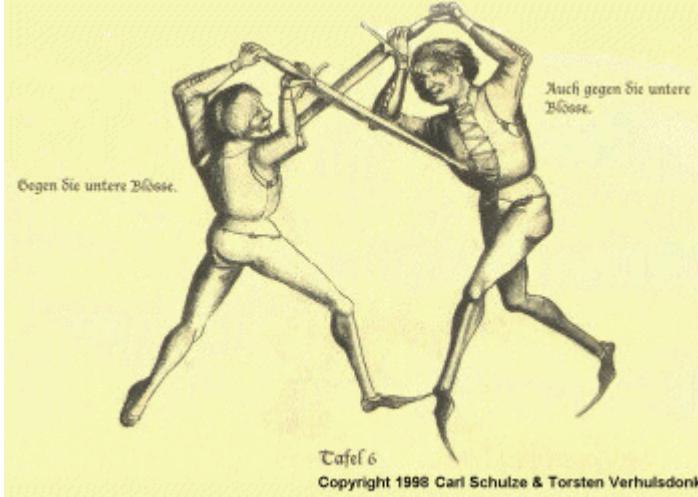
Tafel 3



Threatening with the wrathful point (thrust) - driving again the high strike.

A threat to stab with a wrathful point (Zornort, Wrathful Point) is driven away by a simple displacement.

Tafel 6



Against the lower openings. - Also at the lower openings.

First Look: these combatants are both in the free hanging point stance and attempting to plunge a thrust against the lower openings. Both are also binding the opponent's blade in a blade play meant to hold off the thrust. The guy on the right has crossed his stance and is in trouble.

Second look: there's probably a lot of winding in this engagement. The guy on the right is still in trouble.

Egenolph:

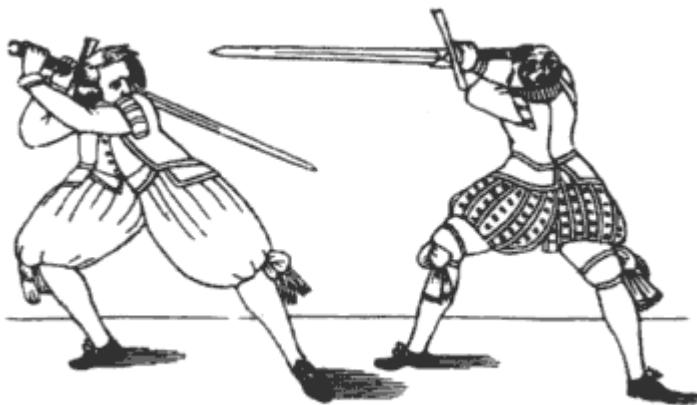
When you strike a “Zornhauw” or another downward strike and he displaces this and goes up with his arms, you both get close. If he is careful then and wants to hinder you executing a slice under the hands against the arms, follow his sword downward with the true edge, push and you will break his attempt.

Another.

But if you are both high with your arms and he closes in and wants to hit you with his pommel between your arms under your abdomen, under your eyes or to the breast, move the pommel strongly downwards with the arms, tear backward to yourself and strike him with your blade to his head.

Meyer:

The Wrathful Strike is a serious strike from your Right Shoulder, against your opponent's left ear, or through his face or chest, consider how it's done through two lines, with the lines drawn through the upper right and crosswise over one another, showing yourself crossed. This is the strongest beyond all others in that all one's strength and manliness is laid against one's opponent in fighting and fencing, therefore the ancients also named it Straight Strike or Father Strike. Along the considered lines you can move onwards, etc.

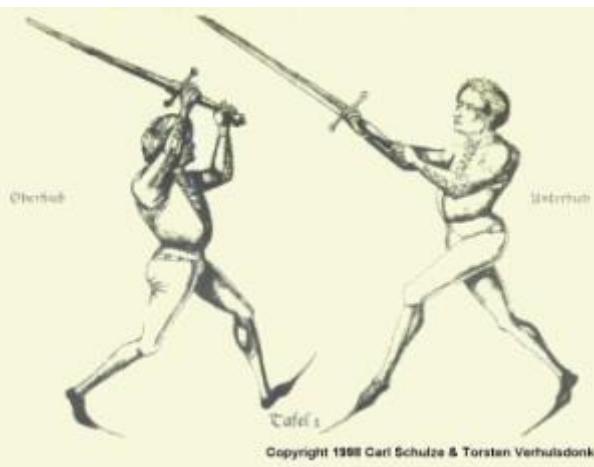


Sutor:

Attack your opponent from above then step and flatten to strike in a high traverse cut from your right as he withdraws so that you cut with the half edge to his left ear, close against further withdrawal, move to your right while transitioning left over his head, step and hit his right ear with another traverse with the Weak, striking through the middle line.

Middle or Upper Traversing Strike (Mittel oder Überzwerchhauw)

Talhoffer:



Oberhieb. - Unterhieb.

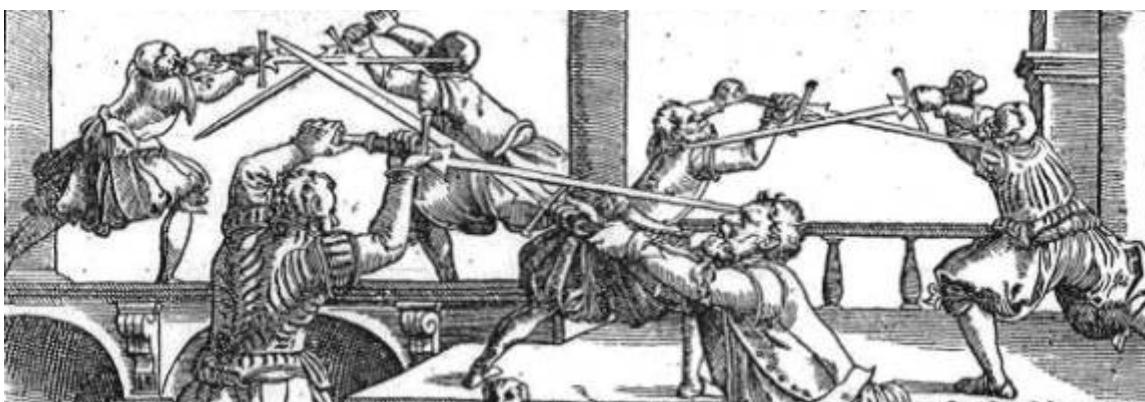
Overhand blow. - Underhand blow.

Oberhau and Unterhauw in the Liechtenauer terminology. These are the simplest cuts, both vertical. The purest Oberhau cuts from above with the true edge, the purest Unterhauw cuts from below with the true edge. The Oberhut is a high guard and an Unterhauw can be executed from the Fool's stance.

Meyer:



C



G

The Middle or Traversing Strike can execute most effects the Wrathful Strike can the difference is only that while the Wrathful Strike is a serious high point, the upper traverse is brought full on. How the upper lines are traversed is shown in both illustration C (background) and illustration G (background). Such lines are also applicable to Dussack.



Under Strike (Underhauw)

Meyer:



B

This you execute thusly, strike so that you move into the Right Ox (more is said about this in the next chapter) and thus can bring your opponent fencer into range, and step to strike from below traversing above into their left arm, while coming into position with the hilt high above your head, and thus complete. Regarding this, see the figures fighting against the left in the background of illustration B.

Secondary strikes

Glancing Strike (Schielhauw)

Dobringer:

28V

This is regarding the Squinting strike [Shilhawe]
The squinting strike [Schiler] breaks what
the “buffalo” or a fool strikes or thrusts, he
who tries to change [Wechsel]; the squinting
strike [Schiler] robs him of it. Do a
squinting strike [Schil] if he comes to short
the changing through [Durchwechsel] defeats
him. Do a squinting strike [Schil] to
the point and take the neck without fear.
Do a squinting strike [Schil] to the upper
head if you wish to endanger the hands.
Strike a squinting strike [Schil] to the right
(probably the opponent’s right side, but it
could be your own as well), this is how you
wish to fence. The squinting strike [Schil] I
do praise, if it does not come too slowly.
Glossa. Here note and understand that the
squinting strike [Schiler] is an upper strike
[Oberhaw] from the right side using the
back edge on the sword, which is called the
left side, and it goes in a squinting way and
is sent to one side with a step to the right
with the sword and hand turned. And this
strike breaks what the buffalo [a peasant
that is] can strike from above to below, as
they are wont to do. Just as the cross strike
[Twerhaw] breaks the same, as is described
before. And he who tries with a changing
through [Durchwechsel] will be shamed by
the squinting strike [Schiler]. And you shall
squint well and long enough and shoot the
point well, or else the changing through
[Durchwechsel] will stop you. And one
shall squint well with the point to the neck,
courageously and without fear. And

29R Blank page

29V

When you see that you both pull the swords
from the sheaths [Czucken], then you shall

be forceful and note well the steps. Before [Vor] and after [Nach] these two things try and learn with leaping of, follow all hits if you want to humble the strong. If he defends then follow and withdraw [Czucken] thrust, if he defends then pull to him. The turning [Winden] and hanging [Hengen] learn to artfully do and try the [opponent's] intentions whether they are soft [Weich] or hard [Herte]. And if he fights with strength, then you are artfully prepared, if he grabs widely and far around, then the shooting defeats him. With his strike, he will hardly defend himself, hit without fear, strike and quickly rush in, regardless if you hit or miss. Do not strike to the sword, but always to the openings. Whether you hit or miss, always seek the openings with both your hands learn to bring the point to the eyes. Fence with good mind and always win the first strike [Vorschlag] if you hit or miss, at once seek the after strike [Nachschlag] to both sides, to the right hand side step in to the opponent. Thus you can win fencing

Ringeck:

The "Squinter":

The Squinter is a strike, which primarily "breaks" the strikes and thrusts of those fencers, who rely only on their strength. Do it like this: If he attacks you from his right side, strike from your right side with the short edge and extended arms against the weak of his sword and hit him on the right shoulder. If he changes through, thrust him into his breast with your arms extended. You should strike like this, too, if he faces you in the guard of the plough or if wants to thrust you from below.

Note: You should always deceive him with your line of vision. Pay attention, if he fights short (feints).

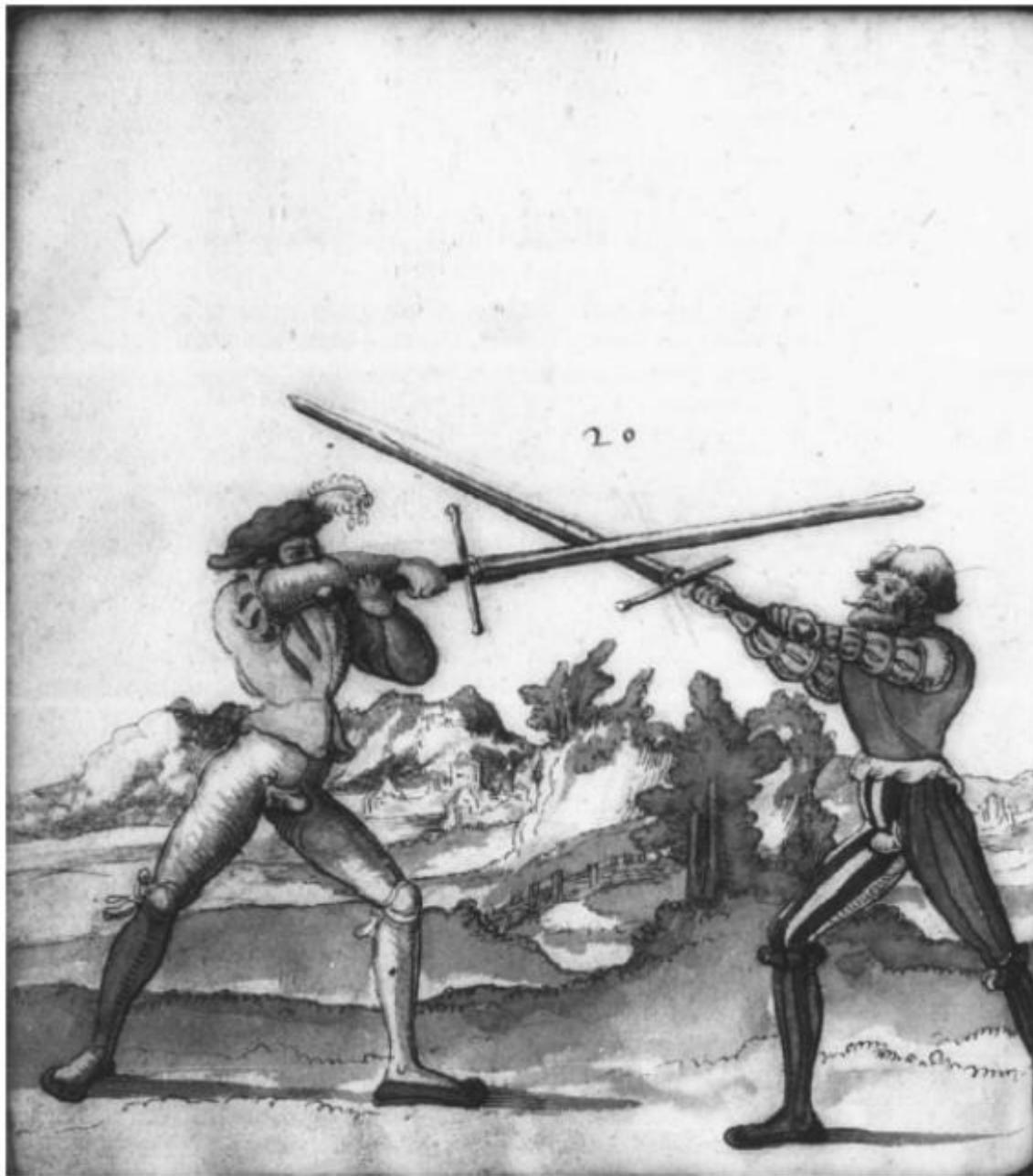
You will know this when he does not extend his arms when striking. You should strike then, too, move your point trough under his sword and thrust him into the face.

Note: The Squinter breaks the "long point" and this is done as follows:

When he faces you and points his point against your breast or face with extended arms, place your left foot forward and look at his point. Feint a strike against his point, strike

strongly against his sword with the short edge and "shoot" (thrust) , with a forward step with the right foot, your point against his throat, with your arms extended.

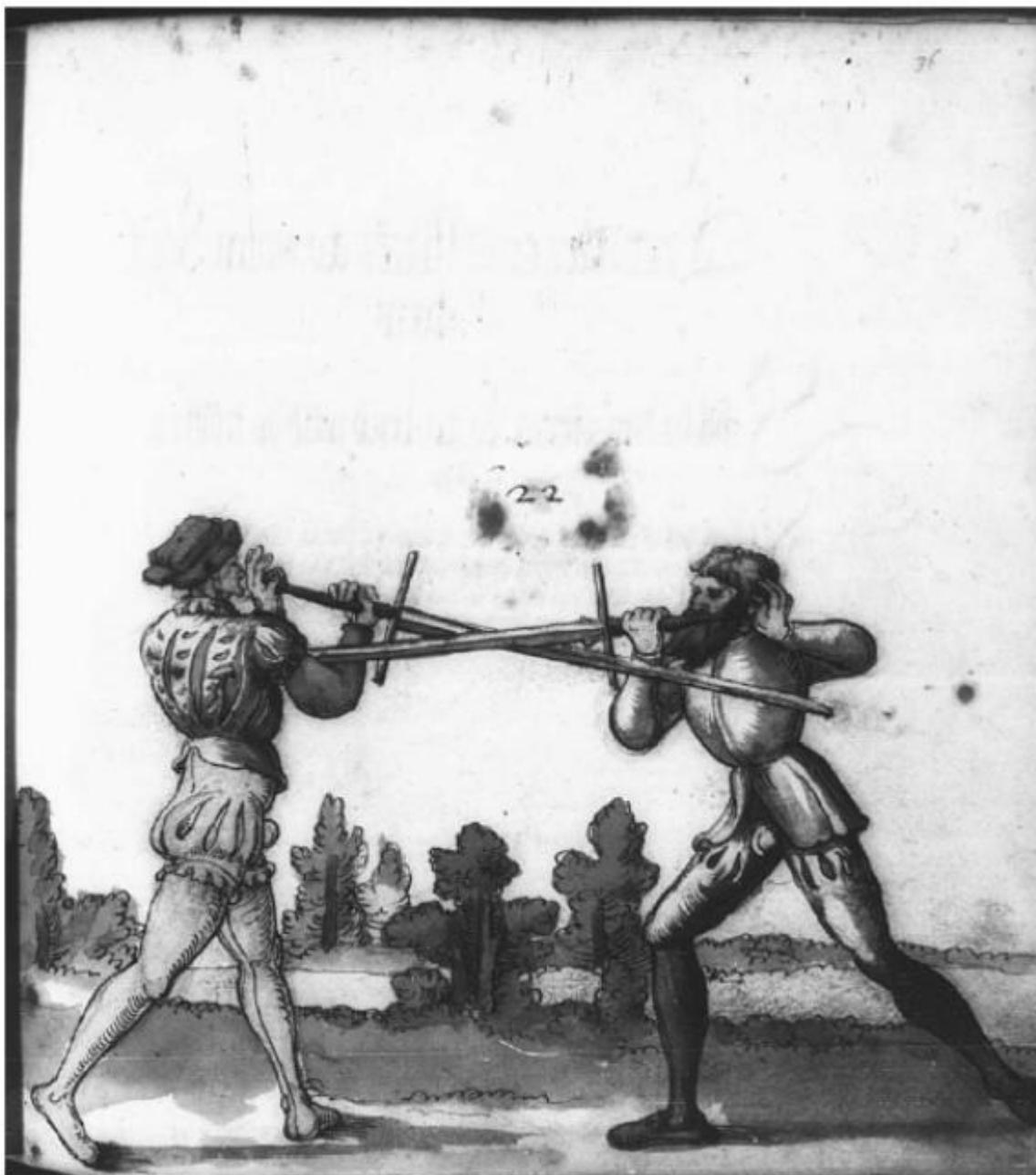
When he strikes an Oberhau, look at his head, as if you intend to strike him there. Then strike against his blow with the short edge and then strike at the hands with your point, along his blade.

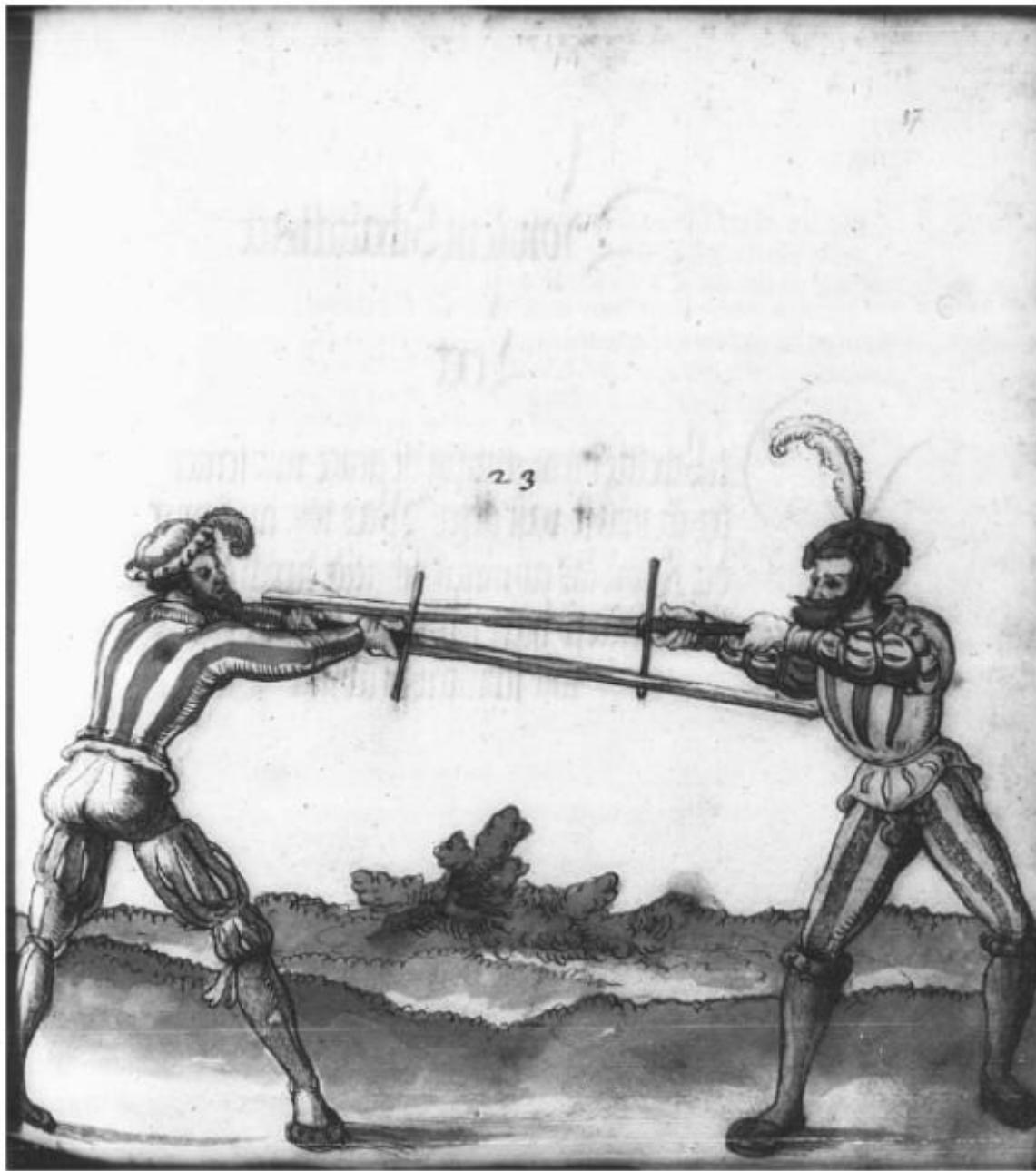


37

21







Goliath:

Here you rise to the Glance Strike with its elements

Text

Glance strikes break once what buffalos strike or stab, He who changes out glances outward to deny

Analysis

The Glancer breaks the guard named the Plough and is a particularly well hefted strike when it breaks strikes and stabs with force and goes over with an inverted sword, many masters of the sword know not what to say of this strike

How one shall strike the Glancer.

Mark when you come to him in the pre-fencing to stand with the left foot forward and hold your sword on your right shoulder, if he strikes then to your head from above then apply your sword and strike long against his strike with the short edge with your arms direct above over his sword to his head. If he is then thus unsuccessful and disabled on your sword and would then change through below, then let your point shoot far forward from yourself so he won't try to change through below.

A Second

When you stand against him and hold your sword on your right shoulder, if he then stands against you in the guard of the plough and would stab you from below, then immediately strike him with the Glancer to point high and long to his chest, thus he will not reach you with the stab from below.

Text of a lesson on the Glance Strike

You glance on him short his Changes Through face on
Analysis

Mark the lesson when you come to him in pre-fencing, then you should glance with the face off and see if he would fight short against you, that you should both know when he would strike right to you if he does not strike with his arms long from him then his strike will be shortened, Or when you stand before him in the fool's guard if he will then bend to fall out with the sword, but then his sword is shortened, Or when he stands against you in the guard of the Ox or the Plough but then his sword is shortened. Also know that all windings with the sword are short in front of the man and shorten the sword and the Changes which the fencer thus drives through freely from strikes and from stabs and shots in the long point, from one to the next opening you swing thus that he must displace, thus you come to work properly.

Text on how one breaks the Long Point with the Glancer

Glance to the point and take the throat without effort

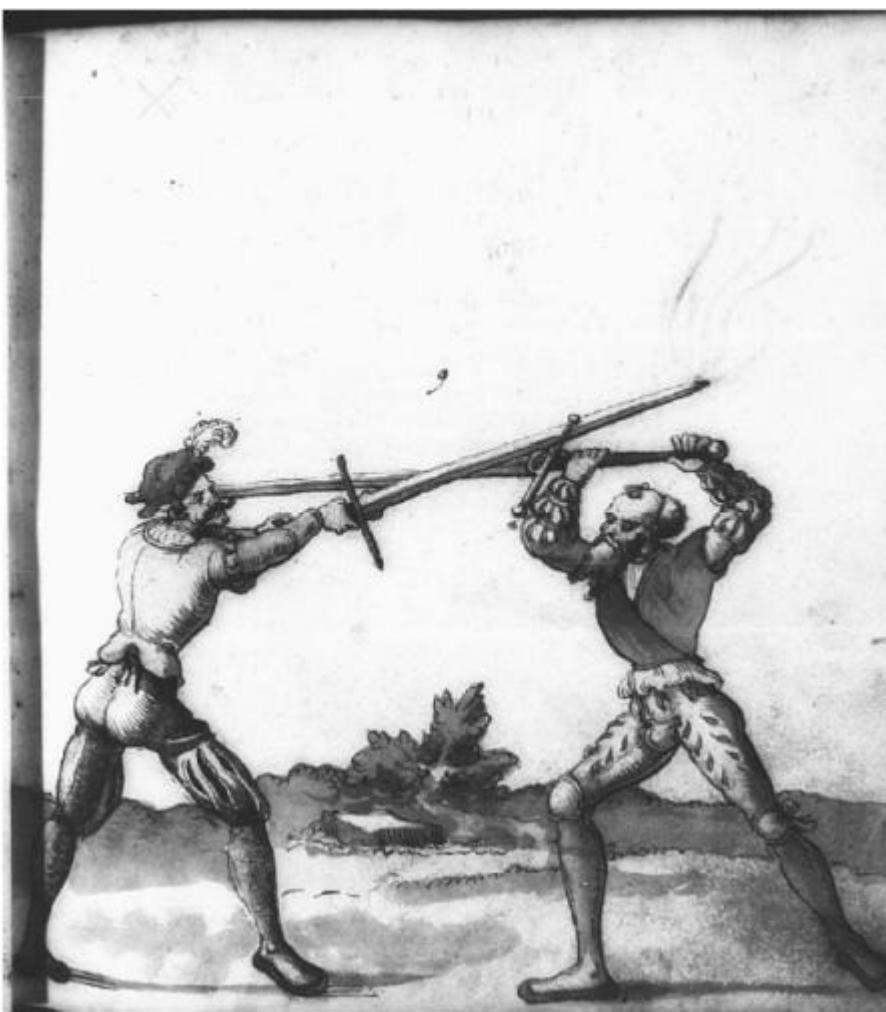
When you come to him in pre-fencing, if he then stands against you and holds the long point to your face or chest then hold your sword on the right shoulder and glance facing the point and do as you would and strike strongly with the Glancer with the short edge on his sword and shoot the point long to his throat with a step ahead with the right foot.

Text on just one element of the glance strike

Glance high, you will bring your lead hand above

Analysis

Mark that this is a second break, when he stands against you in the long point, then glance to him with the face to the head and act as if you would hit outward, and strike in from the glance strike with the point over his hands.



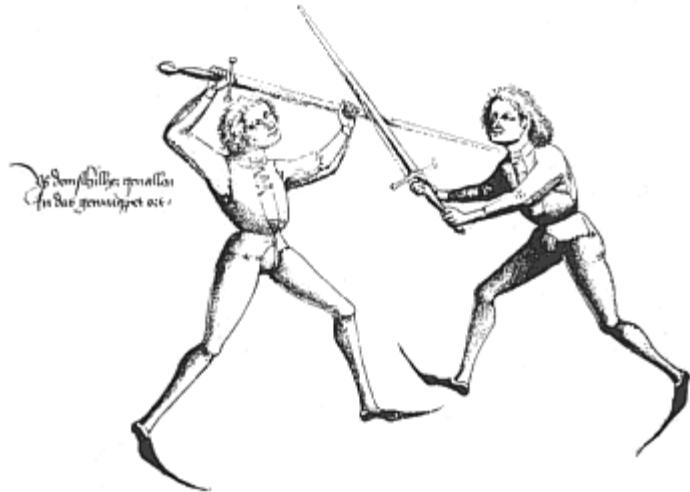
Danzig:

The glance strike

Glancing breaks what buffalo's strike or stab. Strike shortly where he changes through facing him on. Glance to the point and take his throat without force. Glance above to his head, your leading hand above.

Talhoffer:

Tafel 36



Aus dem Schielhieb vorfallen in das gewappnete Ort.

From the Glancing strike position; fall forward into a half-sword thrust.

The Glancer (See Schielhau, Glancing Strike) is master strike where one strikes through incoming attacks by glancing them off the blade and onto the strong while counter thrusting. This example shows a form of the glancer where the left hand moves forward during the parry to enable a half sword strike. (See Goliath, page 152).

Tafel 37



Aus dem Donnerschlag werfen. - Aus dem Donnerschlag reissen (mit der Parierstange).

Out of the thunder strike, a throw. - Out of the thunder strike, a wrench (with the quillons).

It seems as if the thunder strike is an overhead pommel strike and here we see two attacks starting with it. The first fakes out the half sword glancer, drops the hammer, and moves to a leg throw. The second Thunder strike is a bind against the sword to wrench with the quillons. "Thunder strike" is probably a reference to the thunder god's hammer, as the Donnerschlag is a hammer attack. This would make it Thor's strike.

The Thor's strike on the left is a feint to a thrown sword and leg throw. The strike on the right is a move to wrench the opposing guard. This must be interesting with bare hands and sharp swords.

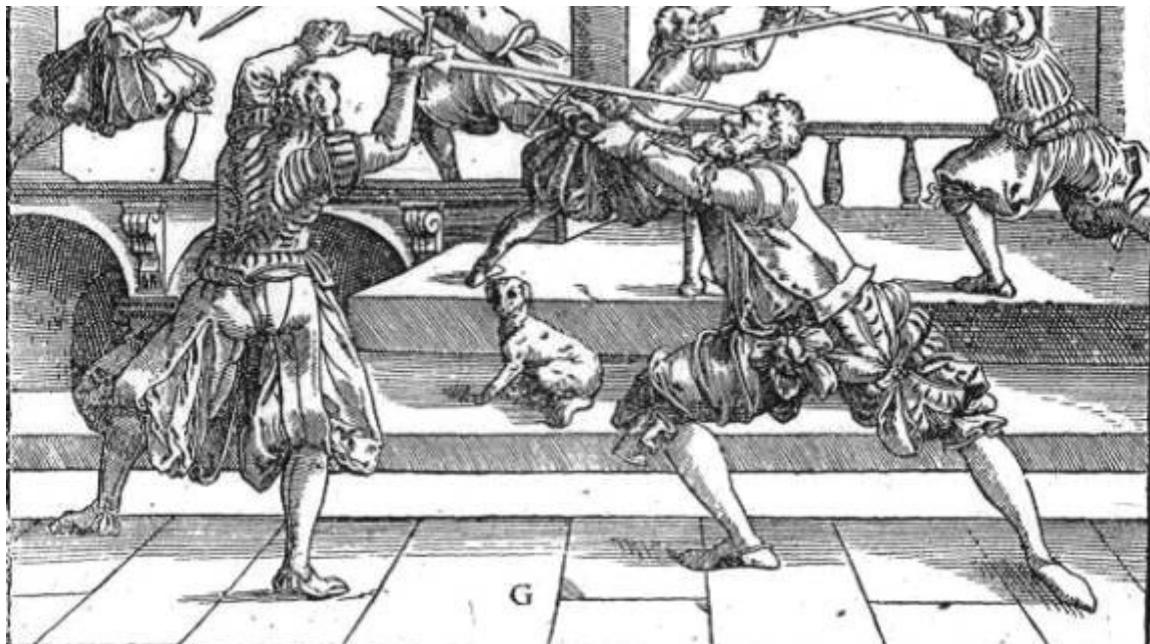
Egenolph:

Schlaudern take out of the high guard. Strike against him with the long edge to his left ear. If he displaces it, let him think, that you would twitch ("Zucken") but stay with the short edge at his left ear, then twitch and hurl from below with the flat of the blade at his right ear.

Break.

When somebody is hurling at you, cut the first strike off and displace the next from above, down with your true edge, so you might stick ("bestecken") him.

Meyer:

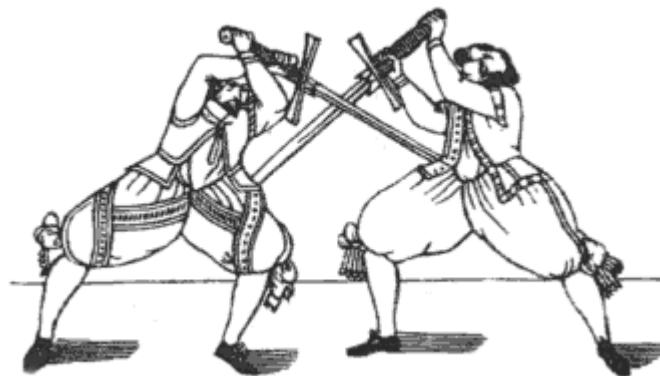
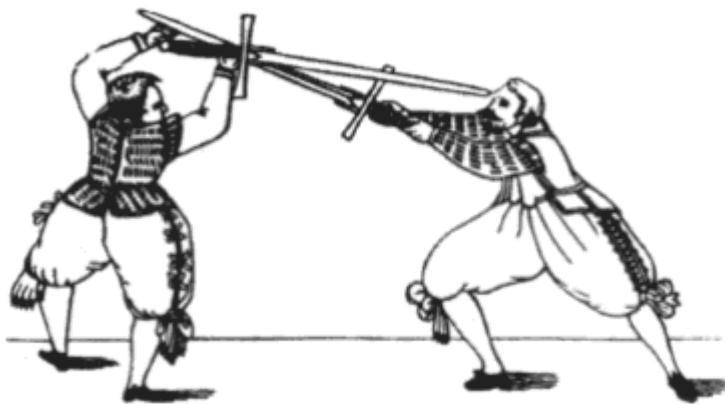


The Glancing Strike is also a High strike, but has been so named in that one closes with a small glancing blow, which is done thus: put yourself in the Guard of the Roof or Wrath (as shown in the third chapter) with your left foot forward, from which you will be

striking, and while striking be sure to wind your short edge against his strike, and hit with evening hands at the same time as closing with him, step fully with your Right Foot toward his left side, and so take his head off, thus have you done it rightly, and will stand as shown by the figures fighting on the left side of illustration G.

Sutor:

The image on the left shows a man in the position called the Glancing Strike: stand in the High or Wrathful Guard with the left foot forward and when your opponent strikes at you, you strike also, but in the motion of the strike, meet his blow with the false edge and hit with free hands on the inside, step with your right foot to his left while simultaneously hitting him on the head.



If you cross from below in such a way that he can't get under your sword, then catch his cross and shift ahead to his hilt, thrust your pommel ahead while extending your right arm, wind your long edge to the outside from below while thrusting out from the pommel. Note that if you attempt a glancing strike against a long strike, target his right side, don't let him come against your sword but change under, strike to his right and drive through on your left and inside his long edge..

Note: this is describing the action taken by the fighter on the left. He is breaking a free strike with a glancing traverse counter to his opponent's right. This is a winding down

thrust that starts from a crossed guard and glances off an incoming blow and can then skip up inside the opposing blade to counter

Bend Strike (Krumphauw)

Dobringer:

25V

This is on the Crooked strike [Krumphawel]
Go crooked [Krump] with skill and throw
the point at the hands, strike crooked
[Krump] at he who sets well, with steps
you will hurt many strokes. Strike crooked
[Krum] to the flat of the master when you
wish to weaken him.

When it flashes above step away that I will
applaud. Do not crooked [Krum] short
strikes, changing through [Durchwechsel]
and then do a crooked strike [Krum], whoever
wishes to deceive you the noble war
will confuse him, so that he does not know
if he is out of danger.

Glossa. Here note that the crooked strike
[Krumphaw] is an upper strike [Oberhaw]
that goes out well to the side with a step,
and then goes in a crooked manner to one
[the other] side. Therefore Liechtenauer
means that if you wish to do this strike well,
you shall step well out to the right side as
you strike. And you shall throw or shoot
your point in over the cross guard at the
(opponent's) hands. And you shall strike
with your flat, and when you hit the flat
(of the opponent's sword?) you shall remain
on it with strength and push firmly and see
were you can easiest and straightest hit
him with strikes or thrusts or cuts and you
shall not strike too short and not forget the
changing through [Durchwechsel], were it
is suitable to do it.

26R Blank page

26V

A strike is called the feint/error [Veller] and it comes from the crooked strike [Krumphaw] and it is described after the cross strike [Zwerchhaw] which is described firstly and it shall be before the cross strike. And it goes crooked [Krumt] from below and is shot in over the cross guard at him by shooting the point just as the [Krumphaw] from above and down.

Ringeck:

The "Krumphauw": This is how you should strike the Krumphauw at the hands. When he attacks you from his right side with an Oberhau or Underhau, jump out of the strike with your right foot towards his left side and with crossed hands strike against his hands using the point.

This is how you can Absetzen ("set aside") the cuts from above with the Krumphauw: If he attacks you from his right side with an Oberhau, step towards his left side with your right foot and put your point in the Schrankhut. Practice this from both sides. From the setting aside you can strike him on the head.

If you want to weaken a master, then while he strikes an Oberhau from his right side strike a Krumphauw with crossed hands against his sword. When you strike him with the Krumphauw *against his sword*, from the sword immediately strike upwards against his head with the short edge. Or after the Krumphauw wind the short edge at his sword and thrust him into the breast.

When he strikes an Oberhau from his right shoulder, pretend as if you are going to bind against his sword with a Krumphauw. However, let your strike fall short, lead your point through under his sword and wind your hilt over your head and to your right side. Then thrust him in the face.

This is how you can break the Krumphauw: If you attack him from your right side with an Oberhau and he displaces this with a Krumphauw with crossed hands from his right side, then strongly hold your sword against his, and "shoot" (thrust) the point at his breast with your arms extended.

Another defense against the Krumphauw: If you attack him from your right side with an Oberhau and he displaces (Versatzung) this with a Krumphauw with crossed hands from his right side and if he pushes your sword to the ground, then wind towards your right side, raise your arms over your head and thrust at his breast from above. If he displaces that, stand as you are, with the hilt in front of your head and nimbly work with the point from one opening to the other. This is called the "noble war" and with this, you'll confuse him so much , that he will not know how to defend himself against your attacks.

Goliath:

Text on the Bend Strike with its elements.

Bend on nimbly; throw your point to the hands, he who bends will place many strikes struck with strides.

Analysis

The bend strike is one of the four displacements against the four guards, in that with it one breaks the guard named the Ox, and it thus also drives onto the Over and Under Strikes. When you come to him in the pre-fencing, if he stands against you holding his sword before his head in the guard of the Ox, on his left side, then put your left foot forward, and hold your sword on your right shoulder, in the guard, and burst with the right foot, well to your right side against him, and strike in with the long edge, to crossed arms, over the hands.

Another

You should also try the bend strike from the barrier guard, from both sides, And in the guard set yourself thus, when you come to him in the pre-fencing, then stand with the left foot forward, and hold your sword close on your right side, with your point to the ground, so that your long edge is above, and give an opening on the left side. If he Strikes then to the opening, then burst out from the strike with your right foot against him, well to your right side, and strike in with crossed hands, from the long edge with the point out to his hands.

From the Barrier Guard

Thus put yourself in the barrier guard, to your left side, when you come to him with it in the pre-fencing, then stand with the right foot forward, and hold your sword near your left side, to the ground with crossed hands, that the short edge is above, and give an opening with your right side, if he Strikes to your opening, then burst out of the strike against him with the left foot well to his right side, and strike in the burst with the short edge over the hands.

A good Piece of text regarding the Krumphauw

Bend strike to the flat that most wilt thou weaken. When it glides above then stand off that will I praise.

You shall drive this piece, against most parts of the sword, And drive this thus, When you come to him in the pre-fencing, then lay your sword to your right side, in the barrier guard, and stand with the left foot forward, or hold it on the right shoulder, if he then Strikes high to the opening, then strike strongly with the long edge, to cross arms, against his strike, and as soon as the swords glide together, then wind the short edge just then against your right side, on his sword, and stab him in the face, Or if you would.

Danzig:

The bend strike

Bend out nimbly, throw your point at the hands, and bend to he who would engage, striding allows many strikes. Strike bent to the flat, you will master the weak. When it glides above, stand off that I will praise. Bend not short strike, change through with

intent. Bend who assails you, the Noble fight will be in the before. That he knows not how to advance, where he will be without driving.

Meyer:



D

This strike is described thus: stand in the Wrath Guard with your left foot forward, when your opponent strikes, step with your right foot fully away from his strike and against his left side, strike with the long edge and crossed hands against his strike, or between his pommel and blade, high traverse over his hands, and fully overshoot his arms to lay on the blade, as shown in illustration D by the figures on the upper right hand side.

Sutor:

If your opponent strikes high at you from pre-fencing, step and strike from your left with crossed hands and the short edge against his right arm. In this Krumphauw (Bent Strike) step full on to him, push your sword through, follow under him to your right while he is raising his arms high so that you can get under them, then drive with your hilt between his arms, take your left hand off the grip to grab your sword's blade and wrench him over. This crosses while the left hand is free, so he thus raises to strike in vain, and you follow after his upward movement to cut against his arms and so not allow him to operate further.



Thwart (Zwerch)

Dobringer:

27R

This is on the cross strike [Twerehaw]
The cross strike [Twere] takes away what
comes from the roof, do the cross strike
[Twere] with the strong and note your
work.

Cross strike [Twere] to the plough [Pfluge]
and follow hard to the ox [Ochsen] he who
do the cross strike [Tweret] well with a
leap will hit the head. He who lead the
feint/error [Veller], hits from below as
he wish, [Vorkerer] forces, runs through
[Durchlawfer] and wrestles [Ringet] take
the elbow with skill, jump him in the scale.
Feint twofold and if you hit do the cut as
well. Twofold further on step to the left and
do not be slow. Since all fencing desires
quickness from the right, and also courage,
caution and understanding

27V

Glossa. Note and know that from the whole
sword no strike is as good, ready and strong
as the cross strike [Twerhaw]. And it goes
across to both sides using both edges the
foremost and the rearmost at all openings
below and above. And all that comes from

the roof [Dem tage], that is the upper strike [Oberhaw] or what comes from above and goes down, that the cross strike [Twerhaw] will break and defends against for you if you do the cross strike [Twerhaw] well, or if you cast the sword aslant in front of the head on whichever side you wish, just as you do when you want to get into the hangings [Hengen] or the turning [Winden]. In the cross strike [Twerhaw] you turn the flat sides of the sword, one up and one down with the point horizontal, one [edge] to the right and one to the left side. And it is good to bind the opponent's sword with this cross strike [Twerhaw]. When this has happened then the other can come away with difficulty and he will then be struck on both sides with the cross strike [Twerhaw]. So when you make a cross strike [Twerhaw], regardless of the side or if it is high or low, you will go up with the sword with your hand turned and the cross guard in front of your head so that you are well guarded and covered. You shall do the cross strike [Twerhaw] with a certain amount of power. And when you must fight for your neck [i.e. for your life] , then you shall use the earlier described

28R

teachings and seek and win the first strike [Vorschlag] with a good cross strike [Twerehaw]. When you go against another, then as soon as you think that you can reach him, with a step or leap, explode with a cross strike [Twerehaw] from high on the right side using the back edge straight at the head. And you shall let the point shoot out and move across well so that you drive the point well and turn [Winde] or tightens it around the opponent's head like a belt. So that when you do a cross strike [Twerehaw] with a good step or leap out to the side, it is impossible for the opponent to protect himself or turn away. And when you thus win the first strike [Vorschlag] with

the cross strike [Twerhaw] at one side, then regardless if you hit or miss, you shall at once and without delay win the after strike [Nachschlag] with the cross strike [Twerhaw] to the other side using the forward edge before the other can collect himself and come to blows or other techniques according to the afore described teachings.

And you shall cross strike [Twern] to both sides, to the ox [Ochs] and to the plough [Pflug] that is to the upper and the lower opening, from one side to the other, above and below continuously and without any interruptions so that you are in constant motion and the opponent can not come to blows. And each time that you do a cross strike [Twerhaw] above or below, then you do it well and throw the sword across above, well in front of your head so that you are well covered.

Ringeck:

The Zwerchhau

The Zwerchhau counters (literally "breaks") all downward strikes made from above. Do it like this: If he strikes an Oberhau at your head, "jump" (make a large, explosive step) to his left side with your right foot, while you jump, turn your sword, so that your hilt is high in front of your head and your thumb is down (on the flat of the blade) and strike at his left side with your short edge. So, you catch his strike with your hilt and hit him simultaneously on the head.

This is how you can work with the stark (strong) from the Zwerch: If you strike with the Zwerch, pay attention to strike strongly with the strong of your sword against his blade. If he strongly holds against it, strike him -at the sword- on the head behind his blade with your hands crossed, or cut him through the face.

When you bind at his sword with the strong of your sword with the Zwerch and he strongly holds against it, push down his sword to your right side with your hilt, and immediately strike again with the Zwerch to the right side of his head.

If you bind against his sword with the Zwerch and he is "soft" at the sword, place the short edge at the right side of his neck, jump behind his left foot with your right foot and tear him over with the sword.

If you bind against his sword with the Zwerch and he is "soft" at the sword, push his sword down with the Zwerch and lay the short edge at his throat.

A defense against the upper Zwerch:

When you bind at his sword with an Oberhau or another strike from your right side and he strikes with the Zwerch at your other (left) side, forestall this with a Zwerch to his neck under his sword.

This is how you can strike to the four openings with the Zwerch: When you close in with your adversary with the "Zufechten", at the right moment, jump towards him and strike with the Zwerch to the lower opening of his left side. This is called "striking towards the plow".

When you have attacked the lower opening with the Zwerch, immediately strike another Zwerch to the other side, at his head. This is called "striking towards the ox", and then strike swiftly alternating the Zwerch towards the plow and the ox, crosswise from one side to the other. Then you can disengage from him with an Oberhau to the head.

When you strike the Zwerch, you shall always jump to his flank, namely towards the side on which you want to hit him, so you can hit his head, and pay attention that you cover the front of your head with the hilt while jumping.

Goliath:

Text on striking athwart to the four openings

Thwart to the Plough, to the Ox fly hard. That is you traverse with springing to the head. You heard the Ox and the Plough being named before. These two stances or guards are named here as they address the four openings, for the Ox the upper two openings and the right and left of the head, the plough is to the lower two openings on the left and the right below the opponent's belt. You should also try for these same four openings with traverse strikes in pre-fencing.

Thus, strike the traverse to the four openings

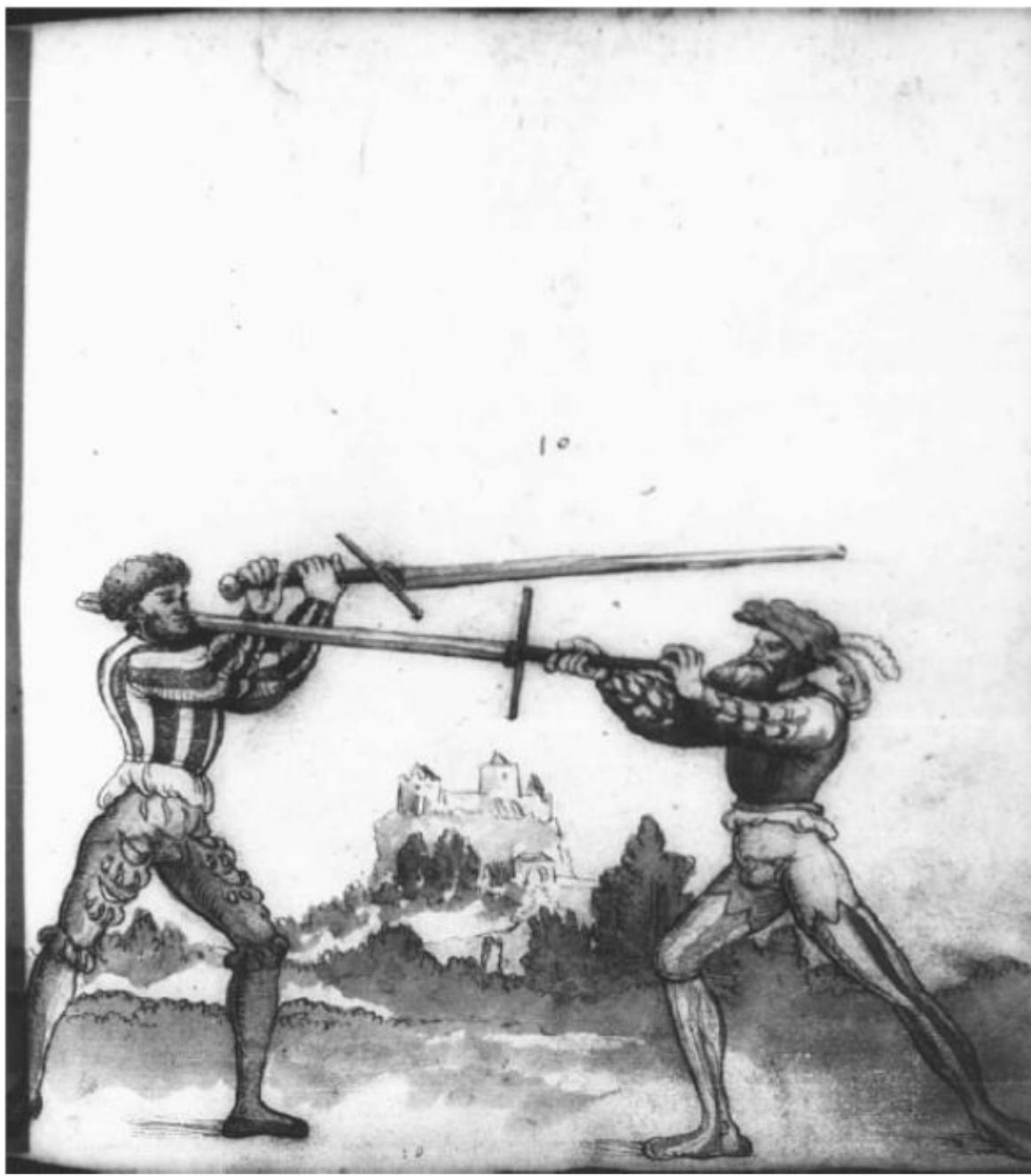
When you come to your opponent in pre-fencing, stand with your left foot forward and when you are even spring against his left side with the right foot and strike an artful traverse to his left side's lower opening. This is called striking to the Plough. If he displaces then hit him quickly to the upper right opening, which is to the Ox, and then always drive the traverse strike nimbly once to the Ox and another to the Plough, across from one side to the other, that is to the head and to the body. You should also consider that you always shall spring far to his side in every traverse strike, thus you will hit well to the head, but be sure that you meanwhile keep your hilt high before your head.

Break against the Lower Thwart Strike

Here observe the break against the Strike Athwart (Traverse Strike) note: athwart, across, and traverse are interchangeable.

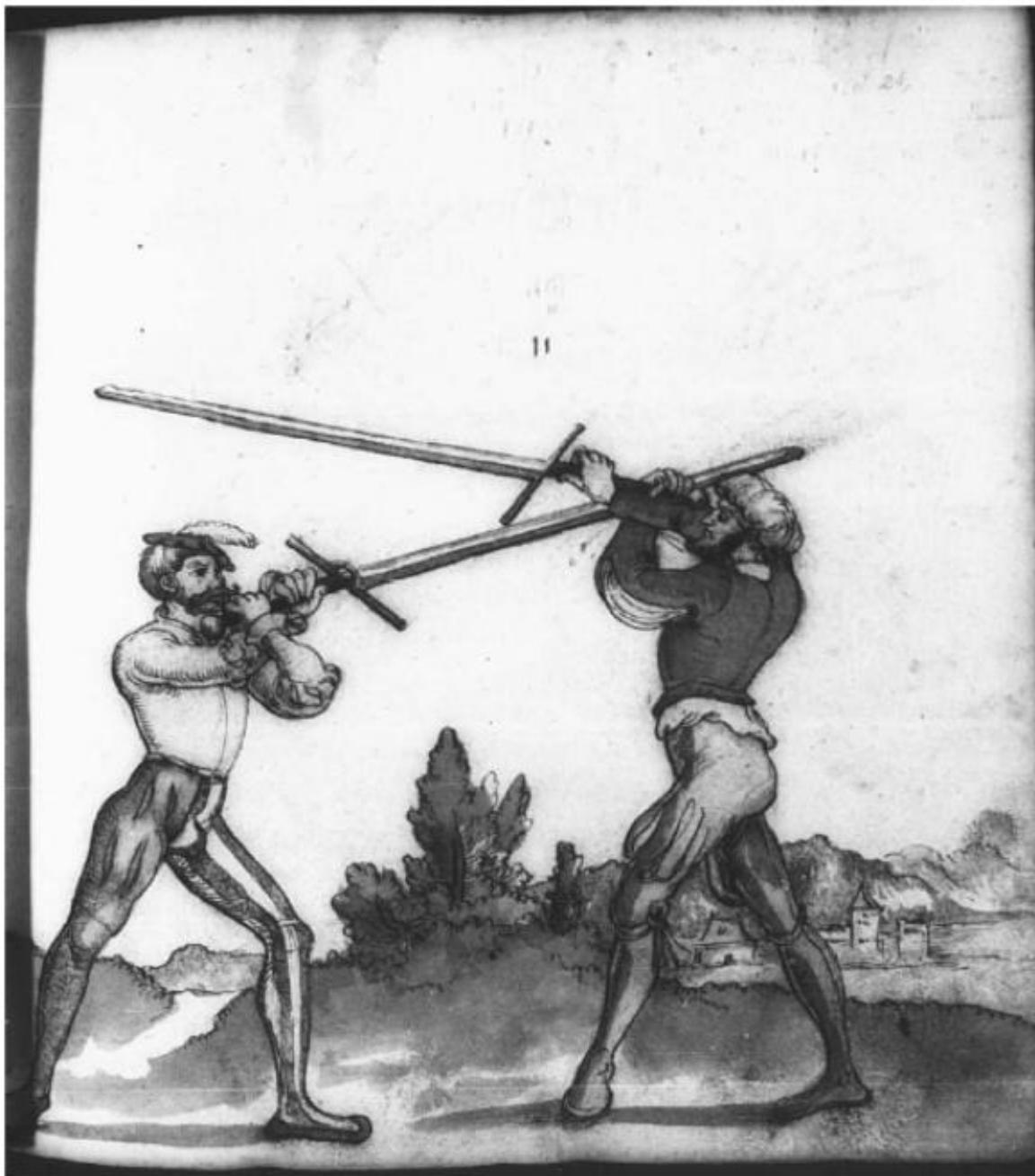
When you stand against him in the guard of the roof then strike high to his head, if he then springs from the strike and means to come forward with a traversing strike by

striking to the left side of your head, then let your swords long edge fall on his sword, if he then strikes across over to the other side, just then strike your sword ahead traversing under his sword to his throat so that he cuts himself with your sword.



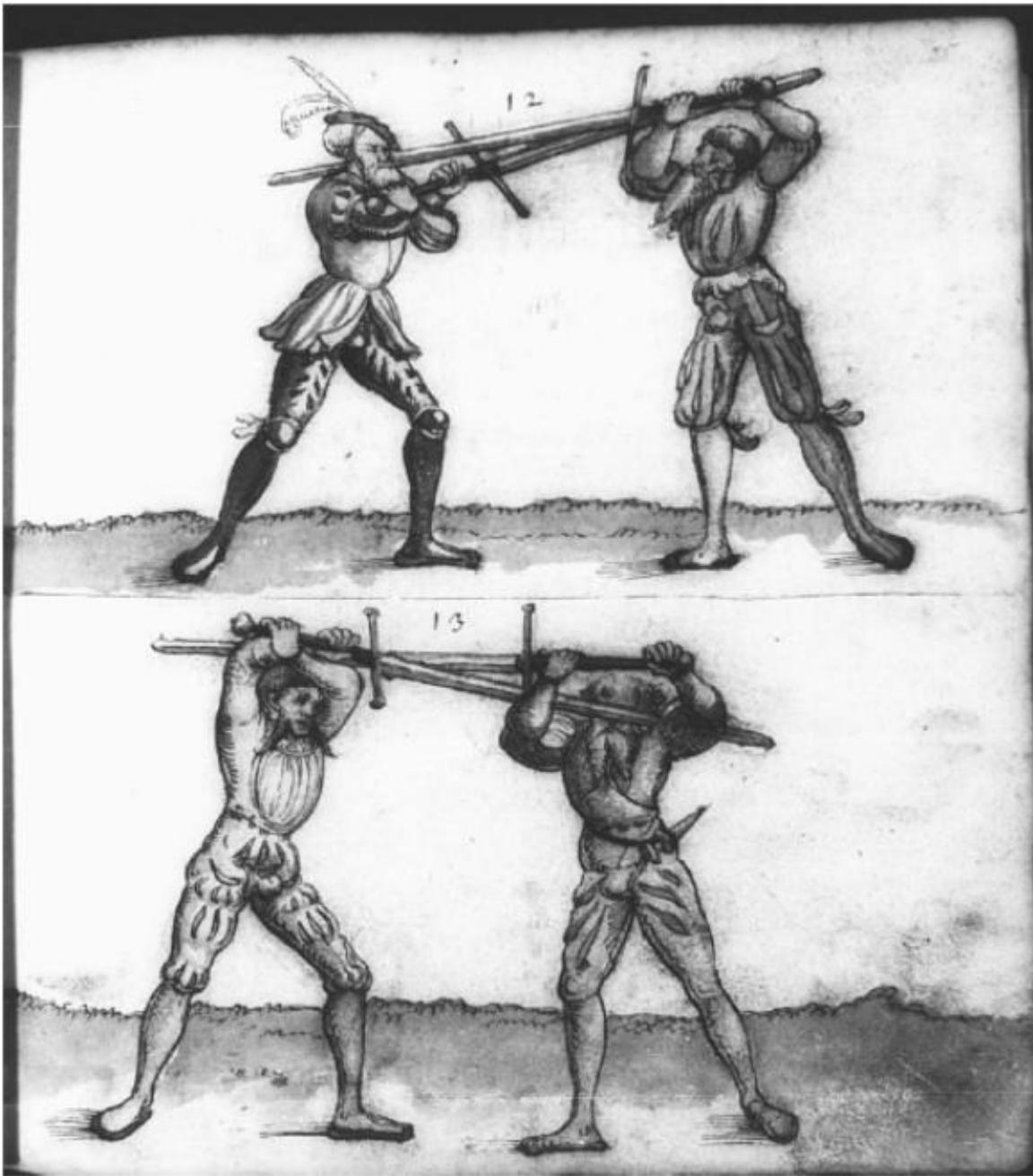
Note

Mark that when you have bound on a fencer's sword, if he then swipes from the sword over in a traverse to the other side, then let the long edge fall on his hand or arm and hit with the edge of the sword with your arms fully out from you and slash the sword's edge out from his arms to his head.



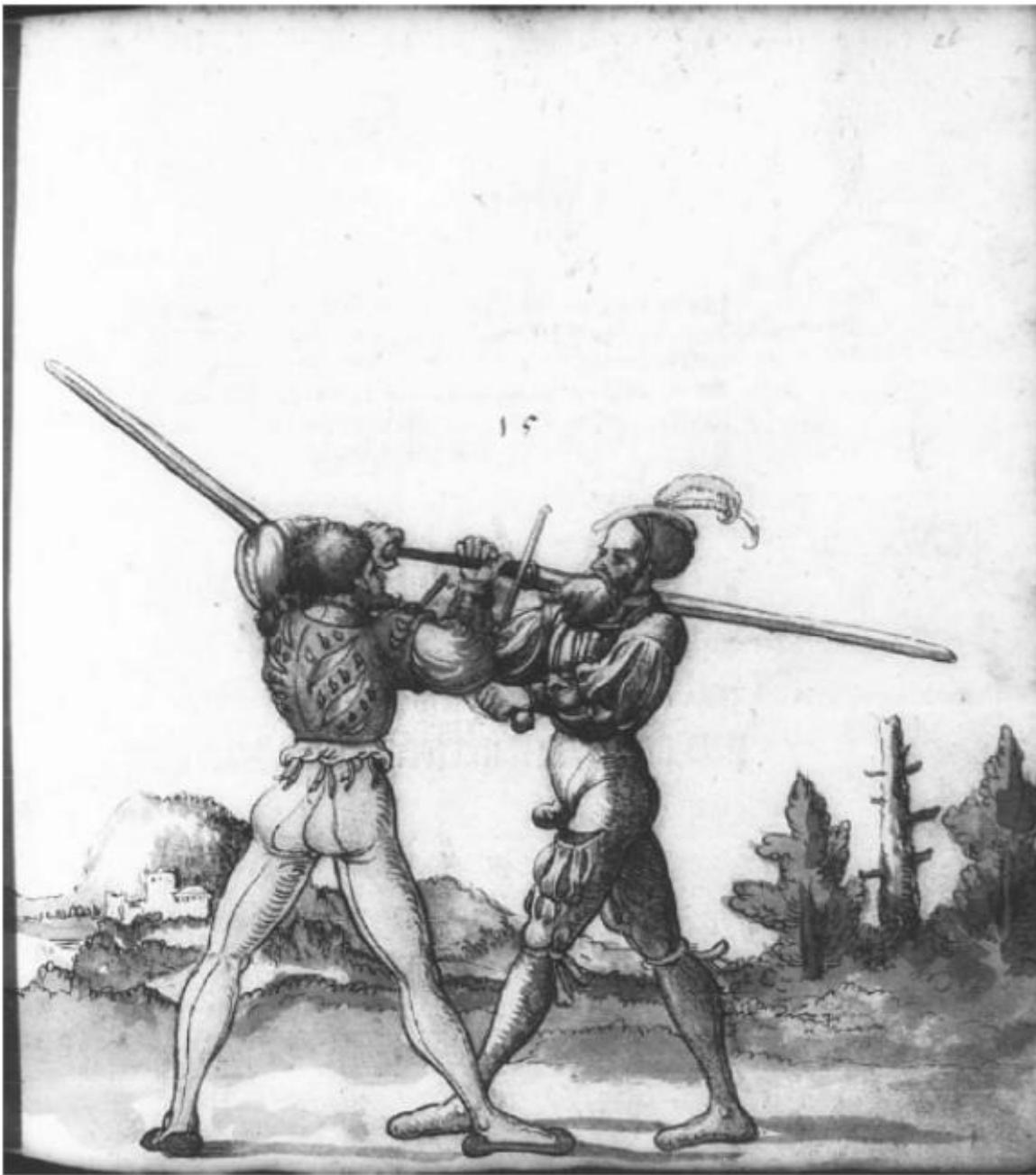
Break against the high cut to the arm

When you strike a traverse to his right side, then feint with a cut to the arm, and then strike and double with the short edge behind his blade to his mouth, or if you strike with a traverse to his left side, then feint a cut to the arm, and then strike and double with the long edge behind his blade to his mouth. Mark if he breaks the doubling when you cut high to his arm, to double high to his head, thus drive on and wind against the blow with your sword under it and drive the sword's short edge to his throat.



A piece of verse on the Thwart Strike
Thwart with the strong, mark your work with it.
Analysis

That is when you will strike with a Thwarter, then you should strike with your body's full strength and always bind on his sword with the strong in order to win and take the openings. Thus when you have struck with a Thwart from your right side, if he displaces then drive a double or thrust in from the Thwart with the hilt of your sword off to the side and then strike in to the other side.

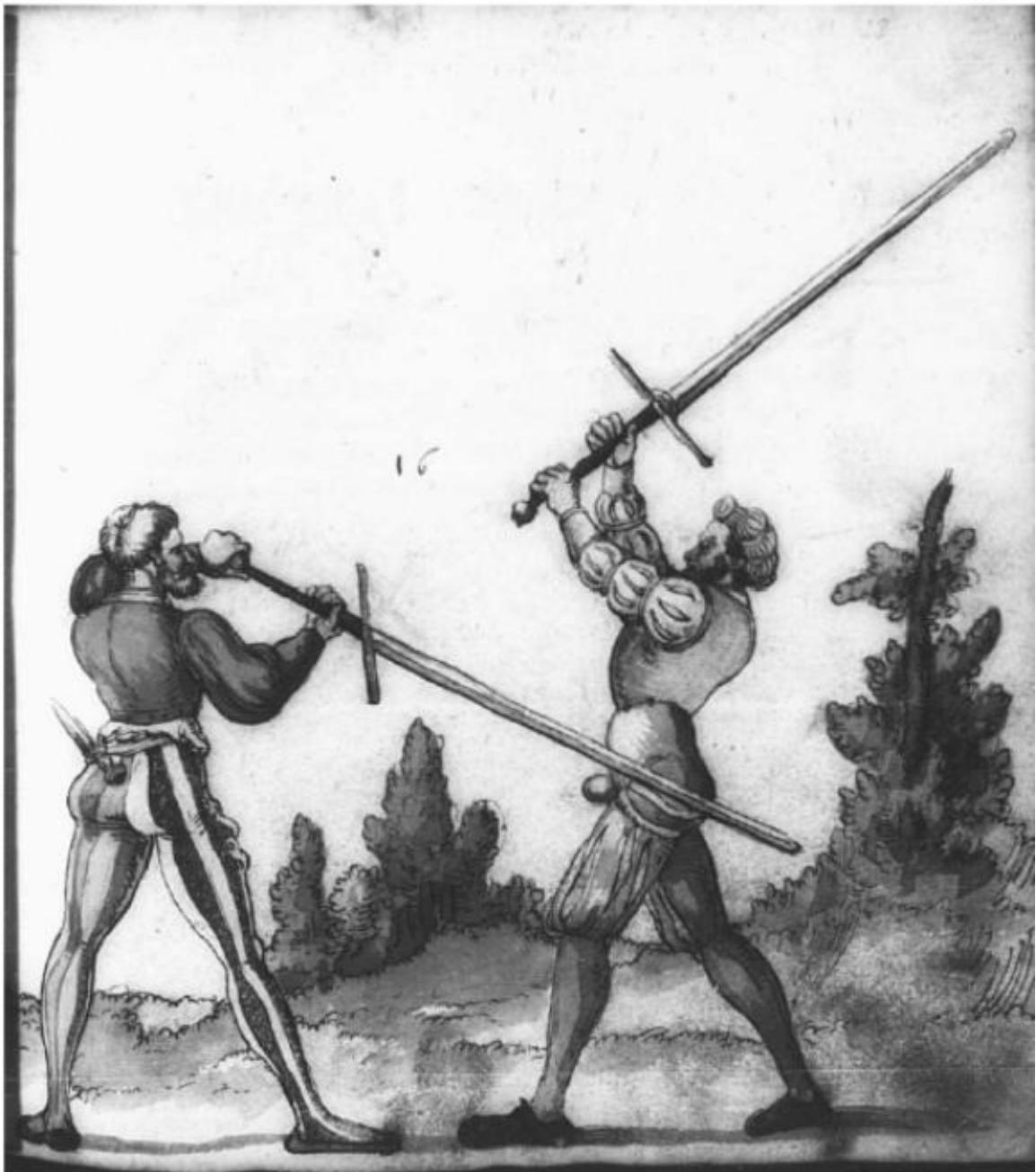


Break

When you have had a sword driven to the throat, then drive your sword inward with the pommel and let the blade hang down and thrust his sword from your throat and strike high to his head with a snap, or strike a double with the right hand high over his sword under the face while he has his sword at your throat.

Break against the Lower Thwart Strike

When he strikes you with a Thwart from his right side high to your head's left, then displace with the long edge and stay with the point in front of the chest, if he then strikes from the sword over with a traverse to your lower right opening, then you also strike a traverse through low between you and also to his right side, and bind thus on his sword and stab just then to his lower opening.





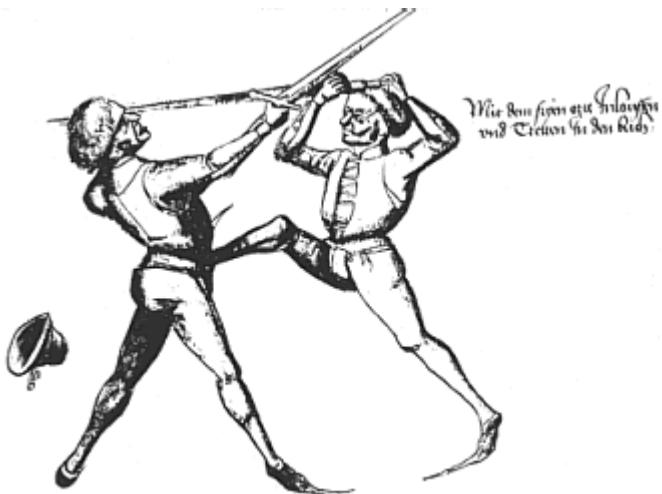
Danzig:

The thwart strike

Thwart takes what comes from the Roof, thwart with the strong and mark how you strive.
Thwart to the plough, to the Ox lead hard. What you should do is spring with the sword
to the head. Feints mislead from below against intent to hit. Turning over swings run
through with grappling too, the elbows know to spring in the effort. Missing twice hits
one in the cut with twofold effort to the left, and lets nothing else come.

Talhoffer:

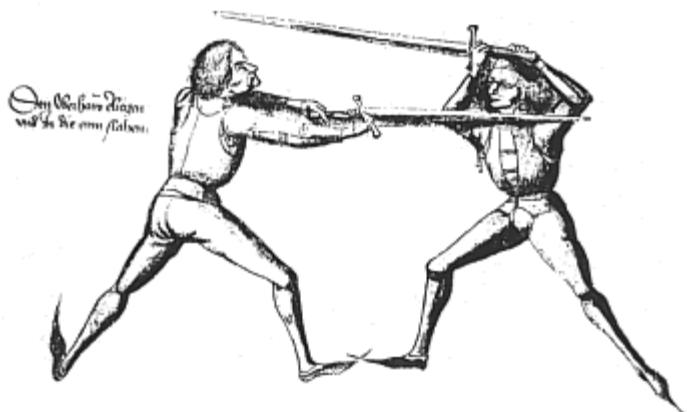
Tafel 12



With the open Point step forward and stomp in the belly.

This seems to be a version of a zwerchhau (thwart strike) where the zwerch riposte is accompanied by a kick to the midsection. In other swords, when breaking a high strike with a zwerchhau, step in a passing burst and accompany the sword strike with a good solid kick.

Tafel 17



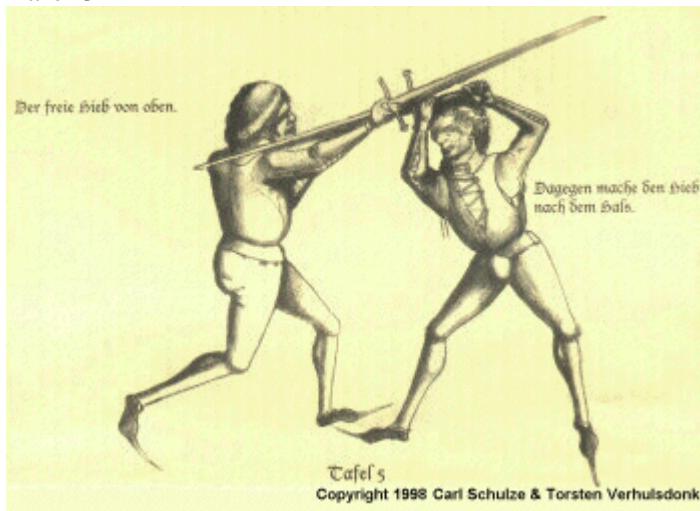
Den Oberhieb erlugen (fintieren), und nach dem Arm schlagen.

Fake (feint) an overhead cut and then slash at his arm.

The fighter on the left has faked his opponent into defending high and then quickly slashed at his arm. This is probably a tight circular move. (See tafel 19 for an upward curved cut).

The defender on the right looks to have moved into a high free guard to break the faked attack. He is attempting to respond with a traversing strike, or Zwerchhau. It looks like the left fencer is keeping his eye on the zwerchhau, and is staying under its arc.

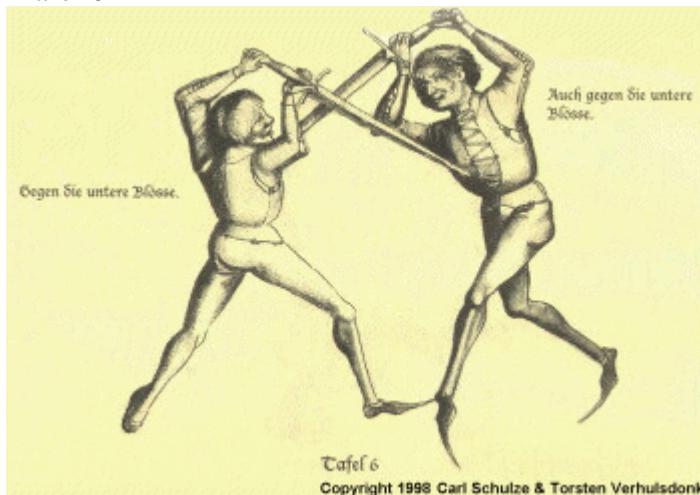
Tafel 5



The free cut from above. - Against it, make a blow against the neck.

The combatant on the left has moved in a simple overhead attack. His opponent has engaged to the right and wound to the left Ox, which put his blade against his opponent's neck.

Tafel 6



Against the lower openings. - Also at the lower openings.

First Look: these combatants are both in the free hanging point stance and attempting to plunge a thrust against the lower openings. Both are also binding the opponent's blade in a blade play meant to hold off the thrust. The guy on the right has crossed his stance and is in trouble.

Second look: there's probably a lot of winding in this engagement. The guy on the right is still in trouble.

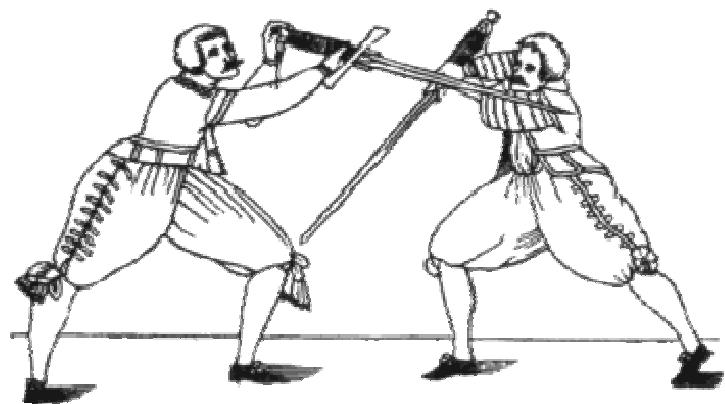
Egenolph:

Remember, when you strike the “Zwerch” and somebody tries to anticipate also with a “Zwerch” under your sword to your throat, use the true edge(wraith or mittelhauw) and fall “Indes” strong onto his sword and you will break his break. Then use the nearest opening.

Meyer:



You send yourself into the Thwarter thus: assume the primary stance of Wrathful Guard to the right (as shown in the previous chapter), that is you put your left foot forward and hold your sword over your right shoulder, as if you would strike a wrathful strike, and when your opponent strikes you from the roof or above, strike closely with your short edge, breaking against his strike from below, holding your hilt high above to displace near your head, and strike to close by stepping full onto his Left side, thus displacing and closing against the other as shown by the left background figures of illustration H. This can be executed to the left thus striking his right side with a changed point, in that you will strike against his right by engaging with the long edge.



Sutor:

The image on the left shows a man in the Traversing Strike: when you bind high, or close when he strikes, if he wants to strike forcefully with the Traverser, strike to his front and break through under his sword and strike his throat.



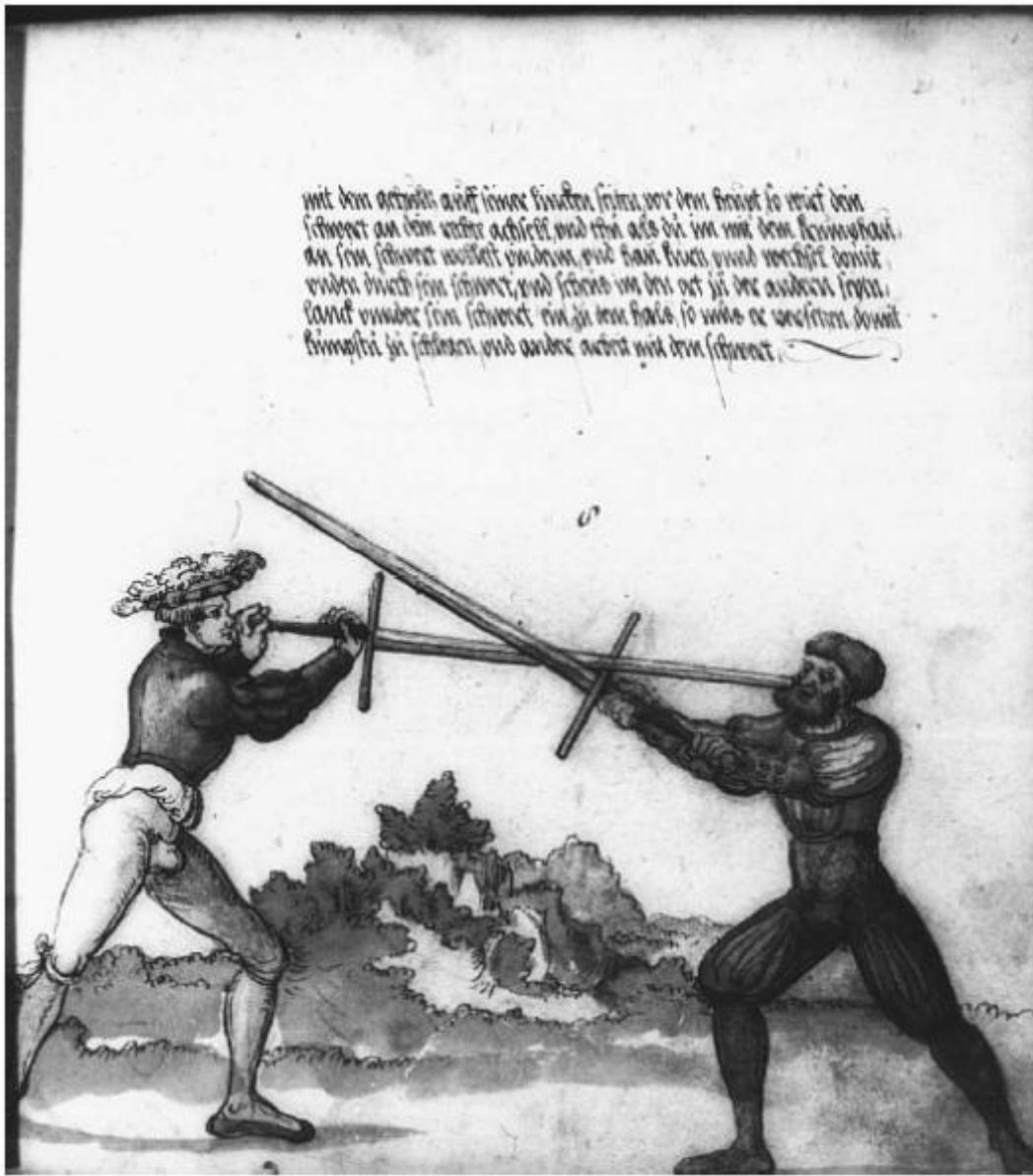
From your stance in pre-fencing bring your sword high and transition to the Right Ox (for fencers who must counter with the double Bounce Strike) twitch your sword ahead, strike with a twisting Weak from your right down the sword to your Strong so you can duck your head under his strike while following the spindle, step forcefully with your right leg to his left and follow your unwinding hands to hit your intended target with the far Weak. Note that you move to the Ox from your stance by raising your sword to your head, strike with the far Weak directly to his left ear while crossing with your right Strong, then continue on course against his head, hit with the far Weak from the right side to break against this secondary fencing strike, then you will defeat it well.

Short Strike (Kurtzhauw)

Dobringer:

26V

A strike is called the feint/error [Veller] and it comes from the crooked strike [Krumphaw] and it is described after the cross strike [Zwerchhaw] which is described firstly and it shall be before the cross strike. And it goes crooked [Krumt] from below and is shot in over the cross guard at him by shooting the point just as the [Krumphaw] from above and down.



*completed short edge zornhauw from the completed kurtzhauw

Goliath:

Text on a part of the bend strike, strike bent not short, show changes through with it.

Analysis

That is when he will strike one high from his right side, then drive on high with the hand and as he does you will bend strike to bind on his sword, and drive the point through under his sword and stab to his other side into his face or chest, and be sure you wait to keep your hilt high before your head. Also to break the guard of the Ox with this piece, you drive thus when you (note in margin: against the Ox) go to him in pre-fencing, when he stands against you and holds his sword with the hilt on his left side, in front of the head, then throw your sword to your right shoulder and be as if you would bind onto his sword as with the Krumphauw, strike short and change through with it below his sword,

and shoot your point long under his sword to the other side and at his throat, thus he must displace, then you will come to hit and work with the sword

Talhoffer:

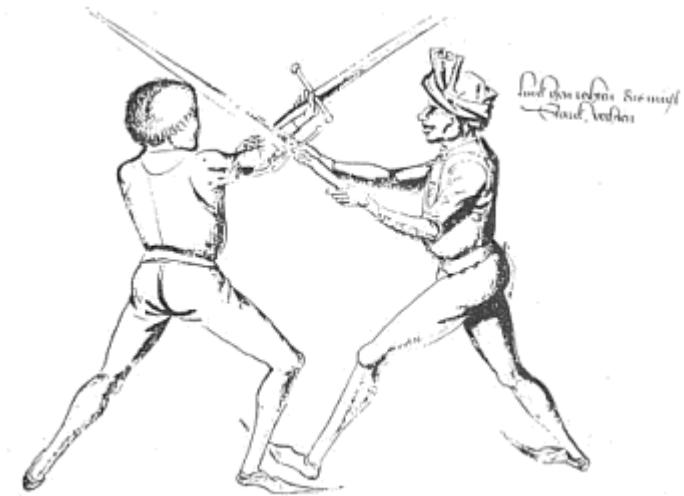
Tafel 8



Applying the blade, meeting a blow with a blow.

Fighter on left is threatening a cut, the fencer on the right steps forward from the left Ox or Plough, engaging his opponent's strong with his own, and pivots over it to slash his blade down, cutting his opponent with the false, or short, edge.

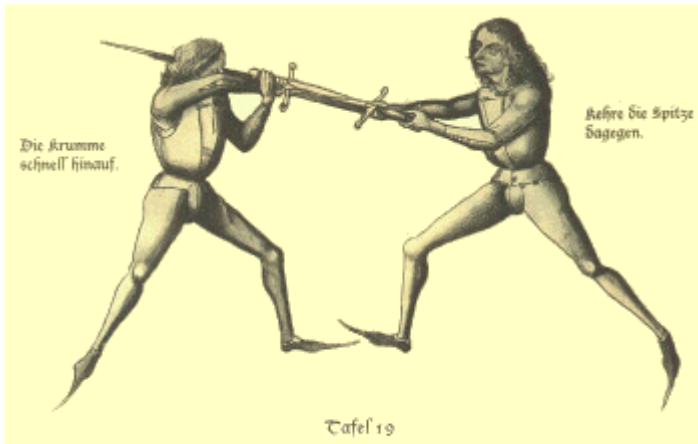
Tafel 9



Left against right must fence strongly.

The fencer on the left is delivering a strong Unterhauw; the fencer on the right has gone forward and left to deliver a downward counter to the arms. The counter moved left to strike strongly to the right. This is an example of a Kurtzhauw.

Tafel 19



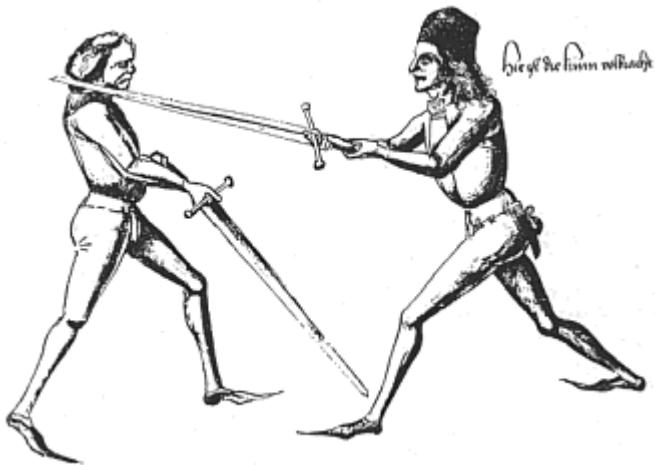
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Die Krumme schnell hinauf. - kehre die spitze dagegen.

The quick curved strike. - Turning the point against it.

The quick curved strike is a fast shallow cut executed to get around one's opponent's sword. The counter is to bring your point up and over it - turn your point against it.

Tafel 20



Hier ist der krumm hieb vollbracht.

Here the curved strike was successful.

The fighter on the right has successfully executed a curved cut and has struck his opponent on the neck or shoulder. His stance shows his body has moved to the left and forward with his attack. This is a forward moving tight slash to the high targets.

Meyer:



First part B



Second part B

This is a secretive attack, and is described thus: when your opponent strikes you from above, stand as if you would respond with a Bent Strike, that is to bind his sword with the half edge, but let it fall and drive through under his sword, strike with the half edge and crossed arms over his right arm to hit his head, thus you have closed off his sword with the long edge, and accomplished the Short Strike, and stand as is shown by the smaller figure (far left) on the right of illustration B fighting against the left



Sutor:

When you move from pre-fencing and come into the High Guard, let the sword drop in front of you and strike on your left, twitch to the head, step and strike a high breaking traverse cut to the right side of his neck with the true edge, subtly switch its course, step and strike a high cut directly from above with the true edge.

These three actions must be struck swiftly against your opponent, giving you more space to switch your lead and head to the left. Pull the weak or false edge upward on your left side and strike through on his right against his strike to your right, again raising your sword high in the air, strike with the middle edge from above down and then raise crossed hands to your right ear as a fail safe and a lead into a false edge Wrathful strike to his left. (*picture from liechtenauer) Thus, you have put him away.

This is a wordy description of a Kurtzhauw, a short edge Krumphauw. Basically: fake a high strike left, step left and re-strike with the false edge, and end up in the Right Ox to finish him off.





Slide Strike (Glitzhauw)

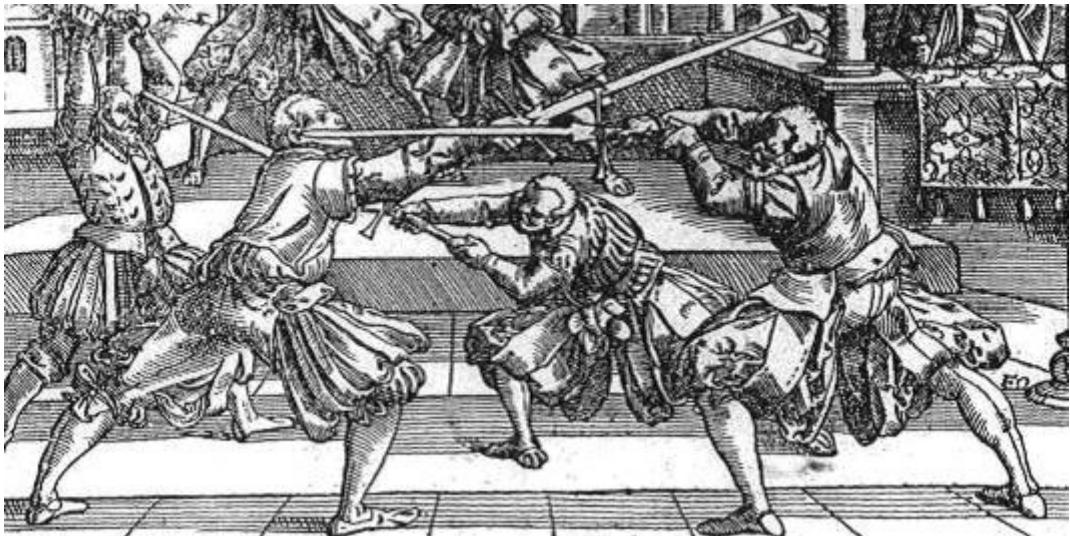
Meyer:

The Slide Strike is described as follows: when you are attacked from above, hit with even or free hands against his strike, aiming at his upper left opening, let your blade's midsection ride up his blade so that the short edge will swing over his hands and hit his head.



Bounce Strike (Prellhauw)

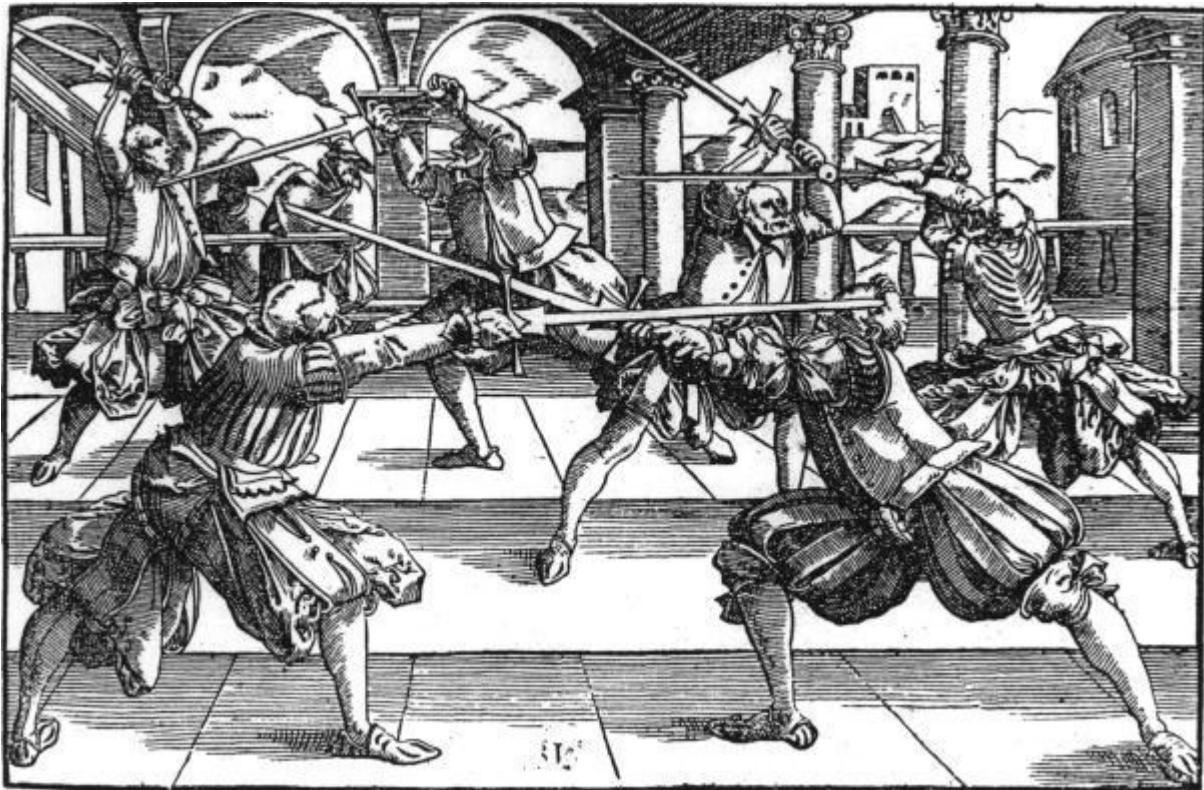
Meyer:



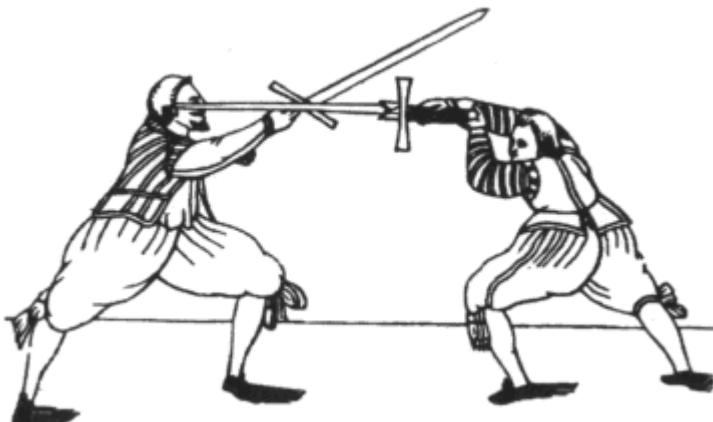
There are two of these: one is single time, the other is double. The single is described thus: when your opponent strikes you from above, engage his strike with a Traverser, and, similar to the Slider, twitch your Sword up near your head, and from your left side hit his ear with an out-winding far weak, as is shown by the foreground figure on the

right side of illustration K (above), so that the Sword will bounce back in the strike, so you can twitch it back over your head while bouncing back, strike leftward with the strong, thus it is completed.

The double is executed thus: if from pre-fencing your opponent raises his sword high to strike, then stand in the Right Ox (as shown in the next chapter), twitch your Sword above you, and strike with an in-winding weak with your strong on his blade so that you bring your pommel down as you follow the spindle of the strike, as is shown by the left foreground figure of illustration I (below), and in the strike step with your right foot full onto his left side, and thus glide or move to follow it over him, twist to close against his left side, and out-wind to hit again with even hands at the same opening with a level weak, so that it bounces thus strongly. Thus have you done it right.

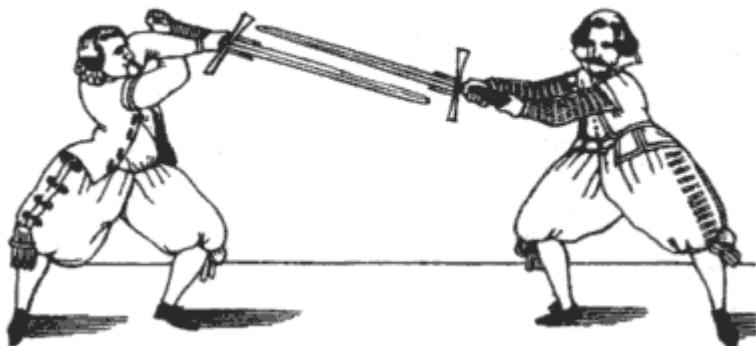


Sutor:



The image on the right shows a man in the Bounce Strike, which is both a single and double strike. The single Bounce Strike is a response to an overhead strike. Engage first at the Weak, barely touching, then raise the sword over your head and hit from the left with a quick agile strike against his ear, allowing the sword to follow through the momentum with a slice to his head (second strike) while pushing against the strong. The man on the right started in the position called Hanging Point: stand with your right foot forward, hold your sword with arms outstretched ahead and over your face, so the sword hangs somewhat downward.

For another view of the Prellhauw or Bounce Strike, see Meyer



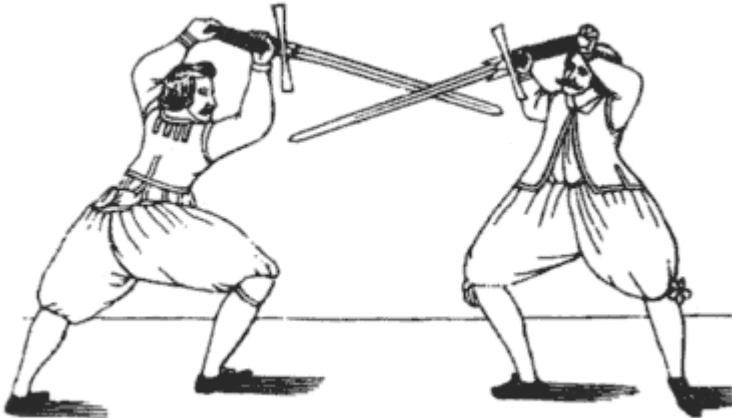
The image on the left shows a man in a Guard stance extending a Long Point: stand with your left foot forward, hold your weapon with outstretched arms in front of your face, so that your far point is aimed at his face. You now can recover the outstretched arms by stepping and striking at his left ear, so he must quickly parry and withdraw, follow through with a false edge cut to his left while sinking down, and thrust with your grip overhead, strike swiftly with a false edge cut to his right ear so that your hands complete the strike in crossed position.

Blind Strike (Blendthauw)

Meyer:

Bind your opponent's sword from your right side, wind through in the clash against his left side with your hilt or haft below, when your opponent tries to swipe away the winding, quickly move the weak with crossed hands from your right toward his left against his head, that is the forward point, wind your hands through again or twist out to your left with the half edge. Thus you have fully executed the Blind Strike, which can be made in many ways and from there further on in places.

Sutor:



When he binds with outstretched blade against your sword, react as soon as he makes contact, rapidly disengage and change under and through, quickly flick past on the other side of his blade with your Strong and strike to his ear. From this following through there are many good hits, think about them. Attack once in the pre-fencing from under, then strike him high on his sword, and see that you cross in front and come under his blade where he cannot meet you soundly with the Strong, and let your sword reach far and high under his hanging blade, strike him thus with your quillons under you so that you can put your sword into a half cut to his head.

(This is an instruction to disengage under, match plane and strike upward.)



Wound Strike (Windthauw)

Meyer:

The Wound Strike is described as follows: if your opponent strikes from above, then strike against his sword with crossed hands from the left and below, so that your pommel sits under your right arm, and thus quick to glide, step strongly from him from your left side with your left foot, swing your sword's pommel out farther in an arc toward your left side so that the swing moves your long edge over his right arm behind his pommel or hits atop his right arm, as is shown by the figure in the right side foreground of illustration H, and closely thereafter your sword flies out from close to your side, and again strikes against the hands through the cross, so it is done.

Crown Strike (Kronhauw)

Meyer:

This you hold thus: when you stand in the Plough or in a similar stance (which are discussed in an earlier chapter) which allow stabs from below, and your opponent strikes at you from above, then drive above you with a high traversing cross, intercept his strike above on your ricasso or quillons, and as soon as he slides, bring your pommel up high and strike with the half edge behind his blade onto his head, thus you have rightly executed the Crown Strike.

Knee Hollow Strike (Kniechelhauw)

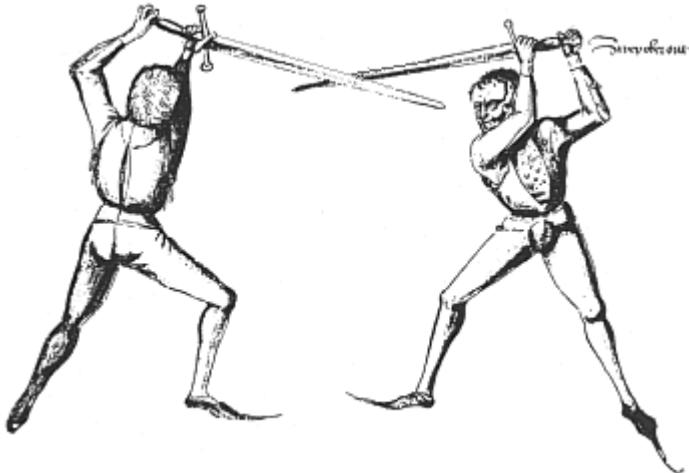
Meyer:

This strike takes its name from the joint against which it is tried, and is completed thus: when at first you hold your hands high above your head, and your opponent is moving under his sword so his head is held between both arms, then strike with a traversing strike under his sword's pommel, with a view to his knee hollows or to the joints between hand and arm. If he holds his hands much too high, then strike with a rising traverse Strike from below up against the knob of his elbows, thus is it completed.

Plunge Strike (Sturzhauw)

Talhoffer:

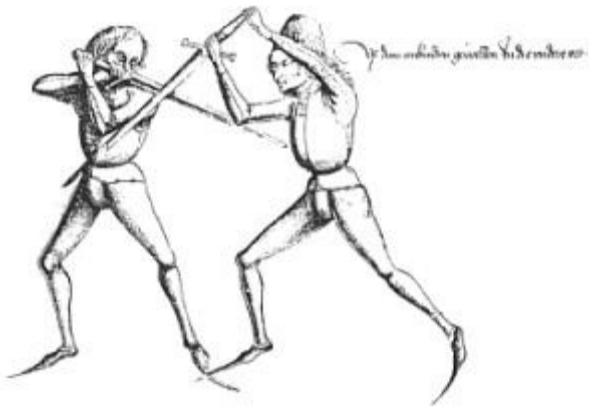
Tafel 13



Two overhead points (thrusts).

This is simply an illustration of one of the secondary guards given as two views. The stance appears to be the unicorn or einhorn.

Tafel 31



From the bind, fall forward (fall outward) into a downward thrust.
This appears to be an example of mutieren where the right fencer has plunged over his opponent's blade, which has been wound, to the right Ox. This play is from the bind.

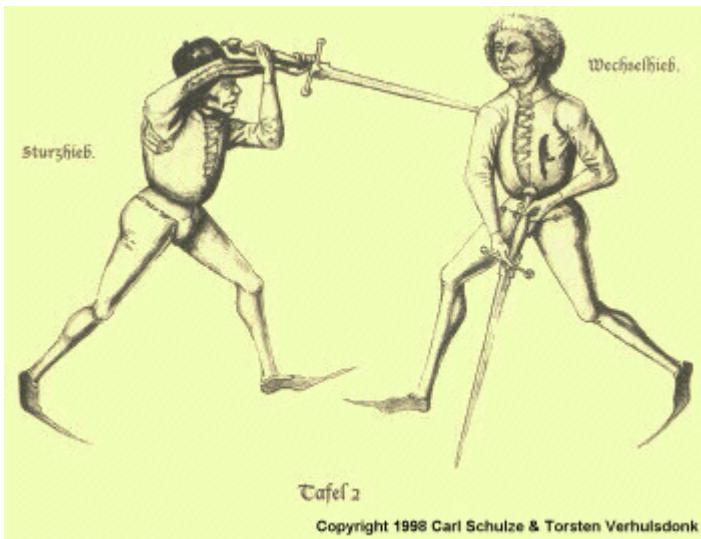
Meyer:

Although this strike is an Over Strike, be aware that between one and the other lies a minor difference, from which comes this strike's name of Plunge Strike, that one strikes through by plunging from above, and that the point comes against one's opponent's face from the Ox, and can thus be executed from the start or pre-fencing.

Change Strike (Wechselhauw)

Talhoffer:

Tafel 2



Plunging blow. - Changing blow.

The plunging blow is simply a plunging thrust delivered from an Ox guard. The responding changing blow shows the combatant stepping forward and around, past his opponent's point, with his blade held low. He is now in position to respond with an upward cut and/or thrust.

Meyer:

The Change Strike is nothing other than changing from one side to the other, from above to below and back again, before striking your opponent, thus make it so.

Rusher or Twitch-Pull (Schneller oder Zeckrur)

Talhoffer:

Tafel 10



A free Strike - The rushing.

The free strike is a zornort, a high thrust from a free guard. The rushing seems to be a pommel lunge, which will trip one's opponent if he is in motion and your blade gets between his feet. As a purely cutting or stabbing move, it is weak and difficult to target. This may be shown as an example of why not to step with your right while moving left, i.e. do not cross your stance, you may get tripped by the silliest of moves.

Meyer:

Rusher or Twitch-Pull is basically a move which is not struck alone should you strike, but will be a quickener. It will be completed in the middle or full work stage, when one has been joined, and is taken from above or on both sides, or from below against your opponent with the weak or outer part of the blade, the weapon catches on or rushes in as a swing above or under his blade.

In short, this was only a description of the usual Sword Fighting Strikes which, on the one hand, you will use to know the blows, steps, and strikes skillfully, which were described here, but on the other hand come to know what fencing can be, thus have I willingly described to the kindly Reader all the close forms of how to place each of the just described strikes, which satisfies the one hand, and on the other hand moving onward to skillful flowing can be accomplished. From there on, I have undertaken to go farther with supporting descriptions for good onward progress.

Of The Strikes

Even though onward many of the strikes and their results will be questioned, which is why they are demonstrated, because the four Principle Strikes along with the Glancing Strike are sufficient to grasp and understand the other countering strikes, I must then remind the gentle reader that, in this art, everything up till now rests upon fully grasping the five Master Strikes, and indeed similarly all grows onward from here only in furthering this art to more flowing and useful levels, and from other sections move

onward to find the art, and behave according to the underlying differences, thus you have firmly wrapped this art into another and thus more easily and lightly grasped it by being prepared for different views.

Chapter 9

The Four Displacements

Ringeck:

The Four Displacements (*Versatzungen*)

You have heard previously, that you shall fight only from four guards. Now, you shall get to know the four displacements, which are four strikes.

The first strike is the "crooked strike" (*Krumphauw*). It counters (literally "breaks") the guard (*Hut*) *Ochs*.

The second strike is the *Zwerchhau*. It counters the guard *Vom Tag*.

The third strike is the "squinter" (*Schielhau*). It counters the guard *Pflug*.

The fourth strike is the parting strike (*Scheidelhauw*). It counters the guard *Alber*.

In addition, beware of all displacements used by bad fencers. Note: Strike, when he strikes, thrust, when he thrusts. And in this chapter and in the chapter on the five strikes you shall find written down how you shall strike and thrust.

A Technique against a Displacement:

If a strike of yours has been displaced, note: if an *Oberhau* of yours is displaced, stay in the bind, move your pommel over his forward hand and tear it down; and strike him on the head simultaneously.

A Second Technique against a Displacement:

If you strike an *Unterhauw* from the right side and he falls on your sword (i.e., he pushes it downwards), so that you cannot lift it up, move the pommel over his sword and, with a snapping motion, strike him on the head with the long edge. Or, if he falls on your sword on your left side, strike him with the short edge.

A Third Technique against a Displacement:

If you strike an *Oberhau* from the right and if you want to end the fight, then note: when he displaces, immediately strike around (i.e., to the other side) with the *Zwerchhau*. Grab the blade of your sword with the left hand and thrust into his face. Or attack one of the other openings you can reach best.

A Fourth Technique against a Displacement:

If you thrust at his face at the *Halb Schwert* (half-sword) and he displaces this, immediately strike him on the other side of the head with the pommel. Or jump with the right foot behind his left foot, move your pommel around his neck from the right shoulder (i.e., his right side) and tear him down over your right leg.

Goliath:

Text of the four Displacements

Four are the displacements also allowed by the stances

Analysis

You heard before what the four guards are, now you shall also know the four displacements that break the same four guards, also know to use no other displacement when there will be four strikes that you shall break with, the first strike is the Krumphauw

Bend Strike

This breaks the guard named the Ox. The second strike is the Zwerchhauw

Thwart Strike

This breaks the guard of the Roof. The third strike is the Scholar

Glancer

This breaks the guard called the Plough. The fourth strike is the Schaitlär

Vertex

This breaks the guard called fool. And how to break the four guards with the strikes you found described before here under the same strikes.

Text when one shall not displace

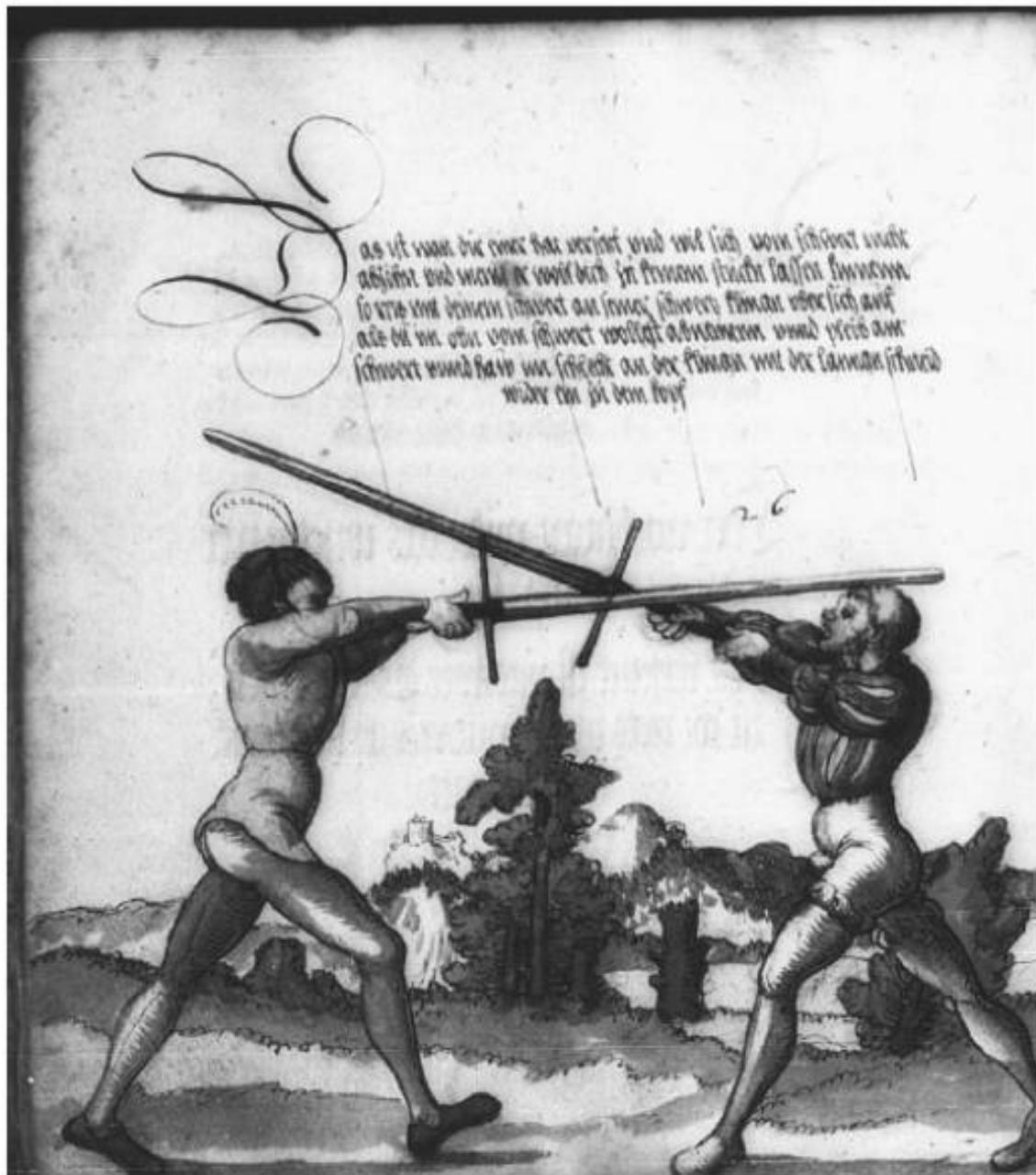
Before displacing guard yourself, place yourself well for effort

That is you should not displace as the common fencer does. When they displace then they hold their point high or to one side, so understand that they do not know how to use the point in the displacement to seek onward and are often hit. Thus when you would displace, then displace with your strike or with your stab and just then search for the next opening with the point, thus you will not be mastered and struck to your damage.

Text how one shall drive again from the displacement

If you are displaced and how to come out is hear what I advise, wrench off, strike fast with steps.

That is when one has displaced you and will not extract from the sword and means that you will not be allowed to come to a part, then wrench over you with your sword on his sword's blade, as if you would take off from his sword from above, and stay on the sword and strike him hitting on the blade again with the long edge onto his head.



Danzig:

The four Displacements

Four are the displacements the four stances allow. Before displacing guard, yourself also place yourself for advantage. If you are displaced so that there he comes, Hear what I pronounce to you, strike off quick with a third parry and end on the fourth, stay there and will you learn to end.

Egenolph:

Fighting out of a displacement.

When you come close to him, change into the “Pflug”, move quickly from the one side to the other and keep your point always in front of you. From this position you might use the displacements, that is the nearest and by doing this use the true edge and the strong of your blade. Out of this, use all things that have been described before.

You also can displace blows and thrusts, break the “flechlinge” and use openings with the point.

Fighting rule.

Thrust inside to the face. If he wards this off, step with your left foot between his legs and grab with the pommel from outside over his left leg in his hollow of the knee. Lift your pommel upwards and push with your left shoulder forward and he will fall.

Break.

When somebody moves his pommel in your hollow of the knee, grab with your left hand behind his left hand and with your right hand upwards at his elbow and let him loose the balance.

Fighting rule.

Thrust inside to his face. If he wards it off, twitch and thrust to his other side. If he wards off again and strikes your ear off, move your pommel over his right shoulder around the throat and jump with your right foot behind his left. Throw him over it.

Break

When somebody moved his pommel over your right shoulder around the throat, grab his right elbow with the left hand, push him away from you and you will have the advantage.

Another Break.

When he moved his pommel around your throat, grab his right arm with your right hand and hold it tight. Turn away from him to your right side and throw him over your left hip.

Another.

Remember, when you strike the "Zwerch" and somebody tries to anticipate also with a "Zwerch" under your sword to your throat, use the true edge and fall "Indes" strong onto his sword and you will break his break. Then use the nearest opening.

Meyer:

Fencing is based on two prerequisite parts, namely first on the Strikes which you initially put against your opponent, with the other being displacement, which is how you judge and work off of your opponent's Strikes, and you do not do this weakly. How you accomplish the Strikes and the elements of striving has already been sufficiently clarified, because displacing, or how one properly meets every opposing strike with your weapon and therewith put them away at need so as not to have your body injured, cannot be learned without first learning the Strikes. Because you have now learned the Strikes you can approach the subject of how you displace those Strikes, and come to learn and understand these just as the Strikes have now been heeded and cannot be dismissed, and will be solidified from noting and treating the basics with special care. Be first aware that the parries are twofold, the first is without any particular advantage and is resorted to only for blocking parries from which you cannot do more with your weapon in that you oppose your opponent's strike to avoid being damaged, but then seek not to damage him, but only to withdraw as you wish without being injured by him.

When you are forced to these parries with force and strong bearing, see that you steady yourself by stepping back, and thus be able to come into the "Before" again with advantage from the parry, to this Liechtenauer did speak.

Before displacing, guard yourself. Place yourself well for effort.

With which he didn't completely warn against parrying, namely that you should teach only strikes and how to damage, as was told above. When you will succeed from displacing, it does much, thus you should displace stoutly. Thus it is used not only to return strikes, on the other hand it also keeps an eye on preventing his strikes from moving in closely, so that no more fencing can then be built or similarly be attempted without problem.

However, to be more useful I will with one stroke put forward Strikes and Displacing here, and only teach you how you will need to displace such strikes, which also need to be shown as two points. First, how you will intercept and put away your opponent's strike, or set it aside in one blow, then second when you meet his advancing weapon and rush in with one blow to his body.

Thus, such countering Strikes are created by necessity, that together there with will come displacement and engaging. However without backtracking, you will want to attain more understanding and wisdom, and so I will give an example of displacing with the Zwerchhau.

The second Art of parrying is when you displace and injure your opponent with one strike, which the ancients undertook with special praise, from which these spoken words grew: a proper fencer displaces not, as his opponent strikes so he too strikes, as his opponent steps so he too steps, as his opponent stabs so he too stabs.

Of the first shall you now know, that the Oberhau impairs all other strikes as in the Wrath, Middle or High Traverse, and Under Strike, from above it blocks down below you, from this know when to spring against his strikes, and close to his strikes which he releases with strength so that you then rightly engage, his weapon thus weakened that you then can strike another full to his body before he can rightly take it. As the Oberhau blocks all secondary strikes down from above, so will it drive off all from the Wrath or Upper Traverse strike, and thus it also takes the Under with strong placing, and be there with help from stepping out with the Oberhau above one's self.

When however two similar strikes come together thus with your orderly stepping, in that you step a little before or after the other, so that it's placed in an eyeblink, then you bring up your displacement. This displacement is brought on with the principal and direct strikes, the other displacement however is when you closely displace and step, then hit with the countering strikes, as in the Glance, Slide, Crown and Traverse strikes, and with them then complete, thus have you heard above about clearing every strike.

Then such countering strikes are taken onward from there as foundations, so that with close displacement comes hitting. However, because I should not backtrack, but direct you to more understanding and knowledge, I will give an example of displacing with the Zwerchhau.

Place yourself into the Wrathful Guard, if you are then struck from above, then step with the right foot forward against your opponent's side, and strike with a traverse to that side, short cut a high traverse to close in with it, thus that you take his strike onto the strong of your blade, catching it near your quillons and, with the farther end of your sword, hit his left ear, thus have you thus closely displaced and hit with a second.

The other strikes, which still can be hit with further displacement, as in with the Short Strike and missing etc. will not really be reckoned into fencing, especially since only accident or chances will be given that way, and One so therewith leads on to provoke, operating wrathfully, and drive from one's advantage, which often times cannot be sent to without danger, and so because of this no other displacement will be shown.

Chapter 10

Elements of Fencing (handy work)

Meyer:

Handtarbeit

Handwork

All in the first part of fencing up until now, both the Stances and Strikes, were sufficiently and properly done, and from thus we come ahead, that you come to your opponent as equals under the sword, and so first push one's self to strive seriously, so that you drive against him accurately and forcefully into the Middle work such as Misleading, Following After, Changing, Doubling, Hitting After, setting the Prize thus as the goal all Fencers work toward and wish to attain and keep with quick work.

Because it doesn't start off fully and immediately, where you neither close nor safely attack, then from there on the largest art lies, which is fully grasped here in this chapter of handwork. Since similar things must happen in various ways, on this you'll have advice in every special word and way, which will be through lessons, and from there through demonstration you shall fully draw clearly and rightly how it is done and understood.



Now stands the whole Handwork applied in binding or staying, following after,
Cutting, Chopping Down, Walking Around, Misleading, Flowing Off, Putting Away,
Displacing, Twitching, Doubling, Overturning, Capturing, Avoiding, Circling,
Channeling, Winding, Winding Through, Changing, Changing Through, Cutting Away,
Hand Punching, Shooting Ahead, Hanging, Moving Out, Blocking, Adjusting, Grappling,
Closing, etc.

Meyer:

Anbinden, Bleiben, Fülen.

Binding, Staying, Feeling.

These are names for when the swords are in contact with each other. Staying is two modes, firstly when the swords stop each other, watch what one wants to fence with then and where you can attack your opponent if you will. Then there is the other with which one sends strikes, when you set yourself as if you sought to recover from a strike, only to slash quickly and come inward again with the short edge, thus back to the Before to strike with the long edge. Now mark the word "feeling" which means so much, as it therewith sends or finds, you will become aware how hard or soft on your sword he is, etc.

Talhoffer:

Tafel 32



From the Bind, thrust away with the elbows.

It seems that the tafel shows how to extract away from a bind by thrusting the sword "with the elbows." This seems to mean a quick forearm thrust designed to extract yourself away from a bind to re-establish range.

Egenolph:

Remaining

Get ready in the high guard or "Hochort" and strike with the long edge at his left ear and let him think that you want to twitch but remain with the short edge at his left ear. Then twitch and let follow a strike with the long edge.

Break.

When somebody remains with the short edge at your left ear, remain at the other side, too. If he twitches first, he will hit himself.

Engaging at the sword

When somebody binds above, test if he is hard or soft at his sword. If he is hard in his binding, wind down through out of the roses against his face to the left ear. This way you are going to wind his sword away and expose him. But when he twitches back and strikes, move upward and displace.

Break.

When somebody binds above and is strong in the binding, that you cannot twitch and he also does not want to twitch, then lift your pommel upward and move the point between his hands. If you now twitch backward to your body, he must let go.

Meyer:

Nachreisen.

Following After

This is an especially good handwork, and therein the need and will to know will be raised if you want to rise and become a Master at low cost, thus conduct yourself in Following After: When your opponent starts to move his sword above or below himself so as to prepare to strike, you rush at his targets and thus preemptively intercept his Strike, which then can be joined against as you come to want or need, with this one fences and sweeps away with your strike. Since you soon require better understanding, I will clarify this to you with an example.

When one fences against you, take on whatever part his sword takes, if leading first in the right Ox, that is in the high right quarter, thus you shall take off as soon as he changes his sword from there to the other side or off to seek a strike, move similarly and strike after it with cunning, and of course you'll need to pick a strike and target, against which you close and soon you'll want your displacement. However if he fences out of the Low

Guard, thus mark that as soon as he drives out, (he fences from either left or right side), and follow cunningly under his sword from below with the long edge and strike the next opening.

Danzig:

Of Following After

Teach following After twofold or cut in the defense. Take the work two ways and there after begin to test if the threat is light or hard. Learn to feel Just As it would be cut hard. Following After one hits twice, the olden cut to make with it.

Egenolph:

The fourth guard is named "Pflug". When somebody strikes impetuously at you, step triangular [traverse] with the right foot and displace quickly with the flat so that his sword slips down. Then make a step with your left foot and strike with the true edge.

Ringeck:

The "Traveling After" (*Nachreisen*):

There are two kinds of *Nachreisen*, and you should learn both. Use the first against an *Oberhau*. If he raises the sword to strike, travel after him with a strike or a thrust and hit him in the upper opening before he can complete the strike. Or fall on his raised arms with the *Lange Schneide* (long edge) and push him away from you.

Another *Nachreisen*

When he strikes an Oberhau and brings the blade down with the strike, travel after him with a strike on the head before he can get his sword up again. But if he wants to thrust at you and pulls the sword back to prepare for the thrust, travel after him and thrust at him, before he can do it himself.

The "Abnahmen" from the outside

Note, there are two "Abnahmen" from the Outside, which are two "Nachreisen" at the sword (am Schwert). Do them like this: If his strike falls short, travel after him. If he displaces that, stay at the sword (maintain blade contact) and check whether he's hard or

soft in the bind. When he pushes up your sword with strength, place your blade on the outside of his blade and thrust at his lower opening.

The second *Abnahmen* from the outside

Also, if you fence against him with low strikes or other techniques, and he forestalls this and winds against your sword from above, so that you cannot move it up, maintain strong contact with his sword from below. If he then attacks, your high opening follow with your sword, take the weak of his blade with your long edge, push it down and thrust into his face.

A third *Nachreisen*

When he strikes short in front of you, travel after him with a strike to the high opening. If he moves up and winds against your sword from below, note: as soon as the swords clash together, fall on his arms with the long edge and push him away from you. Or cut through his face. Practice this from both sides.

Goliath:

Text regarding the Traveling After

Double travels after hits one with the ancient cut made

Analysis

That is you shall travel after to both sides and not forget the cuts inward. Take this on when he would strike before you from high on the right or left side, then strike after him driving to the opening he makes and bind below on the sword, so mark as soon as one sword glides on the other, then cut him Just Then to his throat or let your long edge fall on his arm and cut closely.

Goliath:

A good travel-after on the sword out of low strikes

When you fence against him from low strikes or out of a strike, or stand against him in the guard named Fool, if he feints then with the sword onto yours as and when you come out of this, then stay low with your sword on his and raise them up above yourself, if he winds on the sword bringing his point at your face or chest, then don't let him come off the sword and from there follow after him to work your point to the next opening. If he strikes over from the sword then follow or travel after him with the point but, as before, mark that you shall, from all strikes and guards, follow after him as soon as you can when he has struck or opened with the sword before you, and when you yourself have opened or struck, wait so that you will not be followed after, mark this on both sides.

Danzig:

Of overrunning

He who roams under, run over that he will be shamed. When it glides above then I will praise the strong Make your work, the hard hit double.

Ringeck:

The Overrunning.

When he crosses swords, with a cut or thrust to the lower openings, then you will not set him aside. Rather wait, until you may strike or cut at his head. So you defeat him because the Oberhau and thrust have longer reach than Unterhauw.

Goliath:

Text on the overrunning

He who roams below overrunning will then shame him. When it glides thus strong above I will praise that well, make your work or hit hard twice. That is when you come to him with pre-fencing, if he then strikes you below to the low openings then don't displace him but strike him strongly from above to his head, or if he strikes to you with upstrikes, then mark as and when he comes out with the upstrike, then shoot the point long to his face or chest and beset him high so he won't want to reach you below. All high attacks break and baffle the low ones. If he drives then to you below on your sword, then stay with the long edge strong on his sword and work nimbly to the next opening, or let him work and Just Then you can hit him.

Meyer:

Schneiden Cutting

When during the handwork one's right skull is targeted, then you rush from your opponent with quick and agile blows, you can block and impede him better with no other move than with the cut, which you, though you will treasure it in all instances as special as here, will hold in reserve. You must however complete the cuts thus: after you entangle your opponent's sword with the bind, you shall strive thereon, feel if he would withdraw or flow off from the bind, as soon as he flows off, drive against him with the long edge on his arm, thrust the strong or quillons from you in the swing, let fly, and as he himself seeks to retrieve, strike then to the next opening.

Meyer:

Umbschlagen

Slashing Around

Is named from hitting around with the sword, when you have bound from your right against his left, from this bind leave off again, strike or rush around to the other side.

Meyer:

Ablauffen

Flowing Off

On whichever hand you bind on your opponent's sword, so move while retrieving your hand, and let yourself flow off below you with the half edge, and twitch under to bring your riccasso high overhead to strike, and drive such to both sides.

Egenolph:

Pull away

When somebody binds at your sword and remains strong in the binding, move with your hilt over both his hands and pull them down towards you again. You create an opening and hit him.

Meyer:

Verführen

Misleading

Remember this: when you show your intent, as if you mean to fence to one of your opponent's openings, absolutely do not do so, but instead slash the strike unto another opening, to which you should come properly without injury, and thus Misleading enables many moves, such as facing with the Glancer Strike, Hacking, Flying, Beckoning, Off

Flowing, Twitch, Circle and others. In addition, Misleading is not only performed with the sword, but also by presenting various initial stances, which are not yet more techniques, because techniques are the fencer's distinction, toward which you direct yourself throughout fencing at every single distinction and habit which then shall be set upon with wrath. This quickly clears hands fenced slowly, thus misleading likewise requires forms, which will be directed in the work.

Egenolph:

Mistake/feint

Take the mistake out of the high guard. Strike short through to his left ear and step with your left foot to his right side. The other strike long to his right ear. Stay high with good displacement.

Break.

Beginning from the “Ochs” strikes down against him through the roses and place him your false edge in his face. Turn short away and let follow a strike with the true edge.

(“Through the roses” = circular strike with the lowest point of the arc at the thigh).

Rule.

Strike through against his blow and step with the right foot in triangle, that you nearly expose yourself. Give him a cause to strike to your opening. After that, step with your left foot and hit him with your hand.

Goliath:

Feints mislead from below after wants to pull

Analysis

Feinting is a part in which many fights become blended and you want to pull after and strike to those who will displace and fence to the sword and not the body. Mark when you come to him in pre-fencing, then move as if you would strike to the head in a free downstrike, and twitch off the strike and strike him with a traverse to his lower opening on either the left or right side as you will, and see that you keep the hilt over your head and thus also drive the traverse strike.

Meyer:

Verfliegen

Flying Off

Withdrawing thus is shown: when you in either pre-fencing or full work strike at your opponent's opening, but he drives to intercept your strike in the air, do not allow him to put his blade onto your sword, but twitch off the strike with one flight in the air to another opening, which will work very well against this, follow only after your sword and your body will not come to be hurt.

Meyer:

Absetzen

Putting Away

Now in all Fencing moves, as above were shown, two things are necessary, namely strikes, and strikes which clear or displace with the sword. So mark that this handwork is the proper clearing or displacing, with which you won't address the strikes badly and not strike onward again, but move at the same time to address his opening during the withdrawal. As you come during pre-fencing into the Changer, and as he strikes to you then from Above, drive above yourself with the long edge against his strike, and step at the same time with your right foot against his left and offset him, then as soon as he glides, wind the short edge, and rush at him against his head.

Danzig:

Of setting aside

Teach to set aside artfully stabbed strikes. He who stabs to you meets your point and his breaks. From both sides hit always if you will advance.

Ringeck:

The Absetzen

You must learn the art of setting aside so that his cuts and thrusts may be broken. Do it like this. When he stands before you, as though to strike your lower opening, then take the guard of the plow on your right side to open your left. When he strikes to your left wind against his sword to your left and take one step with your right foot toward him: so you achieve your thrust and he has been displaced.

The Second Set-aside.

When you stand opposite him in the guard of the plow on your left side and he strikes towards your open left side move your sword high to your left side, with the hilt before your face. Take one step towards him with right foot and thrust through his face

Goliath:

Text on how one shall set aside stabs and strikes

Teach setting aside weapons artfully laid strikes stabs, stab out from you, your point hits and breaks his, hit from both sides, at all times you will stride

Analysis

Observe the parrying, when you come to him in pre-fencing drive thus if he stands against you as if he would stab: put your left foot forward and stand against him in the guard of the Plough on your right side and give an opening with your left side, if he stabs to that opening then wind the sword onto his stab to your left side with the short edge on his sword, setting it aside, and stride then with your right foot and stab him Just Then to his face or chest.

Another Element

When you stand in the guard of the plough on your right side and he strikes high to your head's left side, then ward off with the sword and wind it against his strike on your left side with the hilt in front of your head, and stride then with your right foot, and stab to his face or chest driving this piece to both sides.



Meyer:

Schlaudern

Slinging

Is nothing other than how you let a strike fly in a Sling to your opponent's head, for this put yourself in the Fool's guard, and pull your sword back though close to your right, step with your right foot to your opponent while pulling your sword back to you, and sling your strike to his head. This Slinging Strike shall fly out even like a stone is thrown from a sling, whatever more you need note on Slinging you will find described in sections after here.

Meyer:

Zucken

Twitching

Twitching is one very good handwork with which you can masterly mislead your opponent, and which shall be operated thus: After you have bound against your opponent with the long edge or have struck in to an opening, handily twitch over yourself again as if you want to strike to the other side, however don't drive ahead, but handily execute the strike with the short edge again onto the point, from which you are exited.

Danzig:

Of twitching

Step close in binding that twitching gives good finding. Twitch to hit his twitch finds more work, do this always as twitching all hits will attain you the mastery.

Ringeck:

The Twitching.

When you move in to strike him from your right with an Oberhau to the head and he binds your sword, take a single step towards him, maintaining pressure against his sword. Then jerk your sword backwards and away from his to disengage. Then strike his head from the other side. If he sets this aside, then hit him on the other side and work skillfully to his upper openings with Duplieren and other pieces.

Goliath:

Text on Twitching on the sword

Step close in binding that twitching gives good finding. Twitching to hit his twitch finds more work, do this always as twitching all hits will attain you the mastery. Know to drive the Twitching against masters who bind strongly on the sword and stay on the sword in the bind, and wait to see if he would strike off from you or pull off of the sword, that you can then follow after to the opening to reach or touch the same master, then drive the twitching against him thus: strike him strongly from the right side high to the head, if he drives forward in the strike strongly with the sword and will displace or strike to the sword, then twitch your sword nimbly as and when you bind on and stab him on the other side, do this against all hits and binds of the sword.

Mark here another twitching

When he has bound onto your sword and then stays against you in the bind waiting to see if you would pull off of the sword, then do as if you would twitch yet stay on the sword and pull your sword on the half edge to you and stab him soon again on the sword to the face or chest, if you don't hit rightly with the stab then work with doubling or any other element that is the best for you.

Meyer:

Doplieren

Doubling

Is a strike or move made double in this wise: Strike first from your right to his ear, as then when the swords glide together, thrust your sword's pommel through under your right arm, driving at the same time out with both arms, and hit him with the short edge behind his blade onto his head. This handwork will therefore be called Doubling, because through it a double or twofold strike will be accomplished, first with long and then with short edge.

Meyer:

Verkehren

Turning

Turning is: bind onto your opponent's sword against his left, and just as the pommel moves under your right arm, thrust through, if he at the same time would come at your head in a strike against your right, push your blade or arms from you with crossed hands

so as to ward him below you so that he cannot work onward, however make your required space to work.

Meyer:

Umb schnappen

Clipping

Clipping is two modes, the first is when you, as just now was told, come at him in a flip his arm or blade, thus stopping his blade or arm with quillons stiff under you, and under this let the blade Clip to his head. However, the other is where he closes to you with a Loop under him, retreat with the left foot towards his right, and at the same time reach over his right arm with the pommel above, pull back under yourself, and let the sword edge come under his blade to clip against his head, such that your hands come to cross over each other.

Meyer:

Fehlen

Missing

Missing can be wanted each time, however it will be useful and resorted to properly and in the suitable time which only the advancing fencer knows, thereby you will effect a false strike with advantage, that you seek to attain another from there, and take it soon. When you strike at one opening, and your opponent would displace you, don't pull the strike but let it flow off nicely, and strike to another opening, as in this example. In advancing come into the right Wrath, and as soon as you can reach him, step and strike at the left ear unto his sword, however in the strike, even and then pull it, thus lift the pommel and let the blade miss and flow off near his left, and twitch over the head, as to then strike him on the other side, out over his right arm to his head.



Meyer:

Zirckel

Circle

When you stand in the bind before your opponent, and both you and he drive the swords forward in the air overhead, but neither will give away an opening to the other, then the

Circle is an especially good work model at need which you will execute thus: Strike with the half edge and crossed hands from above toward his right side forward through above, so that both your hands stay overhead, but in striking cross your right hand boldly over your left, thereby you will want to reach or graze his right ear with the half edge, the sword thus clips him with your arms under yourself, then step with the right foot to take on his right side or to bring yourself back, and strike a direct splitting strike to his head.

Meyer:

Rinde

Rounds

The rounds are two things, Single and Double. The single round is when you twitch off your sword from your opponent's blade or opening in a swing overhead, and let fly over in the air so that you make a round circle. The double round is this: when you so twitch

strongly off from his sword, that it goes over your head two times in full swing overhead, one time to each side, thus both single and double rounds are very serviceable also to Leading On, such that you will see and drive farther onward

Meyer:

Winden

Winding

The word Winding is known in good German as the Wind, whose work shall thus be done: when you have bound onto your opponent's sword from your right against his left, then hold fast in the bind and wind the far part of your blade inward against his head, and then again out. So that you will be told how to always stay stiff onto his sword in the bind, such will be shown in this example.

Strike once from the Roof, thus binding from your right with a hard traverse onto his sword, and just as he slides, thrust your pommel through under your right arm, and wind the short edge thus in a rush inward against his head, in this all but stay with the edge hard against his sword, if he would beware of the rush and displace, or if you feel that he will fall down to your openings from above, then pull the pommel from under your arm again to your left above you, and hit him again with the short edge through the traverse to his left ear.

Meyer:

Durchwinden

Winding Through

If you bind with a Traverse Strike, as was described before here, wind the short edge inward against your opponent's head, then step through under it with the right foot between you and him, against your opponent's right side, and wind through at the same time with your hilt under your blade from your left side, and drive him with your pommel winding out over your right arm, step back with the right foot, and travel at the same time from your right side out under him, and slash in with the long edge to the head, thus have you not only wound through, but also wrenched over with the pommel.

Meyer:

Wechseln

Changes

A skilled fencer will have Changes, so then be skilled at such and only Change at the right time, and only when you need, and not give away your openings without cause. However, he who will be experienced in fencing will need the knowledge of Changes, for is it an artful work and belongs to fencing with all this, that while it only works against the sword and not against the body, the Changes are many. Change in opening from one side to the other, change before the attack from one stance to another. Remember in the attacks to change through against the strikes, thus in the pre-fencing strike from your right a direct Wrath or High strike against your opponent's left side, strike him against the sword and not to his body, thus let the point flit under his sword with crossed hands with the strike, step and strike in to the other high target, see however that you carefully ensure that he does not attack or set upon you by following after, to this in the beginning come into the Long Point, and stretch likewise long from you, if he strikes at your sword, and will hit out or wind, then let the point drop under yourself through sinking, and work him to the other side, if he swipes after and will displace, then change through again, bite onward again to another opening or work to stand yet rightly, then after you can strike.

Danzig:

Of changing through

Learn to change through from both sides with stabs hard on your bind. Find changes through by poking.

Ringeck:

The Change Through

Do it like this: if he wants to engage you in a bind against Cut or Thrust, so let the point/thrust slide through under his sword and stick/stab him in the other side. There you find him exposed.

Goliath:

Text on how one shall change through

Teach changing through from both sides, with weapon bound well from you, find changes through by poking

The change through is much and you shall drive it properly against the fencer who likes to displace and strike to the sword, not to the body's openings, this you shall learn well, drive with leading ahead to the man who does not attack or come forward while you are changing through. Drive the change through thus. When you come to him with pre-fencing then strike him a high strong one, if he strikes then in return against your sword and not your body, then in the strike let the point sink through, swiping below the sword as and when he binds on your sword, and stab to his chest on the other side. If he is aware of the stab and drives the sword stabbing right after with displacement, then change through and always do this when he drives with displacement against the sword.

Another

When you come to him with pre-fencing then set your left foot forward and hold the long point into his face, if he strikes from above down onto or from below onto your sword and will smite it away or bind strong on it, then let your point sink below it and stab to the other side. This drives against all strikes where your opponent strikes to the sword.

Mark this

You should change through while the opponent truly engages, then you change through and do it thus, when he displaces you and lets his point go outward to the side, then change through inward and stab him on the other side. If he stays with the point at your face or against other openings then don't change through but stay on his sword and work on it to the next opening so he can't travel or engage again.

Egenolph:

Changing through

Fighting rule.

Pose like before. Grab with your left hand in the middle of your blade and thrust to his face.

When he displaces your thrust step and let your left hand go of the blade. Move your pommel over his both hands, place your blade at his throat and when he loses the balance throw him.

Break.

When somebody places his blade at your throat and wants to throw you, take your right hand off the sword, push upward at his left elbow and he has to turn.

Rule.

When somebody has put his blade at your breast, grab his sword at the point with your left hand and thrust with your sword behind his left leg. Press your breast forward in his direction and throw him with a push of your left hand against his breast backwards over your sword.

Meyer:

Abschneiden

Cutting Off

Cutting Off shall you drive thus: hold the sword with outstretched arms long from you, or sink into the Fool's guard, strike your opponent then with a long strike from you, and thus cut away from you to both sides with the long edge, so as long as you keep your advantage, that you onward will come to work properly at need. In Cutting Off, chasing is also held well to be done together with the cut, thus concerning this Liechtenauer spoke in a quote.

Cut off the hardened / from both be driven. That is cut the hard strike from you off from both sides. Apart than this, Cutting Off will be described more only after here in examples and other defenses.

Goliath:

Of the cutting off

Cut off the hard driving both from below

That is what you shall drive when one binds strong on your sword from above or feints from there, and so take this when you pre-fence from the under strike or from striking out from or standing against him in the Fool's guard, if he feints out then with the sword as and when you come out from this, then stay low on your sword and raise the short edge closely above you, if he then hits your sword closely below then strike low with your sword on his sword's blade, go off behind you from his sword, and soon again strike in to the other side of his sword high to his mouth.

Yet another

When you pre-fence with low strikes or rush in the Fool's guard, if he feints out then with the sword near to your hilt as and when you come out from this so that your point goes out to your right side, then drive out nimbly with the pommel over his sword and hit him on the head with the long edge, or if he binds onto your sword so that your point goes off

to the left side, then drive with the pommel over his sword and hit to his head with the short edge. This is called the clipping.

Danzig:

Of cutting off

Cut off hard; from below be driven in both. Four are the cuts. Two below, two above.

Egenolph:

Cutting off

(Poem: “Schneid ab die herten ...”)

Rule.

When somebody is standing in the “Pflug”, “uberschiess” your sword with short or true edge before he is able to work with his sword and you will hinder him to twitch or strike.

Meyer:

Hendtrucken

Hand Thrusting

Hand thrusting is almost the same as the Cutting to the arm, of which is told above, and not otherwise shown, how to be done with the Over and Under cuts, unless you run one through with oafish hitting, so drive him under his strike with the Crown or other high displacement, or go under yourself by hanging, and catch his sword on your blade's flat, and thus you come under his sword, yet pay attention when he with his strike goes off from your defense again over you, that you follow after him with the strong of your sword, and take him with the hilt from below to drive the strong, that you trap him with both the strong and your blade, thrust at him with the hilt above you, and strike long against the opening.

Meyer:

Verschieben

Displacement

When you stand in the right wrath, and you will be struck at, let the blade hang behind you, and send your hanging blade over your head and under his blade, that you catch his

strike on your flat, and your thumbs stand broad across your hilt under you, to then wind or otherwise further work as you want, whatever you can best take onward.

Ringeck:

The Walkthrough.

When he holds his sword aloft to strike you a powerful blow then will you hold your sword with the left hand on the pommel above your head and the blade over your back. Duck under his right arm and spring your right foot behind his right foot. In the spring grip him with your right arm around his body. Take him on the right hip and throw him to the ground.

A Second Walkthrough.

When he holds his sword aloft to strike you a powerful blow then will you hold your sword with the left hand on the pommel above your head and the blade over your back. Duck under his right arm, leave your right leg in front of his and grip him with your right arm around his back, then throw him behind you.

Meyer:

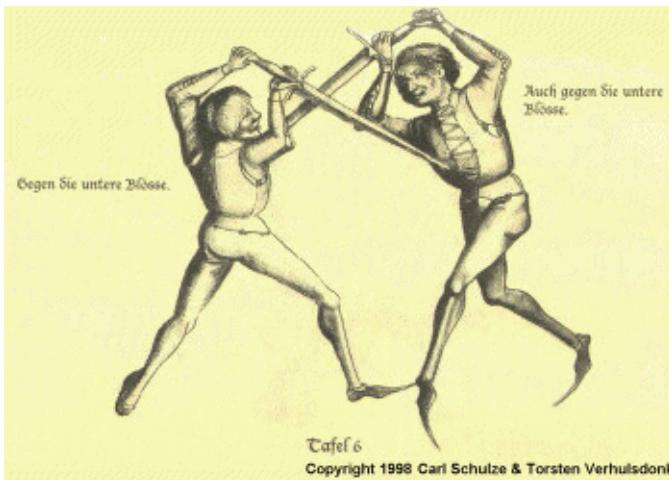
Hengen

Hanging

From the preceding, Hanging is to be understood clearly, this you do thusly: When you stand in the Plough and your opponent strikes to you, drive your grip above you so that the blade hangs somewhat toward the ground, and take his strike thus on your blade's flat, to then work with Winding to the next opening.

Talhoffer:

Tafel 6



Against the lower openings. - Also at the lower openings.

First Look: these combatants are both in the free hanging point stance and attempting to plunge a thrust against the lower openings. Both are also binding the opponent's blade in a blade play meant to hold off the thrust. The guy on the right has crossed his stance and is in trouble.

Second look: there's probably a lot of winding in this engagement. The guy on the right is still in trouble.

Danzig:

Of two hangings

Two hangings will be from one hand, from the ground, in all drives. Strike to stab stances hard or light.

Goliath:

Text on the two low hangings

Two hangings will be up from the earth on one hand, in all driven strikes stab stances light or hard

The two hangings from the ground would be the plough on both sides and when you would fence or have fenced from it then in striking and in stabbing and in all bindings of the swords you should feel therein if he is light or hard on the sword from which you should drive four windings and from each winding particularly one strike, one slice, one stab and still all other drives as it is from the two high hangings.

Meyer:

Außreissen

Wrenching Out

If you bind once from your right, overturn your sword in the bind, and pull out to your left side, so that you both stand close together in the meeting, thus endeavor that you can come at him with the pommel from below and wrench over yourself, or you rush him from Above to grapple over the arm with the pommel, or to whatever way the winding wants to happen, then wrench out under you, that you thereafter come farther to hear more.

Meyer:

Sperren

Blocking

Mark when one stands before you in the Changer or Fool's guard, and cunningly drop with long edge upon his blade, and just as he glides or pulls, cross over your hands, and block him so that he can't come out, or when he strikes in front of you, drop with crossed hands onto the blade and block him.

Meyer:

Verstüllen

Forestalling

Forestalling shall be driven thus: if one comes working unto you with all sorts of actions against the four targets, and strives then to move overhead, drop a cut onto his arm or his sword and let him not come further, especially not where he wants to, thus follow after him with the cut hard on his arm, and forestall thus his advance that he can't work on, and as soon as you see your opportunity, thrust out with your edge and let fly to the next opening.

Meyer:

Übergreifen

Overgripping

Overgripping is thus: Strike from your right to his upper left opening, however in the strike grip with the fingers out over the cross or hilt while holding the thumb on the haft,

then with the left hand raise the pommel and slash in with hanging blade over or behind his displacement to the head.

Egenolph:

Gripping over

“Ubergreiffen” take out of the high guard. Grip with your right hand over your cross guard into the blade, so that your fingers are standing in the flat of the blade. If somebody is hitting at you, hit him with strength that you just out do his sword, twitch him your flat of the blade at his right ear, and go high in a displacement.

Break.

When somebody makes the “over gripping” at you, capture him the strike and twitch shortly. Follow with a long strike or break it with the feint cut or the crown cut.

Meyer:

Einlauffen

Charging In

Charging In is nothing other than a charge in under your sword, that both swords come together, beyond this belong grappling and throwing, so that you from here on will attain understanding, will I retain all until now, and now move on to the third section of my list.

Danzig:

Of charging through

Charging through let's hang with the pommel grip should you grapple. He who would charge through strongly against you, you mark with.

Goliath:

Text on charging through with grappling on the sword

Let Charging Through hang with the pommel grip should you wrestle. He who would charge through strongly against you, you mark with it.

The charging through and grappling are twofold with the sword when he charges through to grapple the body, then right after send the arm grapple, and pay attention to drive against the fencer who gladly charges.

At first drive the charge through thus

Mark when he charges and drives high with the arms and would overpower you from above with the strong, then you drive out your arms out too and hold your sword with the left hand close over your head and let your blade hang back behind you and charge through with your head through the arms to his right side and spring with the right foot behind his right and in the spring drive with your right arm against his left side ahead , Well over the body and trap him thus on your right hip and throw him over backward on his head.

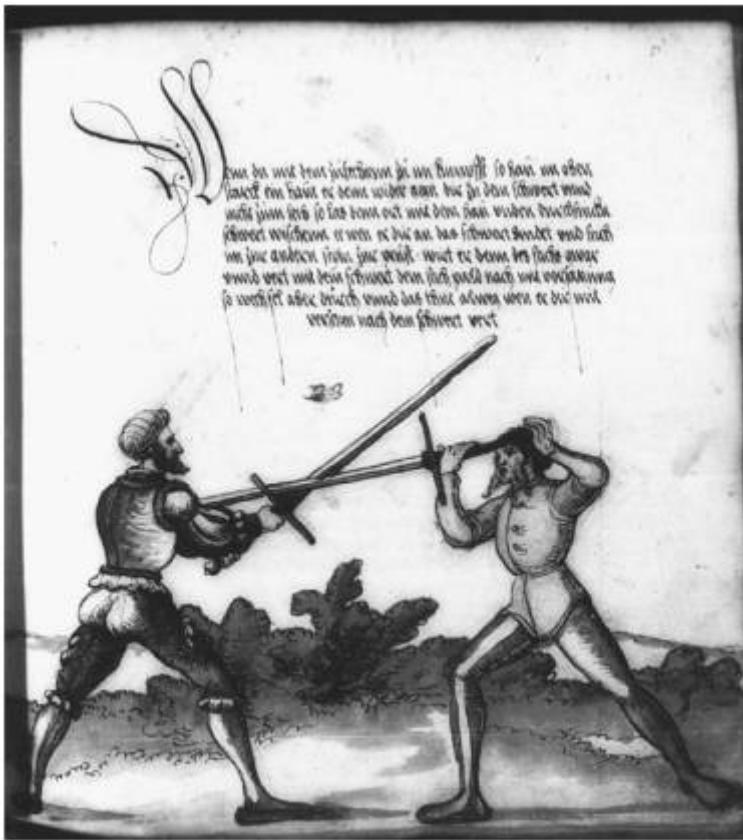
Talhoffer:

Tafel 24



Ein Uberfall (schneller, plötzlicher Angriff in der nahen Mensur).
A sudden attack (Quickly jabbed attack in close quarters).

Looking at the illustration, this seems to suggest a quick slicing up-thrust across the opponent's left neck/cheek while closing past a point held in The Plough (right).



Danzig:

Of hand hitting

Your cuts twisted to flat hit the hands.

Goliath:

Your cut twisted to flat hits the hands

Analysis

This is how you shall drive from the two lower cuts to the two high ones, take this thus, when he strides in to your left side with arms stretched overhead then twist your sword ahead and let your long edge fall under his pommel to his arm and almost hit upward and stride with it on his right side and wind the pommel through below and don't come away from his arms with the sword then wind the sword from below to cut above over his arm with the long edge.

Danzig:

Of window breaker

Breaking windows is thus made. Stand gladly showing your intent, hit just as he snaps. He who would show off to you. I say to you be wary, you shoot no man without driving.

Dobringer:

Text on the Window Breaker

Make the Window Breaker straight into his intent, strike so that he snaps the weapon you display to him before you, yet I say onward you shoot no man without driving, if you attempt to hit he will make less coming forth

You have heard before that when you are before the man with the sword, you should place yourself in the four guards from which you shall fence, so now you shall also know that the window breaker is also a guard with which you can stand securely, and this guard is the long point, the noblest and best sword ward out from which you can fence that forces the man so he must let you hit as you please and make the point come forward again still to hit and to stab

How you shall put yourself in the Window Breaker

When you go to him in pre-fencing with whichever strike, you then come onward as with a low or high strike, then let your point always shoot in long to his face or chest by which you force him to displace or bind on the sword and, when he has thus bound, then stay freely with the long edge strong on his sword and straight into the intent of what he would fence against you, if he seems to go back off of the sword, then follow with it or to an opening; or if he slashes off the sword over to your other side, then bind strongly against his strike high to the head; or if he will not pull away from the sword after slashing over then work by doubling or with other similar elements afterward as you find him weak or strong on the sword.

This is another mode

In addition, this is also the Window Breaker. Mark when you have come to him with prefencing, then set your left foot forward and hold your arms long in the point toward his face or chest, as and when you bind onto his sword and stand freely against what he would fence to you, if he strikes long and high to your head, then drive out and wind the sword into the Ox against his strike and stab to his face; or if he strikes to your sword and not your body then change through and stab him on the other side; If he strides in and his arms are high, then drive below the cut or charge through him with wrestling; If his arms are low, then wait to grapple the arms; thus you drive all elements of the long point.

He who would led, and break rightly, and would finally judge and break especially in only three wisdoms. He who would rightly hang and wind considers eight windings properly. Indeed one in the same windings would step through my twenty-four verses the same on both sides. Teach eight windings with lessons and tests, driving no longer only soft or hard;

Egenolph:

Window cross position

(Poem: „Sprechfenster mach / Stand fröhlich / besihe sein sach...“)

Rule.

When somebody stands in the window-cross-position, move your pommel over his hilt and between his hands. Grab the crossguard with your left thumb and pull backwards. You create an opening and hit him.

Another.

When somebody binds with you in the window-cross-position and does not move, push with your left hand at his right hand and he has to turn and presents an opening.

Egenolph:

Shooting through

Shooting through you might take out of the high guard. Strike downward from above through the roses, holding the hands wrongly [*the German word which was used in the original text is “verkehrt” – I personally tend to think that the author meant that you have to make the strike with crossed arms*] and short edge, in his face. Let your blade shortly run down follow with the long edge.

Break.

When somebody uses “shooting through” at you and tries to place the short edge at you, so that you could not work in an other way, take the sword at the point and hit him at the head with the cross guard.

Egenolph:

The running through

Rule.

Remember. When you thrust at somebody and hit him with the point, wind your sword with the pommel under your right shoulder.

Meyer:

A Guide to the Elements, how you can and shall be successful from the elements previously clarified.

While up till now all these cited and clarified elements are actually nothing other than a start and elementary part of all Fencing with swords and shall be taken as such, then note how and when I seize various elements from here before showing with what ease these shall be undertaken. Now you must retain all writings in your thoughts and memory, also know thoroughly what each and every art and distinction is, thus you will come to write a fully correct word, that from here on serviceable and heeded letters will flow orderly one to another from the quill. Thus shall you also retain the previously clarified elements, and that way you realize as often as you come to fence with someone, you will fail with anything other than this, thus success will come from taking note. However, just like every letter cannot be applied to each and every word, thus it is also impossible to undertake all the previously cited elements in every engagement.

Therefore you shall pay attention, as the situation requires, to how your opponent poses against you, and also observe the person, if they are quick or slow, large or small, and then know how to apply your work to him and how to oppose him. Just as every full fight, as was indicated above, is divided into three parts, namely the Pre-Fencing, the Middle, and the Withdrawal, these three parts are clarified in due order, and what is advised in every undertaking, thus in the beginning your first need is various strikes through the stances, with which you will best engage and overtake your opponent as intended, and in the first phase when you engage and close to him, or maybe come to be under his sword, then forward you must have still more moves with which to bring the part to its conclusion, which you then learn from the second section of this book, namely the Handwork, that you force ahead to all four openings, and he then cannot come to do damaging work to you, or similarly as when you have made it sufficiently ineffective. And in order to bring the engagement to its end, you must lastly add more letters to this word, and seek onward to the third section of this book, how the engagement shall be ended, and you withdraw without damage, or your opponent allowed one. Because of this see that you then force the Middle Work, that you first come to withdraw though defense, as then much will be learned in various engagements, or you incite so that he strikes you away and then at the same time you strike over his sword while stepping out, and

justifiably want to take and claim your withdrawal. So that with this you will understand it entirely, I will present an entire engagement in all three parts.

In the pre-fencing come into the right Changer, pay attention that as soon as his sword shows bearing to strike, then before him handily strike through above you, and strike with a Traverse from your right at the same time as his, in the strike step on to his left side, if he drives his strike directly at your head, then hit with your Traverse to his left ear, however mark that he doesn't strike straight to your head by winding his strike with the long edge against your Traverse in the displacement, thus pull the strike with a long Traverse handily to his right ear, step just then with your left foot to his right, now you have attacked out of the change with two traverse strikes to each side over against the other. This you take now from the first part to this attack, Forward you will step on to Middle work, then bring yourself to the other part thus, if he slashes from your sword over to the other side, then move after him with a cut against his arm, hit with the strong of your blade, or with your hilt in a jerk away from you, just as he still threatens from the thrust, and still has not yet reached you, then drive to rush out with crossed arms and slash him with the short edge over his right arm to his head; and so that when he reaches you from the thrust, but where he stops you and sweeps away through displacing, then let your sword fly off again, and traverse to his left ear while you step away with your left foot; or where he doesn't go off or slash around, but stays with the cut or long edge outward, then loop your sword so that your half edge comes at his, ride his sword thus on your right side, but just then let it clip off into the air, so that your hands come together again crosswise high over your head, to then slash him as before, as he reaches from the ride with the short edge over his head, step back following with the left foot, and strike a high traversing middle strike with the long edge from your right to his half, and just as it glides, then pull off to your right with a high strike. Thus you see now how there's always one part after the other, the application and ordering through must be conceived and executed together, which makes up an entire part of Fencing. Lastly mark here also that the entire engagement can be completed in two or three strikes, where you rush to engage in the first strike, and with the second strike off again and in this strike commit either to the first or last meeting, which needs to be undertaken correctly, or you will lead on there to a third strike. Namely engage with the first, follow after with a second, but when the proper time such must be shown, that you have something worth saying, then mark how one speaks such that you will learn yourself, after which you will learn all other parts in fencing and here on retain your lessons with diligence.

Chapter 11

How one shall fence to the four openings

Goliath:

Four are the cuts, with two below and two above

Know the four cuts, the first being the two above to know to drive against the fencer that would slash well over from the displacement or from the bind of the sword to the other side with the thwart or similar. To break this, when he binds on your sword to your left side and soon slashes with it around again with the left foot on his right side, then drop with the long edge above over both his arms and punch the edge away from you. This you should always drive to both sides when he slashes around or strikes off the sword from the displacement.

Now you shall know

That the plough on both sides comprises the lower two hangings, when you stand therein or will fence from it, thus you shall drive four windings from the left and right sides with all your drives, as was done from the upper hangings, to make the windings eight. Moreover, especially mark as often as you wind to think in each winding of the strike, the stab and the cut. Thus twenty-four elements come out of the eight windings, you shall find how you drive these twenty-four elements written before in the analyses.

Here listen very well

That you don't want to drive the eight windings right, it is then with striding from both sides and above all testing not more than the two forces that are there when he binds on your sword, if he is weak or hard in his drive. First when you have found this then wind and work to the four openings as was written before, and know that all fencers who wind on the sword and do not know to feel, they will be hit by winding on the sword. Onward thus, be diligent that you mark well the feeling and the words Just As from these two things comes all the arts of fencing.

Of the four Openings

Know four openings, roam, thus you hit wisely, on all drives be twofold as he is wary.

Analysis

If one wants to be a master of the sword, he should know how to artfully break the four openings, and then he will fence properly and wisely. The first opening is the right side, the second the left, both above the belt, the other two are on the left and right side, both under the belt. One should seek the openings by driving on to two from the pre-fencing

by following after and shooting with the long point. The second time one should seek with the eight windings, when one binds from one to another on the sword, this you should also understand when you come to him in pre-fencing that you should always drive to all as best one can with a strike or a stab into the four openings and pay no attention to what he drives or fences against you. Thus you will swing to your opponent so that he must displace and, when he has displaced, then seek quickly for the next opening by winding in the displacement on the sword, and thus always roam to his openings and fence not to his sword, in this part you will thus achieve placement to the four ends, stay there and therewith end the lesson.

How one shall break the four openings

If you will reckon to break the four openings, double above, transform below right. I say to you be aware onward, you shoot no man without driving, if you've reached, make a close hit, he won't advance

Analysis

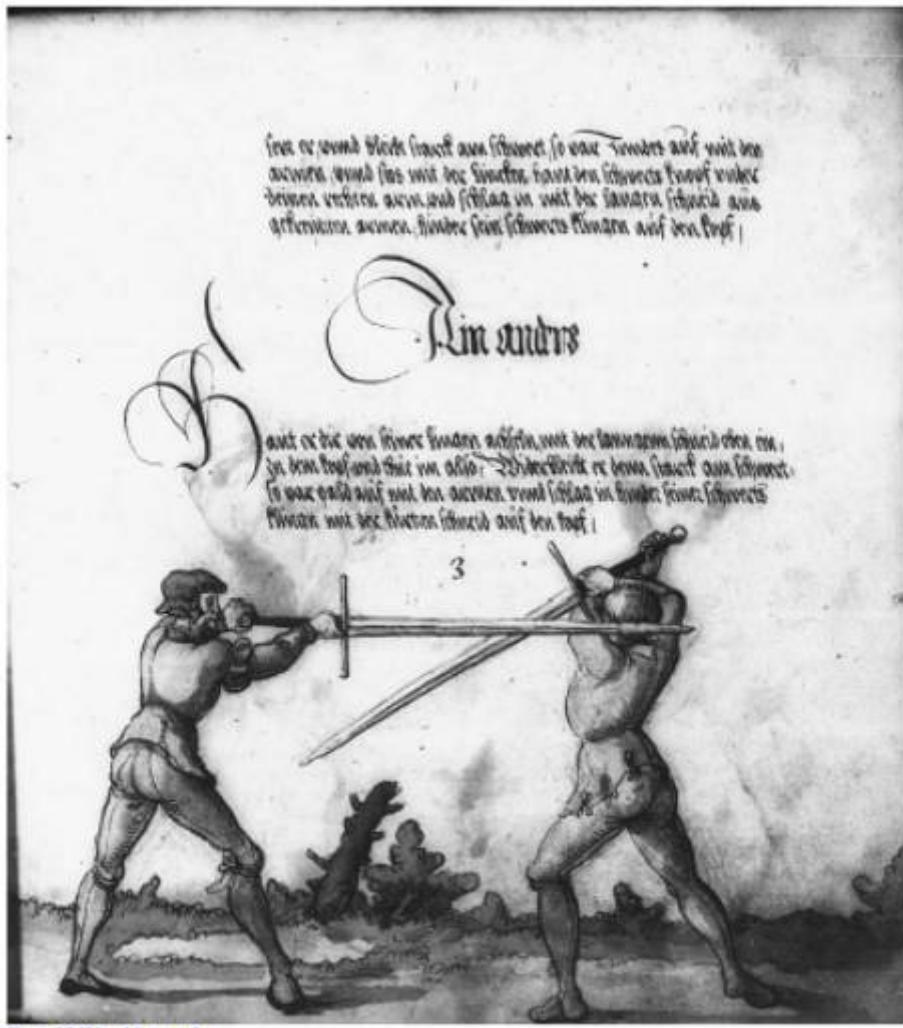
When you have struck a first, if you then reckon to wind artfully to his four openings, that he must let you strike as you please, then drive a double against the strong of his sword and then transform when he is weak at the sword, thus I say onward be aware that he won't be able to shoot in the before as he wants, and thereby not come to strike.

How you shall drive the Doubling to both sides

Mark when he strikes high to you from his right shoulder, then also strike similarly strong and high from your right to his head, if he displaces and stays strong on the sword, then drive on Just Then with your arms and thrust your sword's pommel under your right arm with your left hand, and with crossed arms strike the long edge behind his sword's blade onto his head.

Another

If he strikes high to your head with the long edge from his left shoulder, then do the same, onward if he then stays strong on the sword, then drive your arms quickly and strike with the short edge behind his sword's blade to his head



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This is a meaningful lesson in the hanging and the winding of the sword, which you shall raise and judge so that you can nimbly lead and thus break against one's opponent fencer's elements rightly, driving against him artfully. The hangings are four, the Ox above on both sides, these are the upper two hangings, and the plough below on both sides, these are the lower two hangings. From the four hangings you shall bring eight windings, four from the Ox and four from the Plough, and these same eight windings should you go on, thus consider and judge that you shall drive the three wisdoms from every winding, that is one strike, one stab, one cut.

How one shall drive the four windings from the two upper hangings that is the Ox from both sides.

How you drive the first two windings from the Ox only on the right side is thus:

When you come to him in pre-fencing, then stand with the left foot forward and hold your sword before your head to your right side in the Ox. If he strikes one high to you from his right side, then wind the short edge on his sword to your left side in his strike

into the Ox and stab him one high to the face, that is one winding. If he then displaces the stab with strength and forces your sword to the side, then stay on the sword and wind again to your right side into the Ox and stab him high to the face. These are the two windings on the sword from the one high hanging on the right side.

Following are the other two windings from the Ox, on the left side, thus:

When you come to him with pre-fencing then stand in the guard of the Ox on the left side, if he strikes one high to you from his left side then wind against his strike with the long edge to your right side on his sword and stab him one high to his face, this is one winding. If he displaces the stab and punches the sword to the side, then stay on the sword and wind the long edge to your left side into the Ox on his sword and stab him one high to the face. These are the four windings from the two upper hangings on the left and right side.

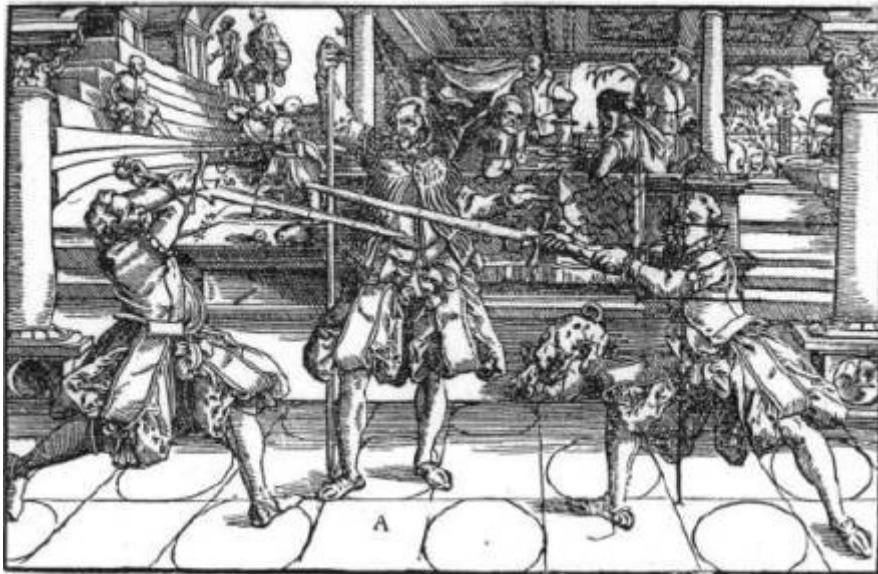
Talhoffer:

Tafel 14



The two lower openings.

These two fencers both seem to have twitched to the other side of the bind while stepping forward. Now both are aiming for the lower openings in a close bind.



Meyer:

While up until now, artful reader, my attentive clarification of all serviceable elements of sword fighting, such that each would be seriously raised by diligent practice, will be sufficient guide to understand all parts set after here, therefore I will now go forward to show, in one Stance after another, how one will behave therein and also how all fencing from it shall be. While forward you will come to judge all your strikes and actions from or against Man's four divisions, following on you must similarly be prepared to address the four openings, necessary to go on to the onset of Fencing from the stances. That I properly report on this part, I will now set out and give the following example:

In the pre-fencing when you come near to your opponent, then strike out in front of him from your right, through his face one time, twice, thrice, so that in the third strike before him (see that you keep your left foot forward) come into the long point, from there let the forward part of your blade flow off to your left, and just then with your blade level and sinking below you, pull back under it with your grip above you, step and strike first from your right against his left ear, as soon as the strike hits on, then quickly twitch to fly off again, and strike the second from below diagonally against his right arm, however in this strike keep your cross high over your head, and step to him with your left foot a little to his right together with your strike from below, and hit on with this as well, should you nimbly move your sword over you to your right, and thus from your right strike to his lower left opening, as the right is pulled or hit then twitch off again to over your head, and strike the fourth seriously against his right ear, from then traverse over and pull out. The first four Strikes shall be nimble and quick from one opening to another for your steps to be successful.

However while in the onset there are three ways for your Sword or sword's blade to hit and move, firstly with the Long edge as was already taught, then with the Short, and lastly with the flat, therefore observe that you can also slash handily to all four openings

with the short edge as well as you did before with the long, then still at the last with the flat, and similarly to what was shown before now with the half edge, fly freely from one opening to another, namely with the inwinding flat to the right, and slash with the outwinding (that is with level or even flat to his left).



However if you would become practiced in this, then you shall always change with the first strike, and when you first strike to his upper left opening, and then the second is to his lower right opening, and then further as taught above (as is shown by the outer digits in the printed figure), then you shall again strike first to his lower left, then a second to his upper right, and then further as the second set of digits in the previous figure show. The next strike is first struck to his upper right then to his lower left, then further as shown by the third set. The last strike is first struck to his right, then further as is shown by the inner digits, and first learn this as instructed with the long then with the half edge, then lastly with the flat as judged into the work. When you can do such, then follow ahead to the next part, namely that you must understand the four openings before the strikes just taught can be retained, or onward your sword's blade will be held off and you will be repulsed with better countering strikes, these are thus the two Main Elements of Fencing, the Origins from which all other elements flow forth, onward follows the third, a large element which is and is named the Practice. One comes to the Practice thus: when you can lead your strikes from the stances to all of Man's divisions, which in the First part of fencing must be taken in the Before thus into the work, and yet your opponent is the same, and is also nimble in the Second stage of displacing, working off or stopping you and your strikes, so that you cannot reach your chosen destination for your strikes, then we come thus to the Third part which is the Practice, which is the most cunning, and teach it as you did the strikes where you were aware, that while every point can be futile or pointless, twitch off closely and nimbly from there to strike again onward, or feint over to let it go off and then lead on to another opening. When he also displaces himself, then twitch off yourself as well, and thus let fly from one opening to another so long and much as you are able to reach to a hit. However, so that such lessons will be marked and understood , I will demonstrate with a few good examples so that my objective will be simply and distinctly taught, presented, and set out, with which the goodly Reader will sufficiently judge all secondary and ongoing elements, and thus can take understanding from it in the Middle work thus:

When you have struck as taught above in the Pre-Fencing, and have closed in the strike, then let the first and second hit on hard as above, then don't let the third hit on, but twitch nimbly then hit off again in a backward flight, so that the fourth can thus hit on quickly.

Note: hit the first and twitch the second and the third in a quick flight, and let the fourth hit, still likewise launch the first and second bites to the Openings, and indeed twitch them off again and then lead into the next target, in this disengagement you can and also should attack with the first, changing off to things taught before in the numbered lessons, namely that you now twitch and feint from this then to another, and meanwhile still have care and attention where he would engage your own openings, that you then soon be on his sword with a bind, from this twitching now move farther on to Flowing Off and Missing and the like. Thus when you would lead a strike to the man's now known sections, and yet then take care that he displaces such strikes, then don't twitch off again, but (in that he is unaware of your observance) then close by the same side miss to let it fully flow off on over and strike nimbly to another opening, being first on the outside right (what you led with). Example:

As you have rebounded through the offstriking to the strikes as was taught above, then step and strike high from your right against his left ear, as soon as he clears this, nimbly let your blade sink below you with the half edge near your left side, and then pull your pommel and grip above you, and nimbly strike to his right ear with the short edge, so that your hands become crossed in this strike.

Note: let the first hit hard against his left ear, nimbly let the second flow off missing near his right as instructed before, and hit deep to his left ear, thus onto it nimbly (whereas you hit the first hard unto him) as well, letting it flow off to both sides, and still attack on to the next target as it opens, all these diagonally and with crossed arms as was taught, also against each other single and double, judged in the work against your need and opportunity. Then farther, as was taught, drive the blade in the full work first with the long edge then with the short, and also with the flat, against his sides in full flight to the high and low openings.

In the first attack strike a long downstrike to his left ear, just as he glides then twitch both hands above you, so that your pommel will be under your right arm as you thrust through to him above you, and strike handily from below with the long edge to his left, just then step to him with your left foot behind your right and come through this strike to bring your grip high over your head. Onward again first strike an understrike with the long edge to his low opening while advancing your right foot, twitch handily near your right above you again, and strike the second from above also to his left while backstepping with your left behind your right as before, from which you will stand guarded behind your blade.

Note: twitch with a high strike from the right with the half edge to his left, but in the air cross over your hands and slash with the half edge to his left ear, as is shown by the top two figures in illustration C, twitch your hands again thus crosswise over you, and slash again with a traverse from below to his left ear, then again onward strike the traverse from below to his left with an advance step, twitch nimbly near your left above you, and thrust through in this off-twitch with your pommel under your right arm, and quickly again with crossed arms from your high right into his left, in this way slash with the flat below and above on the one side, that goes to both sides, and mark when you will slash to

the lower right opening, which will be with the flat, long or short, then your hands will cross, but when you slash to his high right opening, then your hands will not always be crossed, from here mark the following example:

Thus in advancing shoot through before him and slash with the half edge from your left to his right ear, without crossing your hands, but with your pommel staying out toward your left, twitch nimbly overhead to your right, and crossing your hands over in the air, slash with crossed hands to his lower right opening from your left, in all moves keep your pommel full behind your blade, stepping double steps out to your right, thus you can both slash with the short and with the long edge, from below and above, near your right, as I taught you before, that you shall twitch and turn the strikes from one opening to another, thus you shall twitch and address both high and low openings on one side. Basically, when you drive a strike to his high openings, and notice that he does not strike, but your sword drives on to engage, see that you then not let your strike hit on, but lead your strike to his low opening, but where he does get under the strike, then drive your strike ahead against the strong of his blade. From this work grows winding at the Sword, namely when you have bound onto his sword from your right against his left, then stay hard on his blade, thrust your pommel through under your right arm unseen to him, stay thus forward on his sword, and then pull your pommel out again and wind your short edge out to his head. Thus you again find three edges and flat, namely the outwinding and inwinding long edge, also the outwinding and inwinding short edge, and similarly the inwinding and outwinding flat, all on both sides.

Thus you understand that the third part of fencing is nothing other than the right Practice, as was reported above, the first two Lead parts in fencing, which will be taught though Practice, where you change at every opportunity, namely in the first Lead Part with the stances and strikes, flowing off, changing through, flying off, and letting miss. That such strikes can be trapped with displacement and clearing, likewise in the second Lead Part, displacement, teach the Practice of how you displace, follow after him, cut, punch, etc. Therewith you will end the strikes that he sends to you, or at the least prevent them from reaching their intended destination. And that is the sum of all Practice, namely that you firstly engage your opposing fencer through the stances, with manly strikes and without damage to your target, by showing cunning and agile misleading as can be shown, and after you then engage him to break through with the obligatory or similar handwork, from which you either securely withdraw at your pleasure, or where he must retreat from you and you follow ahead after him. Since going forward such Practice will be needed and extended in many arts to be the same both in name and in fencing, as you found fully described before here in the handwork chapter, I will now drive further to describe fencing from the stances.

Chap. 12

Fencing from the Stances

Meyer:

Since much now concerns the Stances, I will thus not keep you long in each for the same reason they were given still only half composed, but going onward, since you will need to know, when you present your sword and (while you are twitching off the guard he aimed to you) you would strike, as soon as you come out from the farthest point (where you have begun to pull back your sword), then from here on you should lead your sword against him again with agility, like how it will be handled from the Guard of the Roof, the Guard through which you bring about the Downstrike. Thus when you move to the Downstrike (to do such) you will then in the outermost point of this move come to be in the guard named Roof, you can now not only (just as you seek to strike) strike then and thus drive ahead with your Downstrike, but can also persist to stay. This is the reason, namely just that you not yet undertake any strike unplanned, but even as soon you have allowed the same considered strike to be drawn against them, you should now lead the strike on from even from here so that as you stay for only an eye blink at the obvious outermost point, so consider ahead if your chosen strike can either still be led useably to fulfillment, or if through it you can attain a better opportunity applicable elsewhere, where you thus change to a second strike accordingly at the outermost point and thus conclude the Downstrike which you have drawn out with a Traverse. This is the underlying reason for the development of the Stances and is why you stay while in one Guard: to see what the other will take ahead (and then rightly know how to overtake his chosen part) and prevent such just by being certain to see here what his chosen part will be, and such waiting is a great art and experience. Because you now need to know onward how to engage your opponent's oncoming strikes from the Roof with your Sword, I have set the following examples both of when he would strike, or stay and not strike.

Roof

Ringeck:

The "Parting Strike"

Note: the parting strike is aimed at the face or breast. Do it like this: If he is in the guard Alber, strike vertically downward with the long edge, and while striking, keep your arms up high and move your point to his face.

If you move the point at his face from above with the parting strike and he displaces the point with the (his) hilt up, turn your sword, lift the (your) hilt high above your head and thrust him down into the breast.

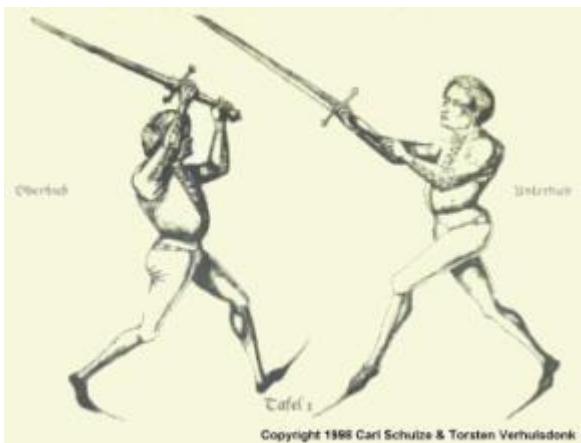
When you strike a parting strike and he displaces with the hilt high above his head, then this displacement is called "the crown", from there you can rush in.

If he breaks the parting strike or any other Oberhau with the crown and tries to rush in, cut him in the Arm under his hands and push upward, so that the crown is broken. Then turn your sword from the low cut into a high one and free yourself in this way.

Egenolph:

Step and strike from above with your true edge to his left ear. The other step and strike from above with your short edge to his right ear. The third strike backward with the true edge.

Tafel 1

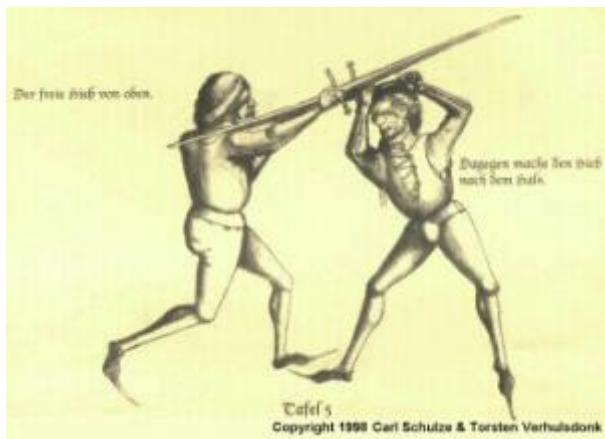


Oberhieb. - Unterhau.

Overhand blow. - Underhand blow.

Oberhau and Unterhauw in the Liechtenauer terminology. These are the simplest cuts, both vertical. The purest Oberhau cuts from above with the true edge, the purest Unterhauw cuts from below with the true edge. The Oberhut is a high guard and an Unterhauw can be executed from the Fool's stance.

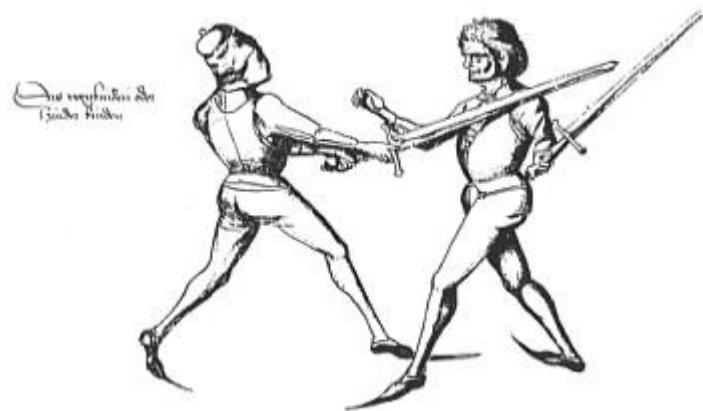
Tafel 5



The free cut from above. - Against it, make a blow against the neck.

The combatant on the left has moved in a simple overhead attack. His opponent has engaged to the right and wound to the left Ox, which put his blade against his opponent's neck.

Tafel 15



Withdrawing the blade. (Taking a defensive guard).

The fighter on the left is pulling away, blade out, from a threat to grapple. He is moving into a defensive posture.

Tafel 21



"Der greift die untere Blösse an. - Der schneidet von oben dagegen."
"He attacks the lower targets. - He cuts against it from above."

The fighter on the left is attempting a low plunging stab from a crossed grip. His opponent has preemptively struck against the stab in the moment it is chambered.

Goliath:

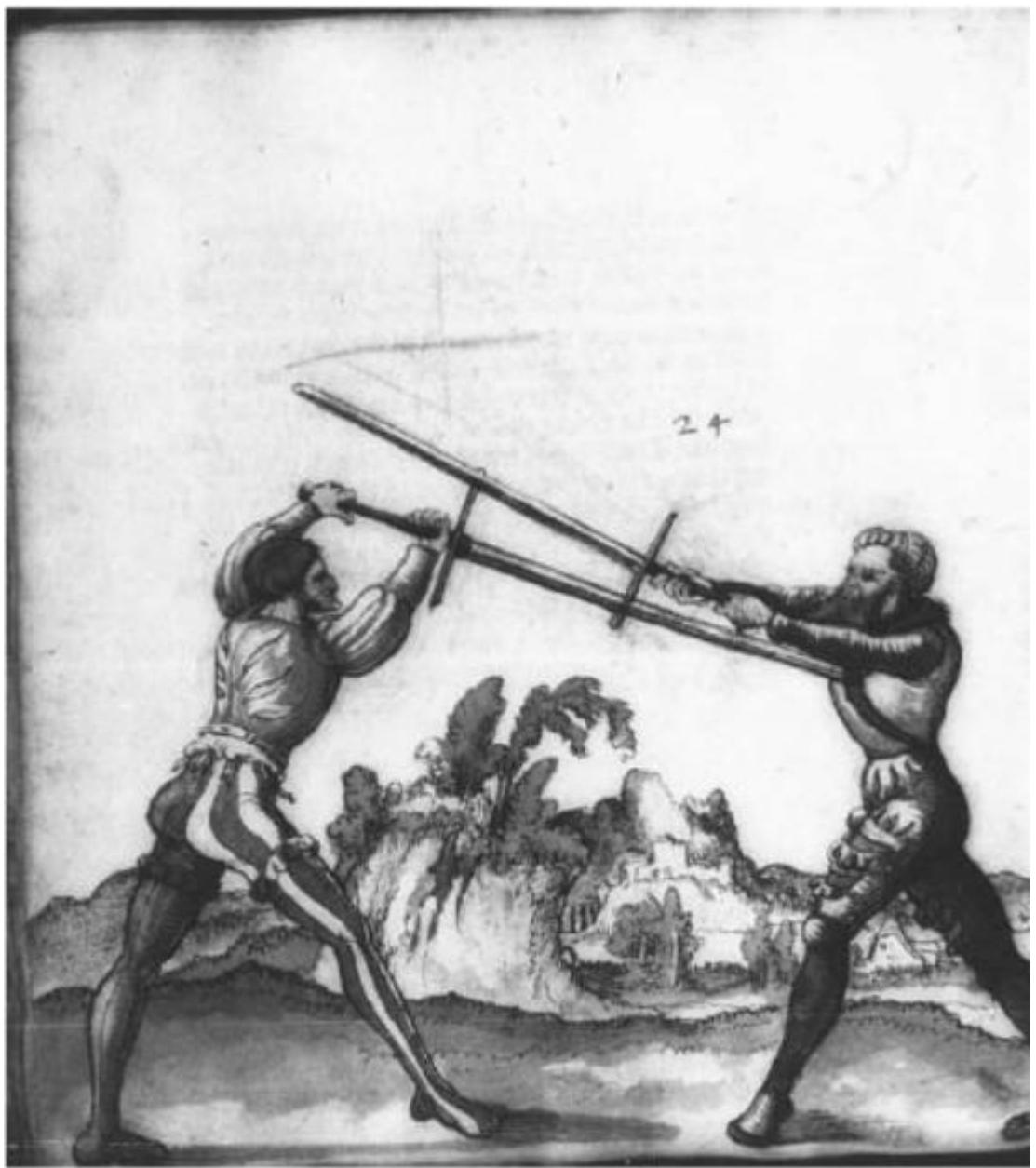
Of the Vertex Strike

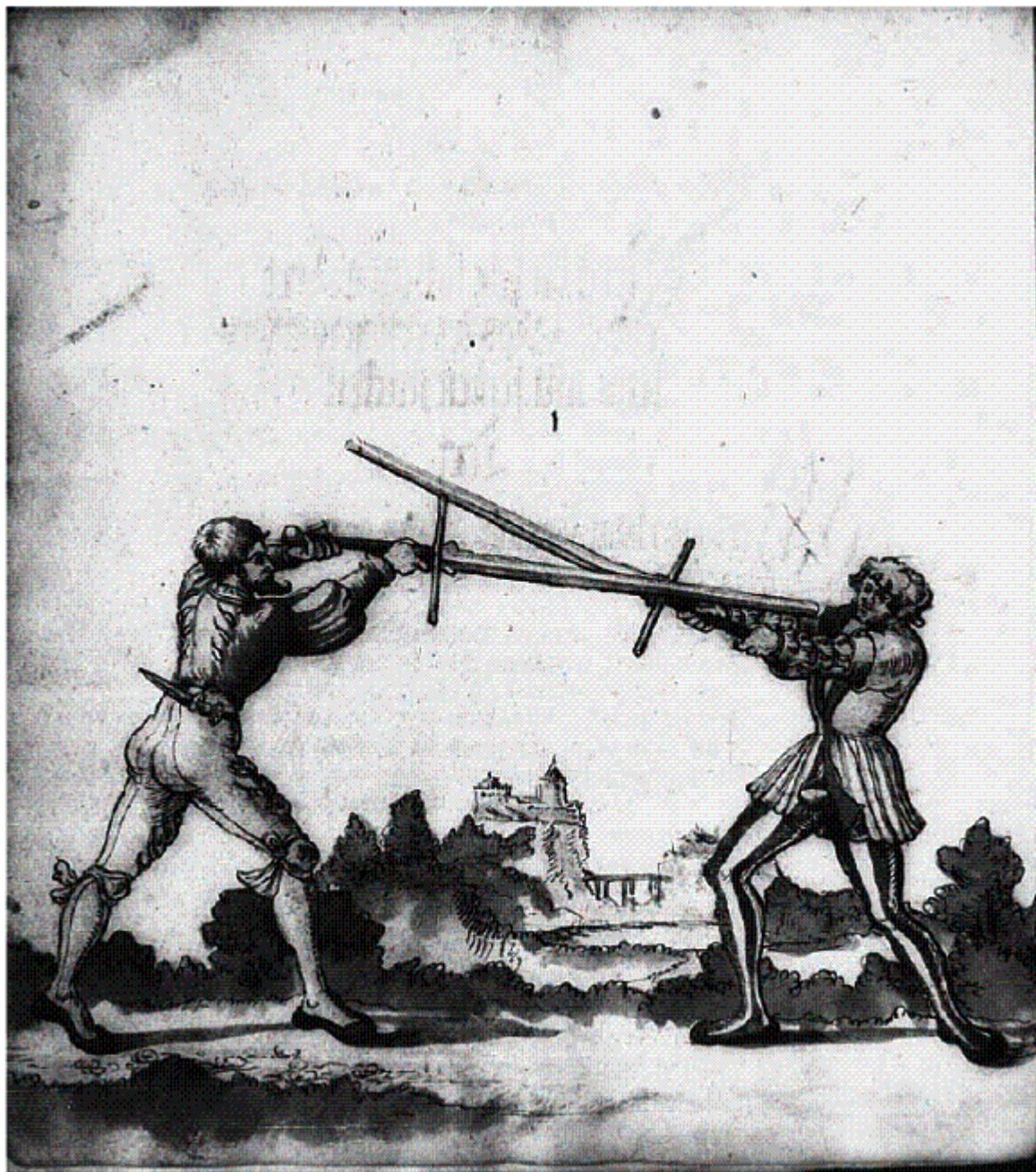
Text

The top of the face is endangered with your turn, the attempt is to take the threat that comes from the Crown, cut through the crown thus break hard as the strike hits with the edge to twitch off.

Analysis

The Vertex breaks the guard called fool and endangers the face and the chest with your turn. Then drive this thus, when you come to him in pre-fencing, and he stands against you in the fool's guard, then put your left foot forward and hold your sword in guard on your right shoulder and burst to him and strike strongly with the long edge from above to his head, when he displaces the strike so his point and grip are above and to each side in the stance called the Crown, then keep your arms high and with your left hand raise the sword's pommel high and sink your point over his hilt to his chest, if he thrusts his sword to push your point away, then wind your sword under his crown with a cut to his arm and push, then breaking the crown again, and with the push then cut hard on the arm and pull out with a slice.





Danzig:

The top of the face is endangered with your turn, the chest is threatened by what comes from him, the Crown takes that out, cut through the crown thus break hard as the strike hits, withdraw with a slice.

Meyer:

Because you now need to know onward how to engage your opponent's oncoming strikes from the Roof with your Sword, I have set the following examples both of when he would strike, or stay and not strike.

The First Part

And firstly when you come before your opponent and, while striking out or otherwise pulling your sword back (to downstrike) to bring it high above you, he strikes just then to your left at your head, then burst full away from his strike against his left and somewhat toward him, and strike with an outward flat against his incoming strike to meet his sword strongly on the strong so that the forward part of your blade will swing inward over his sword to his head, which is then certainly hit. When you slash at the same time as him and your sword comes to be over his, to hit or not on his strike, then twitch your sword off over yourself again, and strike diagonally upward from below to his right arm, in this strike step out with your left foot full against his right side and arc yourself with your head fully behind your sword's blade, from there nimbly twitch again upward and flit the short edge to his left ear, if you see that he will wipe against this, then don't let the impact fail or flow off, but soon cross your hands in the air (the right over the left) and slash him with the short edge deep to his right ear and then traverse over and pull out. Mark here when he would nimbly follow after the Understrike just taught and thus would be hard onto the roof so that you can't come to flow off, then pay attention just then if he would twitch off from your sword, then follow after him with a cut to the arm.

The Second Part

However if he strikes at your left from below, then step quickly out to his left and strike with the long edge onto the strong of his sword, as soon as your sword moves or glides on his, twitch your sword high above yourself again and slash down with the short edge quickly and deeply to his left ear while stepping forward out to his left, he will then want to rush to displace and then drive above against it, so then strike nimbly with the long edge over again to his right ear and in this slashover step full against his right like before, yet stay with the cross high over your head, and mark as soon as he slashes over then fall further with a cut to his arm, if he is not hurt by this but would evade your work, then follow after him (staying on his arm), and when he makes the smallest extraction, then let fly to another opening and strike him away from you.

The Third Part

However, if he strikes to your right as you come to be in the High Guard, then step nimbly with your left foot to his right out of his strike, and at the same time fall from above with the long edge onto the strong of his sword and, just as you fall on his sword, thrust your pommel under your right arm, so that you slash at his head with crossed hands fully over or near his sword, if he drives above against your right then let the half edge nearly flow off and step under it full out to his left side, and strike with the long edge

directly to his head from above, but twitch nimbly upward again and slash with a traverse from below to his left ear with an off set with your left foot, and then strike him away from you.



The Fourth Part



Mark in Pre-Fencing when you have come to hold your sword high above in the guard of the Roof to beware that he not then rush to strike, so that you can stay in the Before, cross

your hands over your head, (the right over the left) so that it appears as if you would stab to his face, step under this toward him with your right foot and twitch your sword then to your left over your head and strike him thus with the short edge through a crafty traverse from your right to his left ear, twitch nimbly back off again and drive against his lower right opening with a long traverse, let it not stay but twitch above you again in the same flight and let the third flow off deep to his left ear with the short edge, and slash the short edge again with crossed hands into to his right ear, as soon as this hits, step back with the left foot and strike with the long edge from below to his left arm to be as shown by the figure fighting against the right in the left background of illustration G above, mark here when you step off in this Understrike if he would strike to your lower left opening, then step to him with your left foot and fall with crossed hands and the short edge onto his sword, strike him thus an Understrike as shown in the other figure fighting against the right in the just considered picture. Now mark further just as he then pulls his sword over himself again, then pull your sword with crossed hands full to your left and, just as he slashes again, take his oncoming strike from your left against his right with your outward flat, high traverse out strongly so that your sword flies overhead in full flight and your hands cross over each other in the air while your sword flies, then step full against his right, but still keep your hands high and let the half edge flow off in a twitch near his right ear (as this hits or grazes), and just then strike long with an off step. I have described this part in particular as still many good moves can be taken and be fought from here, therefore you should learn not just this alone, but think forward with diligence. Thus I will describe yet another part with a different start.

A Second

In the pre-fencing when you come into the Roof or High Guard, then let your blade sink down in front of you, as before, to your left side, and twitch over your head, step and strike a high traversing Middle Strike with the long edge against his left to his neck or throat, as soon as he withdraws, then twitch again over the head, and strike a second high Middle Strike traversing from your left against his right, again at his throat, as soon as it glides then strike the third, a high strike with the long edge direct from above. These three strikes shall go from one to another in a nimble flight. If you want more room then raise your pommel above to your left side, twitch thus overhead, and take your flat or short edge near your left from below through to his right against your right in a wrench out above him, so that your blade again flies over in the air, and strike with the half edge from above down with crossed hands feinting over near his right ear, you can reach further with the short edge by stepping ahead, thus let it engage and strike a strong wrath strike to his left side and following strike away from him. This is indeed a serious and strong sequence in that, since you have the Before, he can only defend.

Breaking the Roof Stance or Guard

If you are aware that after striking outward one can, in a little flight up over the head, stay in the Guard of the Roof, then come in the pre-fencing into the Guard of the Key, from there raise both hands thus crosswise over your head, and at the same time step to him with your right foot, and while stepping strike with the short edge near your right thigh strongly from below through your opponent's Vertex line up above you, so that the sword

is above your head, flying off with an upstrike from your left to your right, keep your hands high in the displacement, just as it connects then step nimbly with your right foot to his left and strike with the short edge in a swing to his left ear. From there upstrike twice with a walk, follow the slash with a traverse to his right ear, and just then step at the same time with your right foot backward to your left, thus the Traverse goes deeper. When this happens you can strike as soon as he does.

Or if he comes ahead to you going high, then pay attention then if he will go to the low guard, then follow him nimbly with two strong understrikes from both sides out of whatever guard or stance suits you, just as long as you strike nimbly from below. One to the other with the half edge in a nimble walk from both sides deep to the head, after this bind nimbly into his blade, if he goes off then follow after. If he stays then wind, wrench out and make your work onward to the next.

Wrath Guard (Zornhut)

Ringeck:

The Strike of Wrath and the Winding

Note: When your adversary strikes at you from his right side with a strike from above (Oberhau), then hit with a strike of wrath from your right shoulder against it. Strike with your true edge and in your strong. When he is weak at the sword then, thrust into his face along his blade.

When you thrust against his face from the strike of wrath and he notices this and displaces the thrust with strength, pull your sword upwards, away from his. Then strike to the head from the other side, also along his blade.

When you strike a strike of wrath and he displaces it and remains strong at the sword, hold strongly against it. With the strong of your sword, slide up to the weak (schwech) of his blade, wind the hilt in front of your head while remaining on the sword (*am schwert*) and thrust into his face from above.

When you thrust from the Winding as described and he displaces the thrust by lifting up his arms and his hilt, stay in the Winding and take the *Ort* (point or thrust) down between his arms and breast.

Note: When you *engage at the sword* ("binden") with strength and your adversary pulls his sword upwards and strikes at your head from the other side, then bind strongly with the true edge and strike him on the head.

You must notice immediately, if someone is weak or strong at the sword if he binds at your sword with a strike or a thrust. If you have noticed that, you shall know simultaneously, if it is better to fight him in the "before" (*Nach*) or the "after" (*Vor*). Nevertheless, don't engage rashly in close combat (*Krieg*), this is nothing else than Winding (*Winden*) at the sword.

In close combat, you should do the following: if you strike him with the strike of Wrath and he displaces it, lift up your arms and, at the sword, wind the point to the upper opening. When he displaces (*Versetzen*) the thrust, stay in the winding and thrust to the lower opening. If he follows your sword in the displacement (*Versatzung*), lead your point through under his sword (disengage under – "*durchführen*") and thrust to the other opening on his right side. This is how you can defeat him in close combat.

Thrust with the "long point" (*Langer Ort*), use the "traveling after" (*Nachreisen*) and all other opportunities. Don't pay attention to what he's up to, fence securely and you'll hit so outstandingly, that he'll not be able to get through with his own techniques.

If you want to break one of the four openings by force, then "*Dupliere*" at the upper opening, against the Starke (strong) of his sword, and then "*Mutiere*" to another opening. Against this, he cannot defend himself and he will not be able to either strike or thrust.

Duplieren: When you strike a strike of wrath (*Zornhauw*) or any other Oberhau and he displaces it with strength, with the left hand, immediately thrust the pommel of your sword under your right arm. With crossed hands, behind his blade and in between the blade and his body, strike him diagonally through the face, or strike him on the head.

Mutieren: If you bind against his sword, with an Oberhau or otherwise, wind the short edge at his sword, raise your arms and thrust at the lower opening from the outside along his blade. You can use that from both sides.

Goliath:

He who strikes you from above, Wrath Strike, point them out.

Analysis

The Wrath Strike breaks all high strikes with the point. Moreover, it is indeed nothing other than a bad peasant strike. And drive it thus: when you come to him in the pre-fencing: if he strikes to you from his right side high to the head, then also strike from high on your right on all (note in margin: in the weak on the sword) wrathfully displacing with him on his sword, if he is then weak on the sword, then judge to shoot ahead with the point and stab to his face, or the chest and set in the arm.

Text

If he is wary, then take off high without driving

Analysis

When you strike with him in the Wrath Strike, then thrust the point long to his face or chest as described before. If he is wary of the point and strongly displaces and punches your point to the side, then wrench off from his sword (note in margin: take off high) high above you with your sword on his sword's blade, and strike one to his other side, still again on his sword's blade, to his head, this is called taking off high.

Break against the take off

When he takes off above, then bind strongly on his sword above to his head with the long edge.

Text

Be stronger, wind farther, stab, stab first, and thus take it farther.

Analysis

That is when you strike in with a Wrath Strike, if he displaces and stays strong on the sword in the displacement, then also stay again with your sword strong on his sword, and drive on high with your arms and wind your hilt ahead on his sword forward to his head and stab high into his face, if he becomes aware of the stab and (note in margin: with the short edge) and drives on high with his arms, and displaces with the hilt, then stay thus standing with your hilt in front of your head and send your point below to the throat, or to the chest between his arms, as will be told later.



Text of a lesson on the Wrath Strike

Mark, the level strike stabs stances light or hard, Just As and truly, after, onward the war will not be simple.

Analysis

When he has bound on your sword with a strike or stab or otherwise, then you should not let yourself stay even in your winds, the before will be gained by marking if he is weak or strong when one sword glides against the other, and when you have determined this, Just Then work first by winding against the light and the hard, always to the next opening, as will be clarified and judged in parts after this.

Text on the War

When the war roams above, below he will be shamed.

The War is the Winding and the work to the four openings with the point that comes from it, and drive this thus: when you strike with the Wrath Strike, as soon as he displaces then drive on full forward with your arms and just then wind the point high on his sword to the upper opening on his left side. If he then displaces the high stab, then stay thus standing in the wind with your hilt in front of your head, and let your point sink below to your left side, if he follows after your sword in the displacement, then drive on to his left side with the sword and hang the point from high to his upper right opening, thus will he be shamed with the war high and low, in that you drive rightly to the other

Text of a lesson

In all windings, strike stab cut, teach finding, also should you not test, strike stab or cut, in all meetings, the mastery you will lose.

Analysis

This is when you strike with the Wrath Strike, then you should rise well and fully finish with the Winding, as a single wind has three special parts, that is one strike, one cut, and one stab, and when you wind on the sword, then you should indeed consider well that the parts aren't driven wrongly. Take heed in the winding that you not strike when you should stab, and not cut when you should strike, and not stab when you should cut. Thus you shall always know the parts, that by properly heeding them you will drive in all meetings and bindings with the sword, otherwise you will fail or lose the mastery when one displaces against you. How you shall drive the windings, and how many there are, you will find described in the last part of the verses, which will speak of what will drive well and break properly.

Another

When you have struck him strongly high to the head from your right shoulder, if he displaces and is weak on the sword, then wind the short edge on his sword to your left side and, driving on with your arms, drive your sword's blade high over his sword and stab his lower opening.

When you have struck high to his head from your left side and he displaces and is weak on the sword, then drive on with your arms and hang the point over his sword from above and stab to his second opening. Thus, you will drive the two parts from all strikes as you find him weak and strong on the sword. Thus are fencing and work with the sword retained to be praised.

Danzig:

The wrath strike

He who strikes you from above, Wrath Strike points them aside, Would he first be wary, Take off from above without driving. To the strong here again, Wind stab yours to his, take it again. The flatly made strike stabs stances light or hard. Just As and After truly onward the fight will be not clumsy. Should the fight roam above, below will he be shamed. In all windings, Strike, stab, cut, be unfound, that you shall with potent strikes stab or cut in all meetings, the mastering will you achieve.

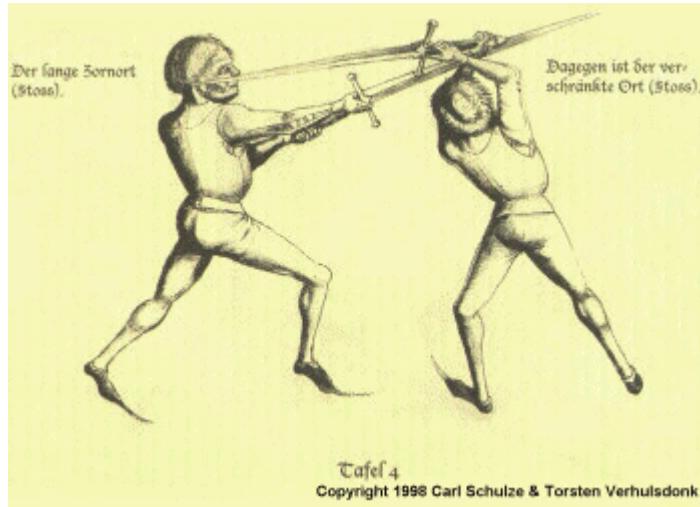
Egenolph:

When you strike a “Zornhauw” or another downward strike and he displaces this and goes up with his arms, you both get close. If he is careful then and wants to hinder you executing a slice under the hands against the arms, follow his sword downward with the true edge, push and you will break his attempt.

Another.

But if you are both high with your arms and he closes in and wants to hit you with his pommel between your arms under your abdomen, under your eyes or to the breast, move the pommel strongly downwards with the arms, tear backward to yourself and strike him with your blade to his head.

Talhoffer:

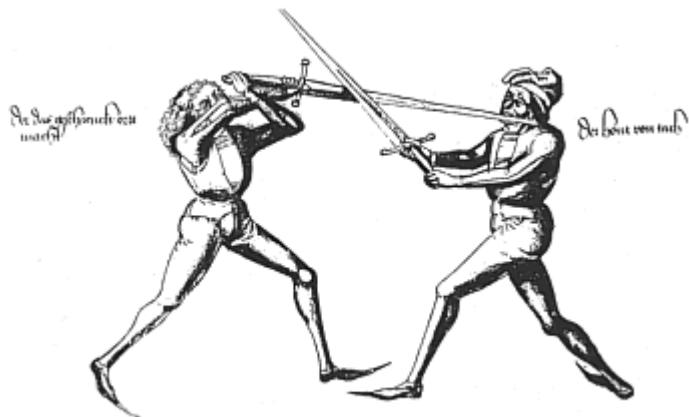


The long wrathful point (thrust). - Against it is the crossed point (thrust).

The combatant on the left has extended a wrathful point into a thrust. The wrathful point probably followed a wrathful strike, or Zornhauw, a strike from the right shoulder often

followed with a thrust from the bind. His opponent has gone around the point while transitioning to a crossed guard. He can now counterthrust. This seems to be an example of a disengage which flips over out of the bind to cross hands on the opposite side of an engagement. This may be an example of zucken or abnehmen.

Tafel 18

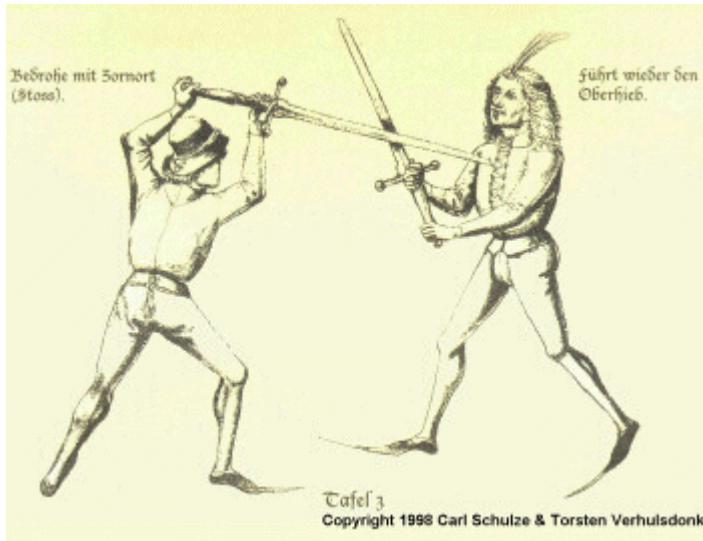


Der vollführt den verschrankten Ort (Stoss). - Der haut von oben.
He drives forward into the crossed point (Stab). - He hews from above.

The fighter on the right has launched an overhead attack to his opponent's left. Your basic overhead attack, nothing special.

The fighter on the left has stepped forward with his left foot and raised his arms into a crossed guard. He is now pointing at his opponent. His opponent's blade is safely on the outside. He will now complete his thrust.

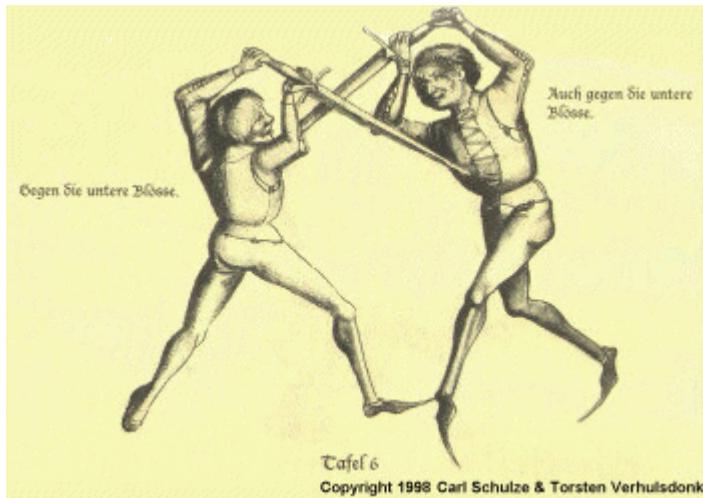
Tafel 3



Threatening with the wrathful point (thrust) - driving again the high strike.

A threat to stab with a wrathful point (Zornort, Wrathful Point) is driven away by a simple displacement.

Tafel 6



Against the lower openings. - Also at the lower openings.

First Look: these combatants are both in the free hanging point stance and attempting to plunge a thrust against the lower openings. Both are also binding the opponent's blade in a blade play meant to hold off the thrust. The guy on the right has crossed his stance and is in trouble.

Second look: there's probably a lot of winding in this engagement. The guy on the right is still in trouble.

Meyer:

When at the onset you come into the Wrath Guard, then step as soon as you can reach him and strike a quick Wrath Strike, which he must defend from, to his left ear. Nimbly follow the strike over with an Under Strike against his lower right opening, thus you have now attacked. Under this as and when he is reached for work and the arms show he will strike, then fall low with your sword onto his arm and behind his charge so that he can not come to work, as he will then not be able to rightly defend from this, then thrust to him with an incomplete shove from yourself, that he likewise shows that he would fall, and meanwhile slash to the next opening that you know you have, but if he reaches this and strikes you off, then be there again with the cut or displacement, and fall against his strike on the blade, if he goes off the blade again, then cut him on the arm again, but if he stays on your sword then thrust his sword aside with your hilt and nimbly let your sword fly again to the next opening and swing to him after your need. Thus now you shall fight with all elements of the sword to the body, and from the body to the sword, but where he would twitch or flow off from you, then always use the cut for help, and where you can't cut, then there can be no useful fencing, but where you can do it rightly, then swing to him as you will. He who can break the cut himself, you will find less, but he who cannot rightly lead the cut will soon be broken.

If you stand in the right Wrath stance and your opponent strikes from his right to your left, then with a step of your right foot drive with displacement under his blade and over your head, and catch his strike on your flat with your thumb underneath, and the blade hanging below you somewhat to the ground, but as soon as in glides then step with the left foot to his right side, and wind the short edge under his sword inward to his head, as shown by the small middle figures in illustration L. (Note: the translator suspects images I and L got mixed up in the transcript. Image L seems to be missing.) When you have wound, then hold your sword with the short edge on his, and wrench the sword out following against your right above you, as shown by the small middle figures in illustration F, thus that your hands complete the wrench high in the air and crossed over, and slash in (keeping your hands high) with an inwinding flat to his lower right opening, as soon as he swipes against it in displacement, then don't pull but twitch high again and strike a glide strike to his left ear, but in this strike let the blade swing in deep over your hands and fence quickly away from him.



F

If your counterpart strikes to you from above, then step and strike to him from your right with a high traversing Middle Strike, thus also through and away from his long edge strike in flight so that your blade flies over with the half edge against his left ear but, as soon as you near it, flow off and twitch over your head from your right to your left, step and slash him with an inverted flat from your left to his right ear, high traversing through the middle line shown on the larger figure on the right of illustration A



If it happens that he would not strike, then place yourself into the right Wrath stance and drive over your forward thigh thus: Stay standing with your left foot planted and strike seriously from your right over your left leg into the left Changer, from there travel over yourself again with the short edge through the strike line which you just traveled through from above so that your sword comes to your right shoulder again. Do this then once or thrice and, at the last when you see your opportunity, then drive the short edge in a move from your left above in the air over yourself and let it snap over thus into an upstrike to his lower right opening with your third step, and as this is then pulled right, then slash a deep one again with the short edge over your hand to his left ear, in this let your pommel

snap full above yourself, thus letting it go deeper, then twitch over again and drive a strike to his lower right opening with two forward steps, and then as such is pulled right, then slash again over your hand with the short edge to his left ear, in this let your pommel snap above yourself thus making it go deeper, twitch over again and drive a strike to his right, yet still soon traverse again to his left with a back step and then pull out.

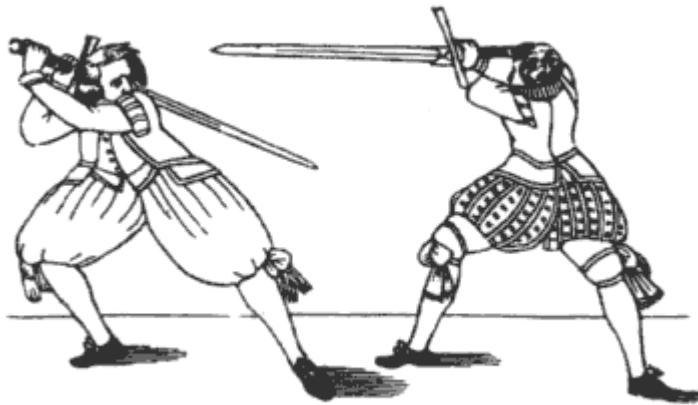
In the pre-fencing strike into the right Wrath and, as soon as your opponent goes off, then raise your hands high over your head and let your point shoot forward toward his face as if you would stab, but twitch off again and slash with inverted hands or reversed flat from your lower right out to his left ear or arm together with a retreating step. If he then strikes from above at the same time as you, then nimbly twitch over after the swords meet and slash diagonally deep to his upper right opening with an inward flat so that your hands become crossed, yet then pull out to yourself again as if you would strike to his left but don't, rather twitch off again without engaging and strike thus with the short edge in a circle to his right ear so that the short edge grazes his ear. During this keep your hands high above you and step around with the circle then step back and strike a direct vertex strike to his head, then twitch nimbly above yourself again with a high traversing cross. That is, come over your head into the Crown, from there traverse to both sides, the first on the right with the long edge, the other to the left with the short edge, keeping your thumb always under the ricasso, and pull off.

Rule (Regel.)

When you stand in the Right or Left Wrath, and one strikes to you from below committing to your right or left opening, then strike high outward with the long edge and, just as it engages, then shoot the point on his sword inward to his face, just then drive off with your hands and work to the next opening with elements of going before or after.

Left Wrath Stance (Lincke Zornhut.)

When at the onset you come into the Left Wrath stance, then drive over the right thigh, as above with the left, one strike, two, three, yet then step and strike from your low left out strongly through your right above yourself, so that your sword flies over in the air in an upstrike toward your right, then twitch over your head and strike a strong traverse to his left ear, onward quickly crosswise and high traverse to all four openings: to his left over the hand, be it high or low, that is reversed or inverted with the hand, and on his right with an inward flat, that is under the hand.



Sutor:

Attack your opponent from above then step and flatten to strike in a high traverse cut from your right as he withdraws so that you cut with the half edge to his left ear, close against further withdrawal, move to your right while transitioning left over his head, step and hit his right ear with another traverse with the Weak, striking through the middle line.

Ox

Goliath:

How one shall drive the four windings from the two upper hangings that is the Ox from both sides.

How you drive the first two windings from the Ox only on the right side is thus:

When you come to him in pre-fencing, then stand with the left foot forward and hold your sword before your head to your right side in the Ox. If he strikes one high to you from his right side, then wind the short edge on his sword to your left side in his strike into the Ox and stab him one high to the face, that is one winding. If he then displaces the stab with strength and forces your sword to the side, then stay on the sword and wind again to your right side into the Ox and stab him high to the face. These are the two windings on the sword from the one high hanging on the right side.

Following are the other two windings from the Ox, on the left side, thus:

When you come to him with pre-fencing then stand in the guard of the Ox on the left side, if he strikes one high to you from his left side then wind against his strike with the long edge to your right side on his sword and stab him one high to his face, this is one

winding. If he displaces the stab and punches the sword to the side, then stay on the sword and wind the long edge to your left side into the Ox on his sword and stab him one high to the face. These are the four windings from the two upper hangings on the left and right side.

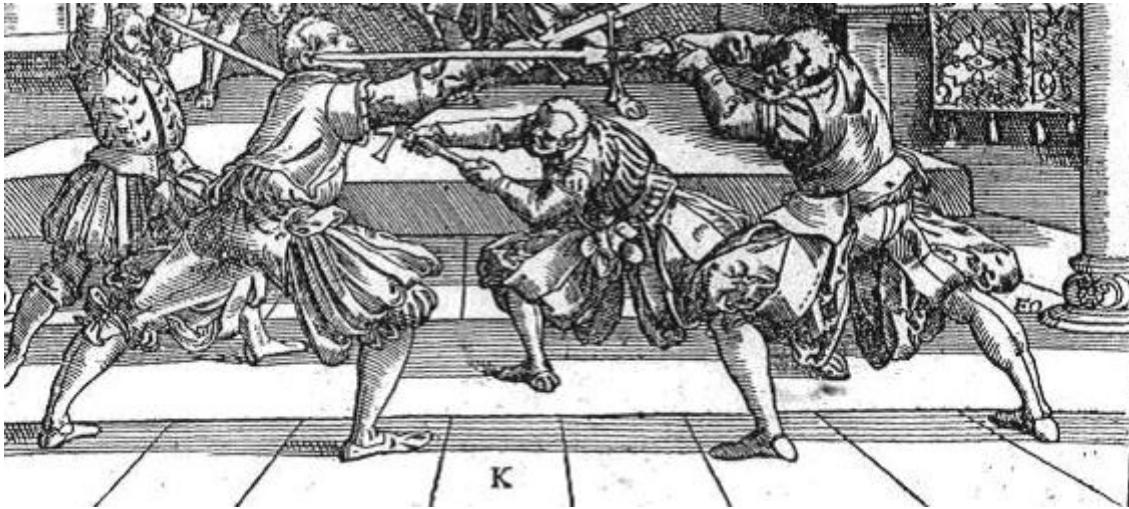
Meyer:

I hope you have taken and judged how you will apply your strikes and elements against your opponent's four openings with sufficient guidance from the parts taught up to now, also how at times how you should apply a wind, cut, note the flowing off, circle, and flying off with stepping, which are not counted alone as such from this, indeed pre-fencing from all other stances shall also be understood. So now, because the Ox is an especially good stance to engage your opponent, I will give a short lesson and rules on how you shall engage your opponent in the Before, rush, and force displacement from it. And mark now the first, that you have four available attacks from either side, driven forth through the four leading lines as was explained and made apparent in the initial chapter, the lines being the correct paths for all strikes which would be driven and struck from you to your opponent.

The first of two is when you approach against your opponent with the Plunge Strike, which plunges as you hold your point toward him, and hold it steady (as was taught above) so that your thrust is obviously indicated, from which as soon as you can reach your opponent to attack, be it from below or above, wrathful or high traverse, as is shown through the lines, you will now attack through them from one side striking either high traverse or diagonally against him, be it with long or short edge or with the flat. This you bring on forcefully and nimbly Before him, and must force unto him so that he can not come to other work without your leave, then if he would soon try to work against you, then you will already be at his throat with traveling after, cuts, hits, and similar work following, with which you let no work be accomplished, thus now from this lesson's elementary basis, an example of how to judge this in both attacking and traveling after will be given:

In the pre-fencing when you have come into the guard of the Ox through a plunge, then strike (as soon as you can reach him) a serious and forceful Wrath Strike from your right to his left ear with a long right foot step, as soon as the strike touches or hits, then almost twitch off again and strike over against his left arm, also with the long edge, but with this strike step with your left foot to his right and take your head out to the side behind your blade, just then he may be ready either to strike or otherwise with his sword stretched out ahead to displace, so at first let your blade hang behind you from your right arm, and meanwhile twitch your grip over your head to your right and take his blade (he is stretched out from striking or displacing) with your long edge or flat and strongly and forcefully high traverse out from your right to his left so that you break out fully with your blade, and in this outward stride let your blade fly above again in a traverse over your head against his left ear, from there twitch your sword over your head again and strike a strong strike swinging in to his right ear with the flat outward, in a flat strike as shown by the larger figure on the right hand side of illustration K, also mark diligently

that you step fully out with the left foot to his right side in this strike, from this flatstrike or Bounce Strike twitch your sword high over your head, keeping your hands high, and let the blade fly over with the long edge to his right arm, and yet don't impact, but traverse nimbly to his left ear while stepping back with the right foot, and sign off. This play, when you have arranged it thus, gives you thus the cut held (as taught above) in reserve, with which you can make more room, either in fencing the full play, or onward in taking another part.



Note that in the onset when you can reach your opponent from the Ox, as was just taught, then twitch your sword over your head and slash a strong and well aimed high traverse from your right with the flat outward to his left ear, yet from there twitch over your head and slash with an outward flat from the other side, also high traversing here. After these two strikes fence to what you think is a good opportunity. Thus you can always attack crosswise and against each other, which also leads out of fencing.

At times you can also, as opportunity allows, attack seriously from one side high traversing to the other, and this on one side somewhat with the long edge, on the other with the short edge or flat. At the last thus also mark where one would be rushed in this guard, so that you cannot bring any element into the before, then shoot forward just then into his face with a step forward in the long point, and in this shooting forward turn the long edge against his oncoming strike and, as soon as you engage, wind on his sword to the next opening.

Unicorn (Einhorn)

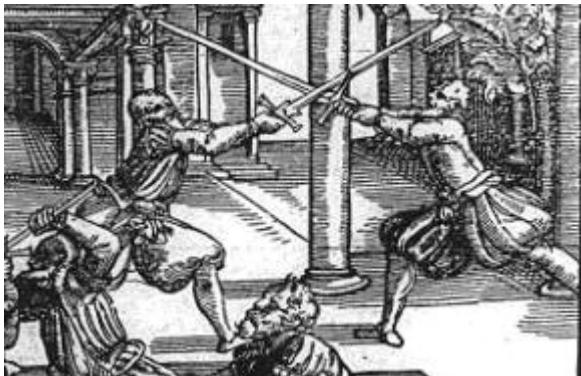
Meyer:

Note, come into the pre-fencing with your left foot forward and strike above yourself from your right with the short edge, one time, twice, through in front of your face, and the third time stay in the long point with your sword thus stretched out in front of you,

turn the long edge above you toward your right so that your pommel goes through under your right arm and your hands cross over one another, drive thus above yourself with crossed hands, thus you stand in the Unicorn, as was told of before, from then strike ahead (seeing that your left foot stays forward) with two consecutive upstrikes, the first from your right, the other from your left, both hard upward near his body so that in the second upstrike your hands cross over again as before. Drive thus nimbly above yourself flying off again into the Unicorn, raise your left foot somewhat up, then soon set it quickly down again, with such faking and displays you pull him in so that he then strikes to your left opening, yet just as he strikes then let your blade sink down in front of you, and then twitch your sword over your head, strike thus with the long edge high traversing from your right (with an advancing step of the same foot) against his oncoming strike, such that you catch his strike in the high traverse on the strong of your sword, as soon as the swords glide together, then burst with your right foot still forward against his left side, and raise your sword above you rushing a bit from his blade. Yet while you (as was told) drive a bit above you, then thrust your pommel through under your right arm so that your hands become crossed, quickly and nimbly with an inward flat or short edge (with the next intended step out to his left) behind his sword to his head, as the small figures on the left side of illustration C show, you thus expose your left opening, he will rush to do the same, thus do no more then pull your pommel out from under your right arm again, and wind your sword into the long point so that your long edge turns to stand against his blade, thus you stand in direct displacement, as is shown by the other smaller figures in the same illustration, or when you have crossed the half edge inward toward his head with crossed hands, so that you have given an opening on your left side, if he rushes (as described before) to fence the same way, then keep your hands crossed, pull your head full to the right, and shoot to him with your blade fully over his, the closer to his hilt the better, thus wrench his blade out to your left, as is shown by the small figures on the right hand side of illustration D, and, when this wrench out comes near your left side, drive out with your hands and slash over them with the half edge deep to his left ear, after which you come nimbly with your long edge onto his sword after pulling out at your pleasure.



first part C



second part C



alternate D

Or when you thus come to be in the Unicorn in front of your opponent, then mark Just As he strikes from above to let your blade drive over your head and bind on his sword from your right high traversing to your left and, as soon as he goes off above from this, then let your blade snap over again so that your right hand comes over your left and fall forward to his arms with the short edge and crossed hands while he is still driving off, as is shown by the outermost figures on the right hand of illustration I, then thrust away forcefully out from your left side with your hilt and strike nimbly when he shows his next opening, or follow after him until you can have your advantage.



Note when you have flown out to both sides and come into the Unicorn above you, if your opponent then strikes from his right to the left of your head, then step with your right foot toward his left well away from his strike, and then drop onto the strong of his sword (such that your hands stay crosswise) with the short edge above. This requires an offstep every time which shall be completed at the same time as his oncoming strike, and just as the swords glide together in this way, just then let the short edge snap off again up from his sword, and hit him with it over his hands to his head, after this strike with the long edge and an outstep. From this Unicorn you can also fence and attack rightly and well with the understrike and the thwart, as many good plays shall also go onward similarly when you consider it afterward.

Key

Meyer:

This guard is named the Key since all other elements and stances can be broken from this stance just as well as that which can happen from others where you will actually need more force to do so than in this one, and since a key is a small instrument which, without particular effort or force, can enter a big strong castle where otherwise a man must use great force, thus from this weak stance (as it may seem) all other elements will be broken artfully and delicately without special effort, and basically that's the story. In the pre-fencing put yourself in this guard and, even as how to fence in such forms as the Unicorn was told before, it stands against your opponent's guards, left or right, high or low, thus stab to him from the Key before yourself directly to his face into the Long Point, the stab of which he (if he doesn't want to be hit) must defend from. On whichever side he then

hits out from, then let your blade then swipe away with intent as he hits out to it, drive over your head and strike him to the same side that he struck out from, if he swipes after it, then don't let it hit, but let it fly off to another opening, and strike away from him as he seeks for another opening.

Don't go to other stances with your opponent, but force them out from you by striking, if he strikes just then from above or from below, from the right or from the left, then mark just as he strikes in, then shoot your Long Point in front of you into his face, and at the same time as shooting forward twist your long edge against his oncoming strike, when you have caught his strike on the strong of your long edge, then stay hard on his blade and wind in nimbly outward to his head, but if he goes nimbly off from your sword striking to the other side, then strike or rush him (while his sword is still driving out) to his head or arms, hurry soon after this to bind again on his sword and think of traveling after, slices, wrenches out, and misleading.

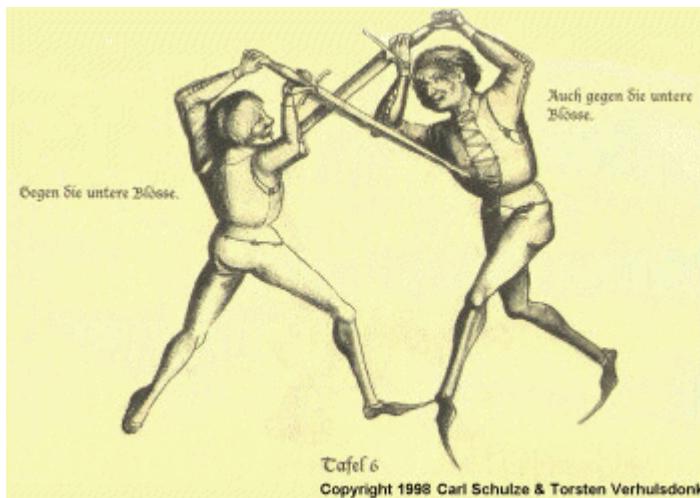
Basically from this forward Guard you fence elements in the Before and shall attack through it, thus you can take off to the elements to which one breaks the High Guard acting from this Key.



Hanging Point

Talhoffer:

Tafel 6



Against the lower openings. - Also at the lower openings.

First Look: these combatants are both in the free hanging point stance and attempting to plunge a thrust against the lower openings. Both are also binding the opponent's blade in a blade play meant to hold off the thrust. The guy on the right has crossed his stance and is in trouble.

Second look: there's probably a lot of winding in this engagement. The guy on the right is still in trouble.

Meyer:

In the pre-fencing strike forcefully from your left above you through toward his face in a sweep, once, twice, and the third time don't let your sword swing out before your face but twist it into the Hanging Point, as shown on the right hand side of figure F and as taught before, and do this a number of times until you see your opportunity to attack with an element, but if your opponent strikes to you during this (while you stand thus in the Hanging Point) from above, or high traverse, or from below to your fingers, or against your head on the left, then step soon out to your left with the left foot behind the right, and twitch at the same time as he strikes, your sword thus hangs from above you against your right shoulder, from here step and strike at the same time as him left to his head, pull the pommel hard to your inward arm in this strike onto the flat, then swing your blade on forcefully to his head. hold your pommel thus hard on your arm and wrench thus out above you with outstretched blade to your left, let this wrench thus fly over your head and traverse strike strong to his left.

But if he strikes to your right side from above, then catch his strike on your blade's flat and step out to his right, or stay with your blade (just as the blades have struck together) on the side and wind the short edge inwards to his head, twist nimbly with the sword into the Long Point from the wind, such that you smite his after work away from you, but if he fences in to you from below your blade to your right ear, away from what happens, then twist yet again into the long point with the long edge below, thus setting aside his blade, yet while you displace at the same time also step nimbly with the left foot to his right and thrust your pommel (just as the parry is about to engage) through under your right arm, thus raise your sword high with crossed hands, and hit again nimbly upward with the half edge to his right ear, if he displaces this then let the blade flow off near your right, and step back again with your left foot and meanwhile with your back step strike a forceful middle strike, traverse over to his left ear or arm, then pull out. What would be fenced further is easily taken onward from here.

Iron Door

Goliath:

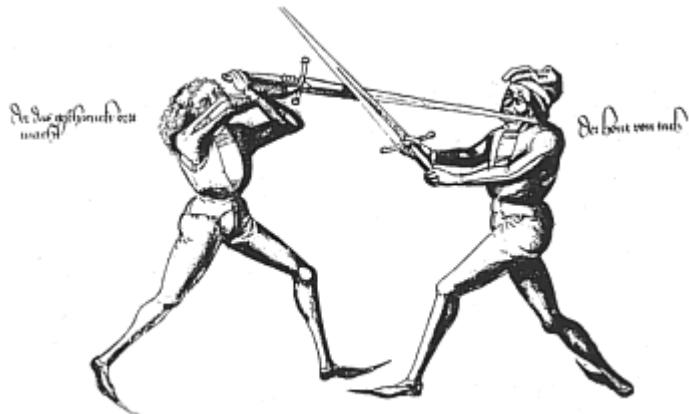
You should also try the bend strike from the barrier guard, from both sides, And in the guard set yourself thus, when you come to him in the pre-fencing, then stand with the left foot forward, and hold your sword close on your right side, with your point to the ground, so that your long edge is above, and give an opening on the left side. If he Strikes then to the opening, then burst out from the strike with your right foot against him, well to your right side, and strike in with crossed hands, from the long edge with the point out to his hands.

From the Barrier Guard

Thus put yourself in the barrier guard, to your left side, when you come to him with it in the pre-fencing, then stand with the right foot forward, and hold your sword near your left side, to the ground with crossed hands, that the short edge is above, and give an opening with your right side, if he Strikes to your opening, then burst out of the strike against him with the left foot well to his right side, and strike in the burst with the short edge over the hands.

Talhoffer:

Tafel 18



Der vollführt den verschränkten Ort (Stoss). - Der haut von oben.
He drives forward into the crossed point (Stab). - He hews from above.

The fighter on the right has launched an overhead attack to his opponent's left. Your basic overhead attack, nothing special.

The fighter on the left has stepped forward with his left foot and raised his arms into a crossed guard. He is now pointing at his opponent. His opponent's blade is safely on the outside. He will now complete his thrust.

Meyer:

This Iron Door is actually (as said above) the Barrier Guard, from which you fence thus: if he strikes one from above, then drive thus out with crossed hands and catch his strike on the strong of your blade, just as he then takes his sword off your blade from this strike, then strike him (while his arms pull over himself) with a forceful upstrike to his arms, as soon as he tries to clear off then fence to his head.

Note, displace his high strike as before, and just as the swords glide together then wind the short edge nimbly inward to his right ear, then wind again to his left side nimbly over him with your pommel through below, and with a back step strike long to the left of his head. However where he would fence to you from below, then fall from above with the long edge onto his sword into the Long Point. The Iron Door or Barrier Guard breaks out the Key, namely stab toward his face forcing him above himself, and then fence after him (just as he drives overhead) from below.

Close Guard

Meyer:

From the Close Guard you will fence into the Bend Strike; as you have been struck to an opening when you hold yourself in the right Close Guard, then step springing with your right foot to his left well away from his strike, and strike with crossed hands above and behind his blade to his head, twitch nimbly (where you don't want to wrench out to your left) above him with crossed hands and hit strongly with the outward flat from below to his left ear; however where he won't strike, then fence such as you will learn from the Middle Guard following this.

Middle Guard

Meyer:

(Note: this is similar to the dussack middle guard shown on [page 23](#) of Sutor's fechtbuch, right side fencer)



You will learn of the Middle Guard later with the Dussack, whereas that will be done with one hand, here you shall place yourself in it with two hands. Then even if in the beginning I was not well disposed to set this here, I can indeed (since from nothing else can the Ward of the Roses be taught onward) otherwise not go forward, then mark when one comes ahead to you so that his sword is stretched out before him in the long point or else driving in direct displacement, then drive with your blade around in a circle from the middle guard right over around his, so that you come right back to the same middle guard with your blade, from there swing the weak forcefully out to him over his arm to his head, or as he then (just as you would drive over his blade through the roses) meanwhile would fall from above down to your opening, then take his blade outward with the half edge, namely on the second time you come to be in the middle guard, then as quickly as

he has not yet come to reach your opening, you come around just then with the Roses, with which you have enough time to come to the described out, after this you still take him outward, then let flow over in a curve in the air over your head (by which you mislead him) through a circle to the next opening.

Or as you have struck to the left into the Middle Guard in pre-fencing, and your counterpart strikes below this to you from above, then step well out from his strike to his right side, and throw your short edge above or outside his right arm to his head, and in this throw in let your blade shoot well in, either to his head or above both his arms, then nimbly twitch your sword upward again and strike him strongly with the long edge from your left above to his right arm, from there fence to him onward as with previous and following elements at your pleasure, and meanwhile since the Roses can also be fenced rightly from the Long Point, just as I set forth the previous element, I will describe it with the Long Point as well thus:

Chapter 13

Of the Withdrawal

Meyer:

What the dear reader heard only up until now, on knowing how to engage your opponent with the strikes, moving also through the middle where you will want to come further in the handwork without damage, is meanwhile however not enough without the third, which will be making a good withdrawal. Thus I will give you proper and clear direction in Withdrawing in the following chapter.

If, as has been said, one has started, and in nearly half the efforts is rebuffed in every action, thus indeed making all the same all a bad end, thus come back to the before and do it well, not to execute and downfall, and observe how daily, that now with this you shall not be opposed in fencing, that afterwards you will go on grasping this and have safety after hitting, with honor's first test at last, which one would then overcome, thus I with this will show and clarify how the withdrawal shall be done.

This then will be heeded in particular, that after every attack always know the three wisdoms of withdrawing, either at first before your opponent, or at the last after him, or even at the same time with him. If you would withdraw before him then exert yourself, that you drive out before you with the most wary moves, that he must shoot to drive high, just as he would then see what you would employ in front, strike through at the same time as the withdrawing stroke, and drive on away as you will then first be wary.

If you would withdraw after him, mark that this will be seen as two different concepts, firstly when you wait for your Opponent's withdrawal, thus when he strikes away, that you cunningly follow after his withdrawal above his blade. The second is when you stall with faking, as if you would withdraw before him, however handle your strike artfully indeed and guardingly behind, thereby when he rushes against you, you strike a false strike to him and decline, so that you cover your weapon against him and can strike to an opening. However, when you want to withdraw at the same time as him, then place yourself that you can cover his blade by stepping out and away from the strike, and when he strikes away on his right, you will be on his left, where however he strikes from his left, you step out at his right, and at the same time as him, strike in.

While you will bring all this with you, in this section you will be instructed on his point, such that enough can and will be retained.

Chapter 14

Wrestling a body and taking a sword

Ringeck:

First Sword Wrestling.

When you come in, let your sword out in your left hand and hold it in with your right. Knock his sword away with the hilt out of your right side. Spring your left foot in front of his right, grip him with your left arm about his body take him on the left hip and throw him to the ground. Be careful to make no mistake.

Second Sword Wrestling.

When you come in, let your sword out in your left hand and hold it in with your right. Knock his sword away with the hilt out of your right side. Spring with the left foot behind his right. Grip him with the left arm around the chest, throw him over your leg behind you.

A Third Sword Wrestle

When you come in, let your sword out in your left hand and hold it in with your right. Throw the pommel over his right arm, and tear it downwards. Grab his right elbow, spring your left foot before his right and pull him over your leg so that he goes over your right side.

A fourth Sword Wrestle.

If someone comes in close to you, then use your left hand and drive with it over his right arm. Seize his sword at the handle between his two hands and pull it to your left side. Thus you take the sword from him and it will go badly for him.

Taking a Sword.

If he binds your sword by engaging it or by other means, then seize both swords in the center of the blades with the left wrong hand. Hold them together firmly, and drive through with your right hand to your left side with the pommel down, over both of his hands. And then pull upward to your right side thus you take both swords.

Wrestling

The First Piece: Neck-lever/hold

Let yourself be seized by him, even if you could prevent it. If he has seized you under the arms around the chest and pressed you against him, then he intends to lift you up. In that case, you must let yourself sink down and seize him under the knee. Resist his pressing and bend him with both hands so that the head goes behind over his back. In this way you, as a weaker one, can throw a strong man to the ground.

The Second Piece: Throw at the Hair

If you want to seize someone and he sets an arm-lever/hold, then let go immediately of his arm and grab him in the hair. Tear him by the hair to your shoulder, and then run his head against the wall. Thus he is defeated.

The Third Piece: Throw

Note: If you and your opponent approach each other and he pulls both arms to you, then step with the left side forward. Let the left arm slide rapidly wrongly around his neck, the right between his legs. In this way throw him over the head: then he is stunned.

Goliath:

Text on Inverting

Inverting forces runs through with grappling too, know to take the elbow and spring on the way.

Analysis

The Inverting is what fencers call the half strike or the winding hand, which one swings man to man in running through, and trapping to wrestle. Drive this thus, when you have gone to him in pre-fencing, then go with the left foot forward and strike a half strike from the right side and inverted long edge, go and go on with your left foot below until you come to him and as soon as you thus bind with the sword, just then hang the point and stab at his face, if he displaces and drives his arms high, then run through to him. If he keeps his hands low in the displacement then grasp his right elbow with your left hand, hold it well and spring with the left foot in front of his right and push him over your foot. Or if you would not push him by the elbow with your left hand over your foot as was described before, then drive with the left arm behind him over his body and throw him forward over your hip.

Text on charging through with grappling on the sword

Let Charging Through hang with the pommel grip should you wrestle. He who would charge through strongly against you, you mark with it.

The charging through and grappling are twofold with the sword when he charges through to grapple the body, then right after send the arm grapple, and pay attention to drive against the fencer who gladly charges.

Wrestling a body

When he charges with outreaching arms and you to him, then charge through him with your head to his right side and let your sword hang behind over your back, as was described before, stand and stride with your right foot ahead in front of his right and drive through behind him with your right arm under his right arm throw his body behind you over your right hip. These two wrestles drive to both sides





Still wrestling a body

When he charges to your right and has his arms high and you are also thus, then hold your sword in the right hand with the pommel overhead and thrust the hilt to his arm and your sword away from you and spring with the left foot forward in front of both his feet and drive the left arm fully behind and around the body and hold him on the left hip to throw him in front of you.

Still wrestling a body

When he charges to you with his arms high and you do so too, then hold your sword in the right hand and thrust your arm to him and spring with the left foot behind his right and drive him with the left arm through in front of his chest on the left side and trap him on the left hip and throw him behind you. These two wrestles drive to both sides.

Mark

So that driving the two lower cuts against the fencer can be understood, do these well charging in with arms stretched out above in the drive, thus when he binds on your sword and drives out high with the arms and strides to your left side, then twist your sword ahead so that your thumb comes under it and let your long edge fall below the pommel and hit with an upward cut to his arms. If he strides to you with arms stretched above to your right side then twist your sword ahead so that your thumb comes below it and let the short edge fall below his pommel and hit with an upward cut to the arms. These are the four cuts.

Following is arm wrenching in the sword

Mark when he charges in to you with the sword and holds his hands low, then invert your left hand and grasp to his right with it inward between both his hands and shove in with it to his left side and with the right hand hit him over the head with the sword.

Another

If you would not hit him then spring with your right foot behind his left and drive ahead to him with the right arm or backward over the throat and throw him thus over your right knee.

An arm grapple

When he charges in to you with the sword and is low with his hands, then release your left from your sword and with the right drive with the pommel out over his right hand and punch down with it and grasp him by his right elbow with your left hand and spring with the advanced foot in front of his right and thus push him over.

Still an arm grapple

When he charges in to you with the sword, then let your sword fall and invert your right hand and grasp outward to his right and with the left grip him by the right elbow and spring with the left foot ahead of his right and with your right hand thrust his right arm over your left and so raise him over yourself, thus you can break his arm or throw him over the left leg from you if you will.

Mark here a taking of the sword

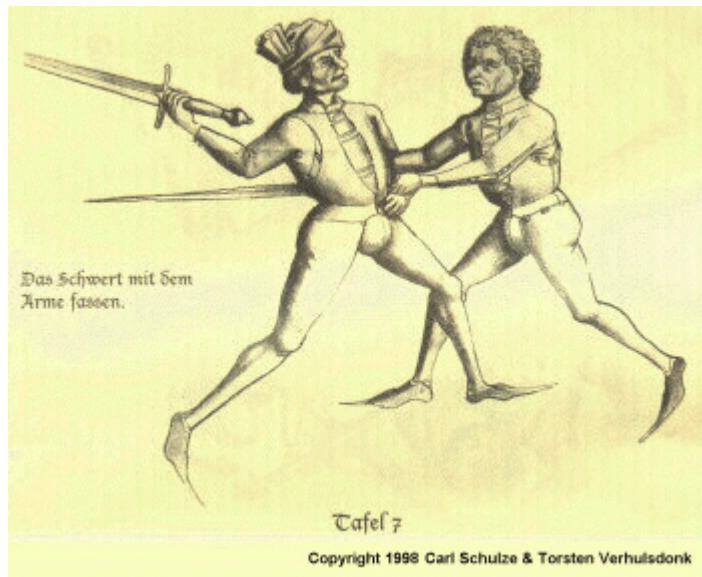
Mark when one charges in to you with the sword, then invert your left hand and drive it over his right arm and thus grasp his sword between both hands on the grip and shove it to your left side. Thus you have taken his sword.

Still a sword taking.

When he displaces or similarly binds on your sword then grasp the sword's middle with the left hand and hold both fast and drive the right hand through below with the pommel forward over both his hands and then pull over yourself to your right side, thus you keep both swords.

Talhoffer:

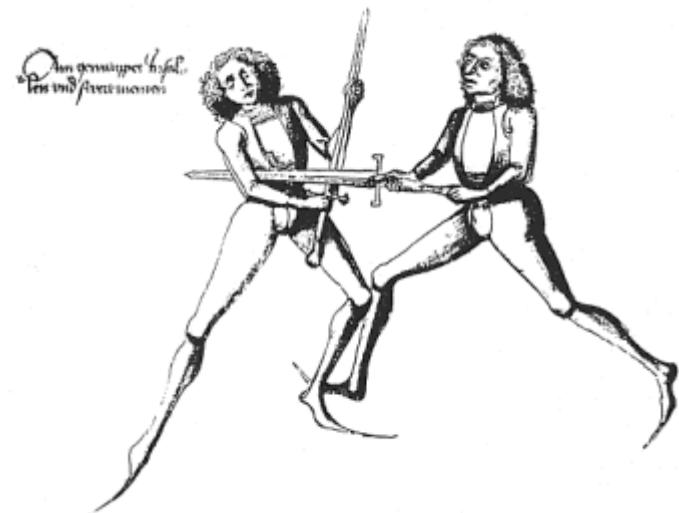
Tafel 7



The sword trapped by the arm.

Evading and capturing a sword with an arm trap. The trapped attack looks to be a thrust and the counter involves getting past the point. It is doubtful that the attack was a cut.

Tafel 26



Ein Vortreten mit dem schwerte mit angefasster klinge und fassen des Schwertes.
Step forward with the sword and soundly with a quick clenching trap the sword.

The guy on the right seems to be step thrusting or from the basic en garde stance, The Plough, a move which can be countered with the simplest parries. This is a more interesting way to get past his point, capturing his blade and opening up a half sword thrust opportunity.

Tafel 28



Aus dem Oberheib vorfallen (ausfallen) in das Gewappnete Ort.
From the high guard drop forward into the ready point.

Similar to tafel 26, this is another interesting way to get past an opponent's sword when he is step thrusting from The Plough. This also gets one into a position to execute a half-sword thrust, delivering his ready point (Gewappnete Ort).

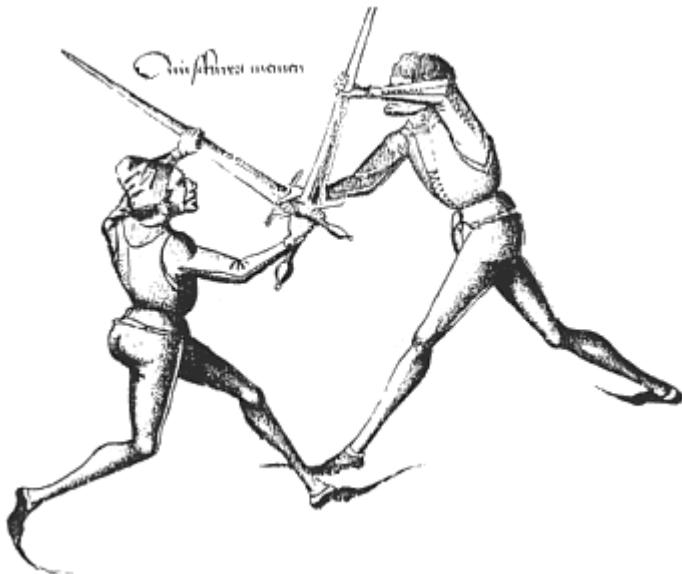
Tafel 30



From the bind, move again and trap with force (clench fight).

This seems to be an instruction to go straight from a bind to pinning (fangen) the opponent's arms and wrenching with force (mit gewalt).

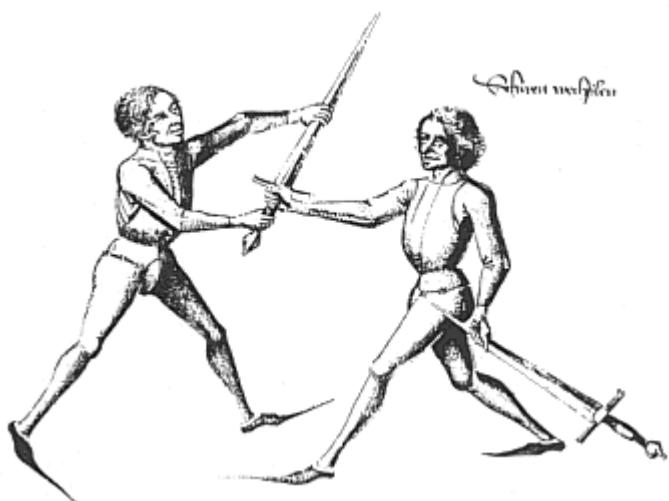
Tafel 50



Festhaften des feindlichen Schwertes.
Grip trapping the enemy sword.

Looking at the illustration, we see the left combatant has his blades strong against his opponent's wrist and his quillons on the sword grip, trapping the hand. A wrench with the left hand will lever the trap against his own quillons and force his opponent to drop his sword. This is accomplished even though his opponent is also executing a sword grab.

Tafel 51



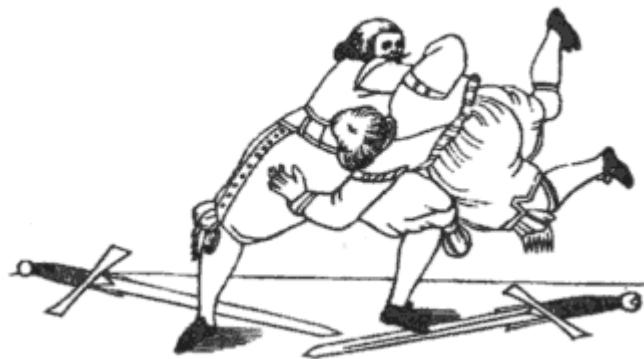
Das Schwert Wechseln. (Sich des feindlichen Schwertes bemächtigen).
The sword exchange. (You will take the opposing sword.)

This seems like a follow up to tafel 50. The combatant on the left has had his grip broken and his sword taken. He has transferred his grip hand to his opponent's grip. His opponent, now having only one hand on his sword, can back away and switch to the captured sword in his left hand.

Sutor:



When you have, using the sword, closed under his guard and are in close quarters, throw your sword away and behind him, duck down under and in front of him, and gripping both his legs with both of your hands, pull toward yourself so he falls from the wrenching.



When you and your opponent come so close together by advancing that you must resort to grappling, then step with your right foot between his legs, release your left hand from

the sword and with your right hand put your sword under his right arm by thrusting between it and his body, use your left hand to grab his leading right leg, the lower the better, so that with your right foot fully between and beyond his legs so that you can grab, hold and throw to the outside in a wrench over and onto his head.

Chapter 15

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I must thank Mike Rasmusson, for his generosity for allowing me to use his translated texts, of the fight masters from <http://www.schielhau.org/>

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