The Recital of the Chivalric Art of Fencing of the Grand Master Johannes Liechtenauer

With Commentary and Illustrations by
Master Sigmund ain Ringeck, Master Peter von Danzig, Master Paulus Kal, and Other Inheritors of His Tradition

Including translations by
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Based on transcriptions by Dierk Hagedorn

Edited by Michael Chidester

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Editor’s Preface
This book is the culmination of a project begun over six years ago, in mid-2009, before Wiktenauer was even a twinkle in Ben Michels’ eye. I was running a club at the time, the former ARMA Provo study group which I and my fellow senior instructor Eli Combs rechristened True Edge Academy. As I revised and expanded our curriculum, I began taking a serious look at the Liechtenauer sources for the first time; I had previously been proficient in the ARMA method, but primarily focused on Fiore de’ Liberi in my elective studies.

I quickly discovered that the syncretic approach to manual study used by Fiorists, in which all versions of a technique tend to be examined side by side, was nowhere in evidence in the resources available online or in print—neither English translations that considered more than one version of a treatise, nor comparisons of Liechtenauer’s syllabus across multiple treatises. In fact, at that time I was not even able to find accurate estimates as to how many manuscripts existed, or how many copies of each treatise (it wasn’t until much later that I’d discover that Hans-Peter Hils had done that work in the ‘80s, but it had never been translated to English).

So I set about rectifying this, attempting to create the resources for my students that I had initially thought to buy. That was when I began scouring the web, breaking apart manuscripts and collating transcriptions by Dierk Hagedorn and others (Dierk hadn’t transcribed nearly so many manuscripts at that time) into my first syncretic tables of German fencing treatises; these would later form the basis for the first Wiktenauer master pages that I created. I also took the three glosses of Liechtenauer that I had access to in English—those of pseudo-Hans Döbringer (by David Lindholm), Sigmund ain Ringgeck (by Jörg Bellighausen), and pseudo-Peter von Danzig (by Mike Rasmusson)—and matched them up to the illustrations I was able to locate from microfilm scans of Goliath and low-res photographs of the Glasgow Fechtbuch. Though it was full of errors and had many omissions, I happily distributed this text to the members of my group since I found it more useful than anything else on the market. A printed copy made its way into a 2-inch binder on my shelf, alongside the four-inch binder that held a complete workup of the four Fiore glosses, Vadi, Eyb, and the mysterious Cod. 5278 of whose existence Dierk had lately made us aware.

Though I subsequently updated the document with color Goliath images that I convinced a few dozen members of the community to pool funds for, and with Christian Tobler’s translations of Ringeck and ps-Danzig (after he released In St. George’s Name), development on this project more or less ended in 2011 when I moved to Boston and left True Edge in John Harmston’s capable hands.

Fast forward four years to 2015, when Wiktenauer had gone from an impossible pipe dream to a legitimate source for HEMA research. Buoyed by our successful fundraiser in 2014, when we unexpectedly raised over $3,600, Richard Marsden and I put our heard together and decided to plan out a real funding drive for this year and see if we couldn’t double that number with a little planning and organization. We plotted an ambitious (we thought) budget of $10,000 for 2015 and pulled together a few ideas for inexpensive perks for donors—shirts and patches from the HEMA Alliance shirt-and-patch guy, easily-downloadable packets of manuscript scans, and so on—but we felt like we should have one big-ticket item that would encourage people to spend bigger. Then I remembered the Liechtenauer and Fiore study guides I had once created—texts that still, five years later, had not been reproduced by any authors in the field—and I thought they might be the incentive people needed.

We all know how this story ends, of course: you, my Wiktenauer donors, scoffed at our goals and with contemptuous ease broke them over your collective knee. When the dust settled, the total stood at $22,710 (and over two thousand more had been donated in the intervening months). While this meant an enormous amount of work for me—and also for the ever-helpful John Harmston, who was now a five-term member of the General Counsel for the Alliance—it also meant the exciting prospect of finally seeing a proper treatment, in print, of these books.

In the intervening years, my understanding of the Liechtenauer tradition had increased tenfold. Where Hils listed fifty-five German fencing manuals, I am now tracking over ninety. Many scholars have devoted time and effort to unlocking the history and context of these fencing manuals, and many others to interpreting their teachings. And, of course, the quality of resources that we have access to has drastically increased. So, rather than printing the existing study document from five years ago, I exceed my campaign pledge—and perhaps test the patience of my donors—by completely rebuilding this book from the ground up.

In these pages you will find the latest translations by two of my friends and most prolific contributors—the closest thing I have to a staff in this thing called Wiktenauer—Christian Trosclair and Cory Winslow. You will also find great work by Thomas Stoeppler and Christian Tobler (who has long been a pillar of our community). Accompanying their translations are full transcriptions by Dierk Hagedorn, the most prolific transcriber our community has, carefully compared against new high-res scans as they have become available (most recently scans of the Ms. 3227a bought with the proceeds of this very fundraiser). And, to top it off, such contemporary illustrations of Liechtenauer’s techniques as are available.

Accompanying this material on Liechtenauer’s long sword are additional sections detailing related teachings: the brief treatise of Hans Döbringer et al. from Ms. 3227a and the addendum to Sigmund Ringeck’s gloss of the long sword. Also included for completionists is a full breakdown of the three primary short sword glosses, with translations by me, Mike Rasmusson, and David Rawlings. This section is less polished, as the state of research here is less advanced, but I hope it will still be useful. I would have liked to have included the mounted material as well, but no free translation of any of the relevant texts has ever been released so that will have to wait for a future version of this document.

Though long delayed, this book represents the most complete picture possible of the Liechtenauer tradition of foot combat in the mid 15th century. It’s the text wanted for my students when I was a study group leader, and I’m happy to finally offer it in print. I hope it serves my students when I was a study group leader, and I hope it will serve the study of Johannes Liechtenauer’s art.

Michael Chidester
Wiktenauer Director
10 October 2015
What’s in This Book

The pages ahead of you are packed with content—the intent is that this book be useful as a resource during active training, so wherever possible all material relevant to a specific device is loaded onto a single page. Navigating this may be a bit tricky, so here’s an outline of what you’ll find and where you’ll find it.

The first section contains introductory materials: an overview of what we know and what we don’t know about Johannes Liechtenauer, his students, and their writings. This section is adapted from the relevant Wiktenauer articles, revised and updated over the course of this project.

The second section contains the complete Recital of Johannes Liechtenauer, as it is given in the Rome version (Cod. 44. A. 8). This contains all of Liechtenauer’s verses, including those on mounted fencing for completeness. It includes Christian Henry Tobler’s translation of the Rome, and Dierk Hagedorn’s transcription.

The third section is the longest and, for most readers, the most important. It includes all of the major 15th century glosses of Liechtenauer’s verse on fencing with the long sword. Each page contains uses precisely the same layout so that you’ll always know what you’re looking at. There are many pages that are mostly blank because only one of the three glosses has applicable text.

1. Ae (Füssen) Translation
2. Ae (Füssen) Transcription or Kal Image
3. Ps-Danzig Translation
4. Ps-Danzig Transcription or Goliath Image
5. Ringeck Translation
6. Ringeck Transcription or Glasgow Image
7. 3227a Translation
8. 3227a Transcription or Kal Image

The top row contains the gloss of the anonymous author known as Pseudo-Peter von Danzig, and is accompanied either by transcription from the Rome version or the appropriate image from the Krakow version (“Goliath”, Ms. germ. quart. 2020). In the translation, Branches A and B are folded together into a single entry. The longer passages from Branch B (Rome) are generally used, supplemented by the extra material from Branch A (Salzburg). The translation is by Cory Winslow and the transcription by Dierk Hagedorn.

The middle row contains Sigmund Schining ain Ringeck’s gloss, and is accompanied either by transcription from the Dresden version or the appropriate image from the Glasgow version (Ms. E.1939.65.341). The translation is by Christian Trosclair and the transcription by Dierk Hagedorn. Because Christian’s translations draw on all known versions of the text, they do not always match the transcription offered; the Dresden version is the most comprehensive, so it is used despite this fact. Four images from the 1467 treatise of Hans Talhoffer (Cod. icon. 394a) also appear in this section, illustrating the Zornhaw and the Krumphaw (both of which sections are missing from the Glasgow version); these four are included because they are the only Talhoffer images that directly reference verses from Liechtenauer’s Recital.

The bottom row contains the gloss of the anonymous author known as Pseudo-Hans Döbringer, and is accompanied by the transcription of the Ms. 3227a or the appropriate picture from the treatise of Paulus Kal; images from both the Vienna and Solothurn versions of Kal are used, based on which one better matches the Munich version (which is the original, but whose illustrations don’t show up as sharply in scans). The translation is by Thomas Stoeppler, and the transcription by Dierk Hagedorn. This gloss always includes the entire passage of the Recital and the entire commentary in separate blocks, so it has to be rearranged to match the other two. When verses or paragraphs have been broken up, this is indicated by ellipses in the appropriate places. Additionally, many sections of verse were expanded by the glossator, and those additional verses have been greyed out for clarity.

The fourth section covers the glosses of the short sword in the largely the same fashion. The Pseudo-Danzig gloss is translated by Mike Rasmusson and the Ringeck gloss by David Rawlings. The bottom row is different from the previous section, however, since the 3227a doesn’t gloss the short sword. Instead, the bottom row features the short sword gloss of Peter von Danzig zum Ingolstadt, using my translation. All transcriptions are again by Dierk Hagedorn.

Finally, there are three appendixes. Appendix A contains the short treatise on long sword fencing by Andres Juden, Jobs von der Nissen, Nicklass Pruussen, and Hans Döbringer, translated by Thomas Stoeppler. Appendix B contains the addendum to Sigmund Schining ain Ringeck’s long sword gloss, translated by Christian Trosclair. Both transcriptions are by Dierk Hagedorn. Finally, Appendix C contains all of Dierk’s transcriptions that were displaced by illustrations.
Introduction
Johannes Liechtenauer

Johannes Liechtenauer (Hans Lichtenauer, Lichtnawer) was a German fencing master in the 14th or 15th century. No direct record of his life or teachings currently exists, and all that we know of both comes from the writings of other masters and scholars. The only account of his life was written by the anonymous author of the Ms. 3227a, one of the oldest texts in the tradition, who stated that “Master Liechtenauer learnt and mastered the Art in a thorough and rightful way, but he did not invent and put together this Art (as was just stated). Instead, he traveled and searched many countries with the will of learning and mastering this rightful and true Art.” He may have been alive at the time of the creation of the treatise contained in Ms. 3227a, as that source fails to accompany his name with a blessing for the dead.

Liechtenauer was described by many later masters as the “high master” or “grand master” of the art, and a long poem called the Zettel (“Recital”) is generally attributed to him by these masters. Later masters in the tradition often wrote extensive glosses (or commentaries) on this poem, using it to structure their own martial teachings. Liechtenauer’s influence on the German fencing tradition as we currently understand it is almost impossible to overstate. The masters on Paulus Kal’s role of the Fellowship of Liechtenauer were responsible for most of the most significant fencing manuals of the 15th century, and Liechtenauer and his teachings were also the focus of the German fencing guilds that arose in the 15th and 16th centuries, including the Marxbrüder and the Veiterfechter.

Additional facts have sometimes been presumed about Liechtenauer based on often-problematic premises. The Ms. 3227a, often erroneously dated to 1389 and presumed to be written by a direct student of Liechtenauer’s, has been treated as evidence placing Liechtenauer’s career in the mid-1300s. However, given that the 3227a may date as late as 1494 and the earliest records of all identifiable members of his tradition appear in the early 1400s, it seems more probable that Liechtenauer’s career occurred sometime toward the beginning of the 15th century. Ignoring 3227a as being of indeterminate date, the oldest version of the Recital appears in the Ms. G.B.f.18.a, dating to roughly the 1420s and attributed to an H. Beringer, which both conforms to this timeline and suggests the possibility that Liechtenauer was himself an inheritor of the teaching rather than its original composer (presentations of the Recital that are entirely unattributed also exist in other 15th and 16th century manuscripts).

The Recital

Liechtenauer’s teachings are preserved in a brief poem of rhyming couplets called the Zettel (“Recital”). These “secret and hidden words” were intentionally cryptic, probably to prevent the uninitiated from learning the techniques they represented; they also seem to have offered a system of mnemonic devices to those who understood their significance. The Recital was treated as the core of the Art by his students, and masters such as Sigmund Schining ain Ringeck, Peter von Danzig zum Ingolstadt, and Jud Lew wrote extensive glosses (commentaries) that sought to clarify and expand upon these teachings.

Twenty-one manuscripts contain a presentation of the Recital as a separate (unglossed) section; there are dozens more presentations of the verse as part of one of the several glosses detailed below. The longest version of the Recital by far is found in the Nuremberg Ms. 3227a, containing almost twice as many verses as the others. However, given that the additional verses tend to either consist of repetitions from elsewhere in the Recital or use a very different style from Liechtenauer’s text, they are generally treated as additions by the anonymous author or his instructor rather than being part of the standard Recital. The other surviving versions of the Recital from all periods show a high degree of consistency in both content and organization.

In addition to the verses on mounted fencing, several treatises in the Liechtenauer tradition include a group of twenty-six figures (“figures”)—single line abbreviations of the longer couplets, generally drawn in circles, which seem to sum up the most important points. The precise reason for the existence of these figures remains unknown, as does the reason why there are no equivalents for the armored fencing or unarmored fencing verses.

The Fellowship of Liechtenauer

The Fellowship of Liechtenauer (Gesellschaft Liechtenauers) is a group of seventeen masters listed in the introduction to the three oldest copies of Paulus Kal’s fencing manual. It is unclear whether this was ever a formal organization or what its nature...
might have been. However, in the early 1400s fighting men often organized into companies called Gesellschaften when they went to war; this was especially common during the Hussite Crusades of the 1420s and 30s, which is around the time-frame when records of masters on this list begin appearing. Alternatively, it has been speculated that the list is rather a memorial to deceased masters of the grand master’s tradition. Of particular interest is the international nature of the group, including masters from present-day Austria, Czech Republic, Germany, and Poland, which parallels the statement in the Ms. 3227a that Liechtenauer himself traveled to many lands to learn the art. Several masters from this list are known to have written fencing treatises, but about half remain completely unknown.

Paulus Kal, the presumptive author of the list, lists the members of the Fellowship as given below. Master Stettner, he goes on to note, taught a great many students including Kal himself.

**Peter von Danzig**

Peter von Danzig was a 15th century German fencing master. Apart from the fact that he was apparently born in Danzig (Gdańsk), a coastal city in modern-day Poland, and lived in the city of Ingolstadt in Bavaria, all that can be determined about Danzig’s life is that he was connected in some way to the Liechtenauer tradition—his name was included by Paulus Kal in his roll of members of the Fellowship of Liechtenauer in ca. 1470. Danzig is often erroneously credited as the author of the 1452 manuscript Cod.44.A.8, a compilation of several treatises by different masters of the Liechtenauer tradition. In actuality, Danzig only authored the final section of that book, a gloss of Johannes Liechtenauer’s Recital on short sword dueling.

**Pseudo-Peter von Danzig**

“Pseudo-Peter von Danzig” is the name given to an anonymous late 14th or early 15th century German fencing master. Some
time before the creation of the Codex 44.A.8 in 1452, he authored a gloss of Johannes Liechtenauer’s Recital which would go on to become the most widespread in the tradition. While his identity remains unknown, it is possible that he was in fact Jud Lew or Sigmund Schining ein Ringeck, both of whose glosses show strong similarities to the work. On the other hand, the introduction to the Rome version of the text—the oldest currently extant—might be construed as attributing it to Liechtenauer himself.

Early on in its history, the Pseudo-Peter von Danzig gloss seems to have split into two or three primary branches, and no definite copies of the unaltered original are known to survive. The gloss of Sigmund ain Ringeck also seems to be related to this work, due to the considerable overlap in text and contents, but it is currently unclear if Ringeck’s gloss is based on that of pseudo-Danzig or if they both derive from an even earlier original gloss (or even if Ringeck and pseudo-Danzig are the same author and the “Ringeck” gloss should be considered Branch D).

Branch A, first attested in the Augsburg version (1450s) and comprising the majority of extant copies, has more devices overall than Branch B but generally shorter descriptions in areas of overlap. It also glosses only Liechtenauer’s Recital on long sword and mounted fencing; in lieu of a gloss of Liechtenauer’s short sword, it is generally accompanied by the short sword teachings of Andre Liegniczer and Martin Huntzelfltz. Apart from the Augsburg, the other principle text in Branch A is the Salzburg version (1491), which was copied independently and also incorporates nine paragraphs from the gloss of Sigmund ain Ringeck and twenty-one paragraphs from an unidentified third source. Branch A was redacted by Paulus Hector Mair (three mss., 1540s), the Lienhart Sollinger (1556), and Joachim Meyer (1570), which despite being the latest is the cleanest extant version and was likely either copied directly from the original or created by comparing multiple versions to correct their errors. It was also one of the bases for Johannes Lecküchner’s gloss on the Messer in the late 1470s.

Branch B, attested first in the Rome version (1452), is found in only four manuscripts; it tends to feature slightly longer descriptions than Branch A, but includes fewer devices overall. Branch B glosses Liechtenauer’s entire Recital, including the short sword section, and may therefore be considered more complete than Branch A; it also differs from Branch A in that three of the four known copies are illustrated to some extent, where none in the other branch are. The Krakow version (1510-20) seems to be an incomplete (though extensively illustrated) copy taken from the Rome, while Augsburg II (1564) collects only the six illustrated wrestling devices from the Krakow. Even more anomalous is the Glasgow version (1508), consisting solely of a nearly complete redaction of the short sword gloss (assigning it to Branch B), which is appended to the opening paragraphs of Ringeck’s gloss of the same section; since it accompanies Ringeck’s long sword and mounted fencing glosses, a possible explanation is that the scribe lacked a complete copy of Ringeck and tried to fill in the deficit with another similar text.

A Branch C might be said to exist as well, first attested in the Vienna version (1480s), though it is unclear whether it was derived independently from the original or was created by simply merging copies of the other branches together. The structure and contents of this branch very closely align with Branch B, lacking most of the unique devices of Branch A and including the gloss of the short sword, but the actual text is more consistent with that of Branch A. A fragment of Branch C appears in the writings of Jörg Wilhelm Hutter (several mss., 1520s), though the Glasgow version (1533) assigns the fragment a much earlier origin, indicating that it was devised by one Nicolaüs in 1489.

Finally, there is one version of the Pseudo-Peter von Danzig gloss that defies categorization into any branch, namely that which Mair created based on notes purchased from the estate of Antonius Kast. This gloss is a chimera, combining text from all three branches in a unique sequence, and then concludes with the final eighteen paragraphs of Ringeck.

In this volume, Branches A and B are generally used, supplemented by the extra material from Branch A. A future version will include the two separately.

**Sigmund Schining ain Ringeck**

Sigmund Schining ain Ringeck (Sigmund ain Ringeck, Sigmund Amring, Sigmund Einring, Sigmund Schining) was a 15th century German fencing master. While the meaning of the surname “Schining” is uncertain, the suffix “ein Ringeck” may indicate that he came from the Rhineland region of southeastern Germany. He is named in the text as Schirmaister to Albrecht, Count Palatine of Rhine and Duke of Bavaria. This may signify Schirmmeister, a logistical officer charged with overseeing the wagons and horse-drawn artillery pieces, or potentially Schirmmeister, a title used by lower-class itinerant fencing masters in the Medieval period. Apart from his service to the duke, the only thing that can be determined about his life is that he was connected in some way to the Liechtenauer tradition—his name was included by Paulus Kal in his roll of members of the Fellowship of Liechtenauer in ca. 1470.

The identity of Ringeck’s patron remains unclear, as four men named Albrecht ruled Bavaria during the fifteenth century; assuming that Ringeck was a personal student of Johannes Liechtenauer further narrows the list down to just two. If the Ms. 3227a is correctly dated to 1389, then Liechtenauer was a 14th century master and Ringeck’s patron was Albrecht I, who reigned from 1353 to 1404. If, on the other hand, Liechtenauer was an early 15th century master, then Ringeck’s patron would have been Albrecht III, who carried the title from 1438 to 1460. Albrecht IV claimed the title in 1460 and thus also could have been Ringeck’s patron; this would probably signify that Ringeck was not a direct student of Liechtenauer at all, but a later inheritor of the tradition. That said, Albrecht IV lived until 1508 and so the Dresden, Glasgow, and Salzburg manuscripts were likely created during his reign.

Ringeck is often erroneously credited as the author of the Ms. Dresd.C.487. Ringeck was indeed the author of one of the core texts, a complete gloss of Liechtenauer’s Recital on unarmored long sword fencing. However, the remainder of the manuscript contains an assortment of treatises by several different masters in the tradition, and it is currently thought to have been composed in the early 16th century (putting it after the master’s presumed lifetime). Regardless, the fact that he authored one of the few glosses of the Recital makes Ringeck one of the most important masters of the Liechtenauer tradition.
While there are four texts commonly attributed to Ringeck, gloves of the three sections of the Recital of Johannes Liechtenauer (long sword fencing, short sword fencing, and fencing from horseback) as well as an addendum to the long sword material covering fencing from a low guard called side guard or iron gate, only the long sword gloss actually bears his name. The others are associated with Ringeck largely due to the previously mentioned misattribution of the entire Ms. Dresd.C.487 (Dresden), but this is not an entirely unreasonable attribution to make considering the other two glosses are always accompanied by Ringeck’s long sword. All three glosses seem to be based on those of the anonymous author known as "pseudo-Peter von Danzig", which are attested from the 1450s; it is also possible that Ringeck and pseudo-Danzig were the same person, and the gloss found below is simply the only branch of the larger stemma that retained its attribution (though that can’t be demonstrated with existing information).

Compared to the pseudo-Danzig gloss, Ringeck’s descriptions are often slightly shorter and contain fewer variations; Ringeck does, however, include a number of unique plays not discussed in the other. Unlike the 15th century versions of pseudo-Danzig, Ringeck’s long sword gloss was probably extensively illustrated: both the Ms. E.1939.65.341 (Glasgow) and Ms. Var.82 (Rostock) frequently refer readers to these illustrations, and it appears that the Dresden’s scribe attempted to remove all such references as he copied it (one remains intact, one merely dropped the word “picted”, and one was inexplicably replaced by the word “gloss”).

The earliest extant version of Ringeck’s gloss (apart from the segments that are identical with the pseudo-Danzig) consists of just eight paragraphs added by Hans von Speyer as addenda to certain sections of the pseudo-Danzig gloss in his 1491 manuscript M.I.29 (Salzburg). A ninth paragraph was integrated by Speyer into pseudo-Danzig’s introduction to the Krumphaw, so that Ringeck’s explanation of how to use the Krump as a counter-cut compliments pseudo-Danzig’s explanation of how to use it to break the guard Ochs.

The early 16th century saw three more versions created, two containing substantial portions of the text. Dresden, which has been by far the subject of the most previous research, has been dated by watermark analysis to 1504-19, and thus was likely created in or shortly after that time-frame. It is the most extensive version of Ringeck’s work, but unfortunately it also seems to be a hasty, error-ridden copy with frequent deletions, insertions, spelling errors, word confusion, and critical omissions (including key words like subjects and verbs, and even whole lines of verse); the majority of paragraphs also seem to have been shortened or truncated, most references to Ringeck’s illustrations have been dropped (as detailed above), and the text stops abruptly in the middle of gloss of the mounted fencing verses.

The 1508 Glasgow, in contrast, is written in a clear and tidy hand and its long sword gloss includes 31 painted, if somewhat low-grade, illustrations (presumably copies of the originals). Its text is generally longer than equivalent passages in the Dresden, including additional information and variations, but like the Dresden it appears to be incomplete in its present form: the first 39 paragraphs of the long sword gloss from the Dresden have no equivalent in the extant manuscript, which begins in the middle of the Twerhaw, and only the first 6 paragraphs of the short sword gloss are included before the manuscript switches to the pseudo-Danzig gloss for the remainder of the verses. On the other hand, it contains the full gloss of the mounted fencing verse, including the half missing from the Dresden.

The third version from this period is another fragment, published by Freifechter Andre Paurñfeyndt in 1516 as part of his treatise Ergrundung Ritterlicher Kunst der Fechtery ("Foundation of the Chivalric Art of Swordplay") and containing only the material on fencing from low guards; in characteristic fashion, Paurñfeyndt does not attribute this material to Ringeck. The section is illustrated by the same crude woodblock art as the rest of his book, though their connection to Ringeck’s original text is doubtful. (Paurñfeyndt’s text would be reprinted by Christian Egenolff four times between the 1530s and 1558, transcribed by Lienhart Sollinger into the Cod. L.62º.2 in 1564, and translated to Walloon and printed by Willem Vorsterman in 1538.)

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**Stemma for Ringeck**

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</table>
The remaining two versions of Ringeck’s text come from later in the 16th century. In 1553, Paulus Hector Mair produced the Reichstadt Nr. 82 (Augsburg) based on the papers of the late master Antonius Rast. Included in this manuscript was a version of the pseudo-Danzig long sword gloss that was largely complete up to couplet 95 of the Recital where, with no explanation, it switches over to Ringeck’s gloss for the remainder of the text (speculatively, perhaps the rest of Rast’s copy of Ringeck was not among the papers Mair purchased and so he attempted to fill the gap using the copy of pseudo-Danzig that he owned).

The final version, Rostock, is third substantial one (along with Dresden and Glasgow); it was probably created in the 1560s and was owned by Freifechter Joachim Meyer until his death in 1571. It contains nearly all of Ringeck’s presumed gloss of the short sword verses, but only an abbreviated (thought still extensive) version of the long sword gloss. Rostock’s long sword gloss only includes key passages and omits most of the follow-on plays to each of the Hauptstucke, and also omits the entire section on fencing from the low guards; like Glasgow it directs readers to consult Ringeck’s illustrations, but unlike Glasgow these illustrations were never added to the manuscript (nor was room left for them).

All six extant versions of Ringeck’s gloss are fragmentary, but enough text remains in each to demonstrate a lack of interdependence (apart from Augsburg, which could conceivably derive from Glasgow if the scribe were careless). Each of the other five manuscripts has a unique constellation of plays which can be authenticated from other versions as a group, but do not match any other single version to have been copied from it. All appear therefore to proceed separately from the lost original, unless we suppose that someone gathered up multiple copies to compile a new one (but even that supposition could only account for Rostock, not the others).

Due to the fragmentary nature of the stemma at the moment and the lack of anything resembling an autograph or archetype, for the long sword translation below all versions were treated as co-authoritative: whenever feasible the longest sample was given preference.

**Paulus Kal**

Paulus Kal was a 15th century German fencing master. He wrote that he studied martial arts under Hans Stettner von Mönsheim, and was an initiate of the tradition of Johannes Liechtenauer. He was also attached as Schirmmeister to three different courts in his career, serving in various military capacities including commanding men in at least three campaigns. Perhaps his most significant legacy is an honor role of masters which he styled the Fellowship of Liechtenauer. While many of these masters remain unknown, the several wrote treatises of their own and Kal’s list stands as an independent confirmation of their connection to the grand master. Kal’s treatise is also of interest in that it represents the oldest attempt to illustrate portions of Liechtenauer’s Recital.

Little is known of Kal’s early life, but from 1440 to ca. 1449 he served Ludwig IV “the Gentle” of Wittelsbach, Count Palatine of the Rhine. In 1448, while in the Elector’s service he participated in the defense Nuremberg, commanding a unit of wheel cannons below the gates. The Nuremberg Council notes from 17 March 1449 mention that he had broken the peace of the city at that time by drawing his weapons.

Kal entered the service of Ludwig IX “the Rich” of Wittelsbach, Duke of Bavaria-Landshut, on 29 September 1450. In 1461, he is mentioned commanding a unit of 12 marksmen. From 1465 to 1475, he seems to have also maintained a secondary occupation as a toll collector in Dingolfing. In November 1468, he participated in military actions on the castle Saldenburg, which was successfully taken on 4 December. Kal is listed as a guest at the wedding of Ludwig’s son Georg, and continued in the duke’s service until his death on 18 January 1479. Paulus Kal created two manuscripts of his treatise while in the service of Ludwig IX, an uncaptioned version as well as a more elaborate presentation copy including brief explanations in German for most devices (including fragments of Liechtenauer’s Recital).

On 12 February 1480, Paulus Kal entered the service of
Sigismund of the House of Habsburg, Archduke of Austria and Tyrol. Kal acted as one of the archduke’s witnesses at a number of interrogations held on 17 October 1485 in Innsbruck, related to the witch trials being conducted by Heinrich Kramer at that time. This is the final time that Kal’s name has been located in historical records. Several copies of Kal’s treatise were created during the 1480s and 90s, but the only one which shows any probability of Kal’s personal involvement is the extensive Ms. KK5126.

In total, Paulus Kal’s teachings are preserved in at least six manuscripts written between 1460 and 1514. Aside from the three already mentioned, two other fragmentary, text-less copies also exist (one copied from the Bologna, and the other from an unknown source). A sixth version was sold at auction in Italy during the 20th century as individual leaves; this copy contains single-word captions in Latin or Italian and was likely based on either the Bologna or Vienna.

In addition, Paulus Hector Mair included content based on Kal’s work in several sections of the Munich and Vienna versions of his Opus Amplissimum de Arte Athletica. Rather than using Kal’s descriptions (if the copy he used had them), Mair wrote his own extensive commentary on the illustrations. The precise set of images Mair drew upon does not appear in any of the six extant manuscripts, which may signify that he used a seventh copy of Kal’s work which has since been lost.

“The Other Masters”

Andres Juden (Andres “the Jew”), Jobs von der Nissen, Nicklass Preußen, and the priest Hans Döbringer are four German fencing masters who stood in the tradition of Johannes Liechtenauer in the 14th or 15th century. None of these men is mentioned by Paulus Kal as being a member of the Fellowship of Liechtenauer, with the possible exception of Andres the Jew (which could be a reference to Andre Lignitzer).

Attributed to these four masters is an addendum to Liechtenauer’s Recital on the long sword which offers advice on fencing and discusses techniques from a position called Iron Gate. Sigmund Schining ain Ringeck also treated fencing from this guard in his addendum to Liechtenauer’s teachings, but there is little technical overlap between the two works.

Döbringer in particular is often erroneously credited with authoring the Ms. 3227a, due to the fact that his name appears in the margin of one of the pages. (Upon closer inspection, it is clear that this was a scribal omission and correction, making Döbringer a very poor candidate for the identity of that scribe.) The rest of the manuscript is a compilation text consisting of treatises on a variety of mundane and mystical topics by a number of other authors.

The treatise by the four masters is the only piece on fencing in Ms. 3227a (apart from Liechtenauer’s Recital) which exists in multiple copies. A slightly shorter version was included in the 1508 Glasgow Fechtbuch.

5: Speculative semma codicum for the Liechtenauer glosses, from a forthcoming publication by the editor
Recital on the Chivalric Art of Fencing

As given in Accademia Nazionale dei Lincei Cod. 44. A. 8

Translation by Christian Henry Tobler

Translation from In Saint George’s Name: An Anthology of Medieval German Fighting Arts
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Transcription by Dierk Hagedorn
This is the Prologue

1 Young knight, learn
to love god and revere women;
2 thus your honor will grow.
Practice knighthood and learn
3 the Art that dignifies you, 
and brings you honor in wars.
4 Be a good grapper in wrestling;
lance, spear, sword, and messer
5 handle manfully, 
and foil them in your opponent’s hands.
6 Strike in and hasten forth; 
rush to, let it hit, or go by.
7 Thus those with wisdom, the ones who 
are revered, will envy him.
8 This you should grasp:
All arts have length and measure.

This is a general teaching of the long sword

9 If you want to behold the art, 
See that you go on the left and strike with the right.
10 And left to right,
is how you strongly want to fight.
11 He who follows the strokes, 
should rejoice little in his art.
12 Strike close whatever you will, 
no Changer will come into your shield.
13 To the head, to the body 
do not shun the Tag-Hits.
14 Fight with the entire body, 
What you powerfully want to do.
15 Listen to what is wrong, 
do not fight above on the left if you are righthanded;
and if you are lefthanded, 
on the right you limp as well.
17 Before and After, these two things, 
are to all skill a well-spring.
18 Weak and Strong, 
Always remember the word Instantly.
19 So you may learn 
To work and defend with skill.
20 If you are easily intimidated, 
no fencing should you learn.

Alhýe hebt sich an dye zedel der Ritterlichen kunst des 
fechtens dye do geticht vnd gemacht hat Johann 
Liechtenawer der ain hocher maister In den künsten 
gewesen ist dem got genadig seý

[3r] Das ist dy vor red
Juncck ritter lere
Got lieb haben frawen Jo ere
So wechst dein ere
Vbe ritterschaft vnd lere 
kunst dye dich zyret 
vnd In kriegen zu eren hoferet 
Ringes guet fesser
Glefen sper swert vnd messer 
Mandleich bederben 
vnd In anderñ henden verderben 
Haw drein vnd hurrt [3v] dar 
Rausch hin trif oder la farñ 
Das yn die weyssen 
Hassen |dye mann sicht prey sen 
Dar auff dich fasse 
Alle kunst haben leng vnd masse

Das Ist ein gemaine ler des langen Swerttes
Wildu kunst schauen
Sich linck gen und recht mit haven 
Vnd linck mit rechten 
Ist das du starck gerest vechten 
wer nach get hauen 
Der darff sich kunst wenig frawen 
Haw nahent was du wild 
kain wechlär kumpt an deinen schilt 
zw kopff zü leib 
dye zegt nicht vermeýd 
Mit gantzem leib 
vicht was du starck gerest treýben 
Hör was da slecht ist 
Vicht nicht oben linck |So du recht pist 
Vnd ab dw linck pist 
Im rechten auge sere hinckes 
Vor und nach dy zway ding 
Sind aller kunst ain vrsprinck 
Swech vnd sterck 
Jndes |Das wort do mit mit merck 
So magstu lernen 
|Mit kunst arbeitten vnd weren 
Erschrickstu gern 
kain vechten nýmmer gelerñ
Learn five strokes from the right side against the opposition.

Then we promise that your arts will be rewarded.

**This is the text**

23 Wrath Stroke, Crooked, Thwart, Squinter and Scalper,

24 Fool parries chasing, overrunning gives strokes,

25 change through, pull, run through, slice off, press the hands,

26 hang, wind with the openings; strike, catch, slash, thrust with jabs.

**The Wrath Stroke**

27 Who strikes at you above, the Wrath stroke threatens him with the point.

28 If he becomes aware of it, take it away above without fear.

29 Be strong against it; wind, thrust. If he sees that, take it down.

30 Note this: strike, thrust, posture, soft or hard,

31 Instantly, and Before and After. Your War should not be in haste.

32 Who to the War tends Above, gets ashamed below.

33 In all winding learn to find stroke, thrust, and slice.

34 Also you should Apply stroke, thrust, or slice,

35 in all encounters, if you want to fool the masters.

**The Four Openings**

36 Four openings know, aim: so you hit certainly,

37 without any danger, without regard for how he acts.

**To Counter the Four Openings**

38 If you want to avenge yourself, break the four openings with skill:

39 double above, transmute below correctly.

40 I say to you truthfully: no one can defend himself without danger;

41 if you have correctly learned, he will scarcely manage to strike.

**The Crooked Stroke**

42 Crooked on him with nimbleness, throw the point on the hands.

43 Who performs the crooked well, with stepping he hinders many a stroke.

44 Strike crooked to the flats of the Masters if you want to weaken them.

45 When it clashes above, Then move away, that I will praise.
46 Don’t do the Crooked, strike short, 
Changing through show with this.
47 Strike crooked to who irritates you, 
the Noble War will confuse him, 
that he will not know truthfully 
where he can be without danger.

**The Thwart Stroke**
49 The Thwart Stroke takes 
whatever comes from the roof.
50 Thwart with the strong, 
note your work with this.
51 Thwart to the Plow; 
to the Ox hard together.
52 He who thwarts well 
with springing he endangers th
53 Whoever conducts the Failer 
from below he hits at his will.
54 The Reverser enforces the 
running through and also brings wrestling.
55 The elbow take certainly, 
spring into his balance.
56 Double the Failer, 
if you hit, also make the slice.
57 Twice further on, 
step to the left and do not be slow.

**The Squinting Stroke**
58 The Squinter breaks into 
whatever a buffalo strikes or thrusts.
59 Who threatens to change through, 
the Squinter robs him of it.
60 Squint when he is short against you, 
changing through defeats him.
61 Squint to the point, 
and take the throat without fear.
62 Squint to the head above 
if you want to damage the hands.

**The Scalp Cut**
63 The Scalper 
is a danger to the face, 
64 with its turn, 
very dangerous to the breast.
65 Whatever comes from him, 
the Crown will take it.
66 Slice through the Crown, 
thus you will break it hard through.
67 Press the strokes, 
with slices pull them away.

**The Four Guards**
68 Four guards alone hold; 
and disdain the common.
69 Ox, Plow, Fool, 
From the Roof should not be unknown to you.

**The Four Oppositions**
70 Four are the oppositions 
that hurt the four guards very much.
Beware of parrying. If it happens to you, it troubles you greatly.
If you are parried and when that has happened, hear what I advise to you: Tear away and strike quickly with surprise.
Set upon the four ends. Stay upon them, learn if you want to bring it to an end.

Chasing
Learn the chasing twice, or slice into the weapon.
Two outer intentions. The work after that begins.
And test the attacks if they are soft or hard.
Learn the feeling. The word Instantly slices sharply.
Chase twice, if you hit, do the Ancient Slice as well.

Overrunning
Who wants to strike below, overrun him, and he will be shamed.
When it clashes above, then strengthen: this I truly do praise.
Do your work, or press hard twice.

Setting Aside
Learn to set aside, To skillfully hinder stroke and thrust.
Who thrusts at you, your point hits and counters his.
From both sides hit every time if you want to step.

Changing Through
Learn the changing through from both sides, thrust with intent.
Whoever binds to you, changing through will find him indeed.

Pulling
Step close in binding. The pulling provides good finds.
Pull—if he meets, pull more. Find the work that will hurt him.
Pull in all encounters against the Masters, if you want to fool them.

Running Through
Run through, let hang with the pommel. Grasp if you want to wrestle.
Who comes strongly at you, the running through then remember.

Slicing Off
Slice off the hard ones, from below in both attacks.
94 Four are the slices:
two below and two above.

**Pressing Hands**
95 Turn your edge,
press the hands to the flats.

**Two Hangings**
96 There are two hangings from one side from the ground.
97 In all attacks
strike, thrust, posture—soft or hard.

**The Speaking Window**
98 Do the Speaking Window,
stand blithely and look at his actions.
99 Strike him until he is defeated.
When he withdraws from you,
100 I say to you truthfully:
no one protects himself without danger.
101 If you have learned this,
he can scarcely manage to strike.

**This is the Conclusion of the Epitome**
102 Who conducts well and breaks properly
and finally makes it all right
103 And splits particularly
everything into three wounders
104 Who properly well hangs
and also executes the windings,
105 and the eight windings
views in a righteous way,
106 and each one of
those same winds I consider to be triple
107 so they are
twenty-four.
108 And count them only, from both sides.
Eight windings learn with stepping.
109 And test the bind
no more than soft or hard.

|Vier sind der schnýdt
Zwen vnden [zwen oben mit

von hend drucken
|Dein schneid wende
zw flechen druck dýe hende

von twaïen hengen
|Aus ein’ hant von der erden
In allem geferte
Haw stich leger waich oder herte

von sprechfenster
Spredchenfenster mach
Stant freileich besich sein sache
Slach in das er schnobe
wer sich fyr dir zeuht abe
Ich sag dir fur war
Sich schutz kain man ane far
Hastu vernum-en
zu slag mag er clain kummen

Das ist die beschliessung der zedel
|Wer wol fur ëy vnd recht pricht
vnd endlich gar bericht
vnd pricht besunder
Lgleichs in drey wunder
wer recht wol henget
vnd winden do mit pringet
Vñ winden acht
Mit rechtñ wegen betracht
vnd io[?] ir eine
Der selben winden selbdrill ich meine
So sind ir zwaintzig
vnd vier zell sý antzig
von paiden seittñ
Acht winden lere mit schreiten
Vnd pruef dýe gefert
Nicht mer nur waich oder hert
This is Master Johannes Liechtenauer’s Fighting on Horseback

1. Direct your spear
   Riding against destroys

2. If it drops
   The end undoes him

3. Strike in, don’t pull
   From the scabbard, left to him jerk

4. Grasp to his right
   thus you catch him without weapons work

5. The fighting of lance-thrusting
   Learn to counter calmly without haste

6. If it changes
   So that the sword is used against the sword

7. Truly seize the strong
   You seek the Slapping Stroke

8. And remember: learn well to strongly defend
   In all meetings, press him without danger

9. plant upon without danger
   Who grazes, hang to him to the hair

10. If you want to calmly
    charge long, this troubles greatly

11. Whoever now defends that
    Then wind that hurts also

12. If he defends against this further
    Grasp the bridle and do not let it go

13. Be mindful of the openings
    search for the Messer, do not tend to the pommel

14. Learn two strokes
    With the empty hand against the weapon

15. The Sheep Grip fends off
    him who turns to you with wrestling.

16. While under the eyes
    Grasp him truly with flying

17. Who attacks you
    While riding towards you will be felled

18. Hanging to the ground
    Grasp over against him truly with conduct

19. To both sides
    You should learn to ride against him

20. If you want to ride
    The horse run to the other side

21. Defend strongly
    Plant upon him threaten him with this

22. Who defends against that
    Grasp his sword from afar, get to the handle

23. Or turn around
    To calmly charge for the weapon

24. With all skill
    He who charges acts to his advantage

25. If you have charged past him
    And unintentionally charge to the left

26. Follow his sword upwards
    And wrestle, push also hard

27. If one charges on the right
    Stop; turn around; tend to the fight

28. With the arm catch
    Thus he cannot manage to harm you

29. The messer take
    Hold, learn to shame him

---

Das Ist Maister Johansen liechtenäwer ross vechten

[6v] 1. Dein sper bericht
   Gegen reiten mach zü nicht

2. Dein end ým ab schnalle
   Ob es empffe

3. Haw drein nicht zücke
   Von schaiden link zw ým rucke

4. Greiff in sein rechten
   Ob es sich vor wandelt

5. So fechtstu in ane fechten
   Das gleffen stechen fechten

6. Sittglick an hurt lere prchen
   Ob es sich vor wandelt

7. Das swert gegen swert wirt gehandelt
   Recht vaß ÿm sterck

8. taschñ haw tüß sich vnd merck
   ler wol starck schüttñ

9. Allen treffen an far do mit nött in
   An setz an far

10. wer straiff heng im zü dem har
    wiltu gerüt

11. lanck jagen das sere mút
    wer das nu wart

12. So wind das aug vorsert
    wert ers fürpas

13. Vach zwzm vnd wes nicht las
    Bedenck die plöß

14. Swech messer nicht wurt klöss
    Zwen strich ler

15. Mit lærer hant gegen der wer
    Der schaff grif weret

16. wer sich ringens [Zü dir keret
    Als vnder augen

17. Angreif in recht mit flaugen
    wer dich an felt

18. wider reittens der wirt gefelt
    Hangens zw der erden

19. vber greiff in recht mit geperden
    Zw paiden seittñ

20. Dw in an ler dich alle wider reitten
    Ab dú wilt reitñ

21. Ross lauffs zw der anderñ seýten
    Dýe sterck schüttë

22. An setz da mit in nöte
    wer wert dir das

23. weit swert vach trag na der handt haß
    Oder vmb ker

24. gerüet zu jagen der were
    Mit allen künsten

25. Der jagt der schick nach günstñ
    Ab dw ver jagst

26. Ab dw ver jagst
    vnd an danck linck iagst

27. Sein swert auff taste
    Jagt man rechentens

28. vnd ring stös mit [7r] faste
    Mit armen vahen

29. Jagt man rechentens
    Mit armen vahen

30. Dýe messer nemen
    Behalten ler an schomen
30  The Unnamed
   Against the strong to turn
31  Their strike, their thrust
   Is being defeated without any fencing
32  If you want to grasp
   you should not fail to ride beside him
33  The Sun Pointer
   Take the left sleeve if you want to bend
34  touch the forehead
   Against the nape of the neck press very hard
35  So that he sways
   And rarely makes it up again.
36  Who attacks you with that
   Grasp over against him and he will be shamed
37  Press the arm to the head
   This grip often robs the saddle
38  If you want to retain
   from seizing then take him into custody
39  without wrestling
   without any rope
40  The Before Grip remember
   This indeed breaks his strength

Here begins the Art with the Short Sword in Dueling, of
Master Johannes Liechtenauer, God have mercy on him.

1  Who dismounts
   Fighting on foot begins
2  This do with the spear
   Two positions to begin truly
3  Spear and point
   Thrust the initial thrust without fear
4  Spring, wind set truly upon
   If he defends pull, that will defeat him
5  If you want to thrust before
   With pulling learn to break his defense
6  Note if he wants to pull back
   From harm and flee
7  Then approach him
   To surely attend to grasp

This is the wrestling in dueling

8  If you want to wrestle
   learn to spring correctly behind the leg
9  A bar shoot forth
   That skillfully locks the leg
10  From both sides
   If you want to skillfully end
11  If it happens that
   The sword against the spear is drawn
12  Then behold the thrusts.
   Spring, catch, hasten to him to wrestle
13  Strike long with the left hand
   Spring wisely and seize him
14  If he wants to draw
   from the scabbard, grasp and press in
15  So that his openings
   With the sword point are troubled
16  Leather and gauntlets
   Under the eyes seek the openings correctly

[8v] Hye hebt sich an Maister Johansen Liechtenawers
kunst Dem got genädig sey mit dem kurtzen swert zů
kampff

Das sind dye ringen zů champff
Ob dw wild ringen
hindere pain recht lere springen
Rigel für schiessen
das vor pain künstlich schliessen
von paiden henden
ob du mit kunst gerest enden
Ob es sich vor ruckt
Das swert gegen sper wirt gezuckt
Der stich Jů war nům
Spring vach ringens eil zů ým
linck lanck von hant slach
Spring weisleich vnd deñ vach
Aber wil zucken
von schaiden vach vnd druck In
das er dy plöss
Mit swertes ort verdroß
leder vnd hantschuech
vnder augen dy plöss recht suech
The forbidden wrestling
surely learn to use
The strong thereby overcome
In all teachings
Turn the point against the openings
When one sees that from the scabbard
Both swords are being drawn
Then shall one strengthen
The protection now truly remember
Before and After, these two things
Explore surely, learn also to spring away
Follow in all meetings
If you want to fool the strong.
If he defends, then pull
Thrust, if he defends, move to him
If he fights extended
Then be artfully instructed
If he also attacks strongly
The thrusting defeats him
With his battering point
He defends himself—hit without fear
With both hands
Learn to turn your point to the eyes
The forward foot
With striking you must protect.

Verbotene Ringen

Weisleich zulernenpringen
Zu schliessen viende
Die starken dorüberwinde
In aller lere
Dein ort gegen der plöß kere
Wo man von schaiden
swertzucksichtvoninpaiden
So sol man stercken
Die schütten recht eben mercken
Vor vnd [9r] nach dyerzweydingk
Prueffweysleichgeremitobspring
volg allen treffen
denstarckenwiltusyeffen
Wert ersozuck
Stich wert er Jüzüymruck
Ob er lanckvichtet
So pista kunstlich berichtet
Greifferauchsterckan
Das schiessen gesigßymr
Mit seinem slabendenort
Schützteïchtriffannevorch
Mitpaidenhendn
Deinentzudenaugenlerewenden
Des vorderfues
Mit slegen dühüttenmüest
Preface to the Commentaries on the Recital
Translation of 
**Pseudo-Peter von Danzig**
(from Cod.44.A.8)
by Cory Winslow

Translation from 
**Cod. 44. A. 8**
(Accademia Nazionale dei Lincei)
by Dierk Hagedorn

Translation of 
**Sigmund Schining ain Ringeck**
(All versions)
by Christian Trosclair

Translation from 
**Ms. Dresd. C. 487**
(Sächsische Landesbibliothek)
by Dierk Hagedorn

Translation of 
**Pseudo-Hans Döbringer**
(Ms. 3227a)
by Thomas Stoeppler

Translation from 
**Ms. 3227a**
(Germanisches Nationalmuseum)
by Dierk Hagedorn
Here begins the gloss and the interpretation of the Epitome of the Long Sword

This has been composed and created by Johannes Liechtenauer, the one High Master in the Art, may God be gracious to him, so that princes, lords, knights, and soldiers shall know and learn that which pertains to the Art. Therefore he has allowed the Epitome to be written with secret and suspicious words, so that not every man shall undertake and understand them. And he has done that so the Epitome’s Art will little concern the reckless Fencing Masters, so that from those same Masters his Art is not openly presented, nor shall it become common. And the same secret and suspicious words of the Epitome which stand hereafter, the glosses teach and explain thus, so that everyone who otherwise can fence may well undertake and understand them.

Here mark what the red writing is in the beginning of the techniques described hereafter: it is the text of secret words of the Epitome of the Long Sword. And always the black script after it is the gloss and the explanation of the secret and suspicious words of the Epitome.

Here begins the interpretation of the Recital

In this, the knightly art of the long sword lies written, which Johannes Liechtenauer, who was a great master in the art, composed and created. By the grace of god he had let the Recital be written with obscure and disguised words, so that the art shall not become common. And so Master Sigmund ein Ringeck, at the selfsame time known as Schirmeister to the highborn prince and noble Lord Albrecht, Pfalzgraf of the Rhine and Herzog of Bavaria, had these same obscure and disguised words of the Recital glossed and interpreted as lay written and pictured here in this little book, so that any one fencer who can otherwise fight properly may well go through and understand.

Here begins Master Liechtenauer’s Art of fencing with the sword on foot and mounted as well as with Armour and without.

At first, you should note and know that there is only one art of the sword, and this art may have been developed some hundred years ago. And this art is the foundation and the core of any fencing art and Master Liechtenauer understood and practiced it in its completeness. It is not the case that he invented this art—as mentioned before—but he has travelled many lands, willing to learn and experience the same real and true art.

And this very art is honestly real and true and it is about moving straight and simple, to the nearest target, taking the most direct way. For example, if someone intends to strike or thrust, it goes just as if a string were attached to the sword and the tip or edge were pulled to an opening of the adversary—who should be the target for the strike or thrust—resulting in taking the shortest way possible to the nearest target. That is why the same true fencing will never employ
beautiful and wide parries nor large round moves which are only useful to entertain spectators.

There are some Leychmeister (false masters) that say they would invent new art and think that the art of fencing could get better day by day. I however would like to see just one who could come up with a fencing technique or a strike that is not part of Liechtenauer’s art. They often just try to change a technique by just giving it a new name, everyone just as he sees it fit. They also invent wide and large swinging moves and parries, and often use two or three strikes before the real strike. And all this just because they want to be praised by the uneducated people! They practice wide and beautiful parries and swings when they begin to fence for show, and execute long and far-reaching strikes slowly and clumsily and by doing this they miss and cannot recover again quickly—and thus expose themselves easily. That is because they don’t have control and measure in their fencing; this really is not part of serious fencing. For school fencing and for practice using this may be useful, but serious fencing moves simply, directly and straight, without any hesitation and pause, just like a string or like everything would be exactly measured and calculated.

If someone intends to strike or thrust another who stands in front of him, no strike or thrust in any other direction or wide swings or many strikes will help. If he wants to bring it to a quick end, and yet hesitates and is slow, he should just leave the Schanzte (place of combat)!

Therefore, he must instantly strike simply and directly at the man, at his head or body right at the nearest and most accessible target that he may reach there. And this he should do quickly and nimbly and better with one strike than with four or six, or spending precious time by looking and analysing. Also move lightly and nimbly.

The Vorschlag is a great advantage in fencing and you will hear more about this later in the text. Liechtenauer says only five strikes, with their follow-on techniques, are useful as opening methods for fencing. And he teaches these, according to the real art, to execute these straight and simply to the nearest and most accessible target as possible. And by this he leaves all the useless work and the newly invented methods of the Leychmeister that are falsely derived from his art.

[2] Also know and note that one cannot really talk about fencing in a meaningful manner or explain it with written words, as some might like. You can only show it and instruct it by hand. So use all your senses and pay close attention to the art and practice it more for fun and play, so it will be ready for you quickly for fencing seriously. That is because practice is better than art; your practice may very well be useful without art, but your art is useless without practice.

[3] Also know that a good fencer should at first grip his sword safely in a secure manner with both hands between the cross and the pommel, because this way he will hold his sword safer than by having one hand holding the pommel. He will also strike harder and more accurate this way if the pommel overthrows itself, swinging in behind the strike. This results in a much harder strike compared to having one hand at the pommel and drawing the strike. Drawing the strike this way is not as perfect and strongly, because the sword is like a pair of
scales: if the sword is large and heavy, the pommel also must be heavy—just like on a pair of scales.

[4] Also know when it comes to fencing one against another, he should be well aware of the adversary’s steps and be secure and well-trained with his own, just as if he were standing on scales. So he can step backwards or forwards, as appropriate, be adaptive and tread sparingly but also quickly and nimbly. Your fencing should be accompanied with a positive and resolute attitude and also with wits and your common sense and without any fear. You will learn about that later.

[5] Also you need control and measure in your fencing as it is appropriate, and you should not step too far, forwards or backwards, so that you can still step as appropriate and you don’t lose time while recovering from your first step. Also, it is often advisable to do two small steps instead of one long step, and often it is necessary that one has to do a little run with many small steps. Also doing an explosive step or a jump is often necessary.

[6] That which one intends to execute for fun or in earnest, should be made strange and confusing to the eyes, so that the adversary will not notice what is going on. And then, if he manages to get to him, and he knows the measure and thinks the adversary can and will reach him now, so he should hurry to him without fear, quickly and nimbly, going for the head or body, not caring if he hits or misses. So he should win the Vorschlag and not let the adversary come to his own fencing. About this you will learn more in the general teachings.

[7] Also one should preferably aim for the upper openings and less to the lower openings, and also above the cross and not below. Thus all fencing is much safer and the upper openings are much better [to reach] than the lower openings—except when it occurs that the lower opening is closer, and then one should aim for the lower opening, but that doesn’t happen too often.

[8] Also know that one should move to his right side with his attacks instead of moving directly in from the front, because when one knows of this method, and practices and succeeds in doing this in all fencing or wrestling, he certainly is not a bad fencer.

[9] Also know that when one wants to fence in earnest, he should plan a ready technique, whichever he likes, and that technique should be complete and well-practiced. And he should take this seriously into his mind and will, just if he should say “This I want to do”. And then he must gain the initiative and with the help of God it will not fail. If he bravely hurries and rushes in with the Vorschlag, he succeeds in doing what he should do; about that you will later hear often.

Wen das swert [15v] ist recht zam eyn woge / [den ist eý swt gros vnd swer /] zo mus der klos auch dornoch swer syn / recht zam noch eyn˝ wogen

1] Auch wisse wen eyn˝ mit eyme ficht / [zo sol her syner schrote wol war nemé / vnd sicher in den seý / wen her gewissen ver bot /] sam m˚ gotse / vnd nemé in der gewissen / so braves / sal deýn fechté dar gehé / vnd an alle vorchte / als m˚ das h˝noch wirhte höré /

1] Auch saltu mosse habñ yn deyme gefechte dornoch als sichs gepürt / vnd salt nicht czu weit schreté / das du dich deste bas eýs- andñ schretes irholen mægest / hinderdich / ader vordich czu tué / noch dème als sichs wörde gepüre / vnd das / Auch geprüfen sich oft czwene korsche schrete vor eyné langé / vnd oft gepürt sich das eýn éy lewftiche mus tué / mit korzé schreté / vnd oft das eýn éyne guté schret ader sprük mus tué /

Vnd was eýn redlichs wil treibñ czu schimpfe / ader czu ernste / das sal her eyme vor den ogen / fremde vnd vorworren machen / das ië ien nicht merkt was deser keý im meynt cztretüben / [16r] Vnd alsbald [bald] wé her déhe czu im kúpt vnd dy möbe also czu im hät [das in dinkt her welle in im wol haben vnd ireichen / zo sal her kúlich czu im hurté vnd varé / snelle vnd risch / czu koppe ader czu leibe / her treffen ader vele / vnd sal io den vorwol geféwynen / vnd iené m˝ nichte lassen czú dingé komé / als du bas h˝noch wirst hören yn der gemeyné lere etc

Auch sal eýn˝ allemal liber den obñ bloßen remé / deñe den vndñ / vnde eyme ober deme gehilcze yn varé / m˝ hevé ader mit stiché / kúlich vnd vnd risch / wé eýn˝ irreicht eyné vil bas / vnd / verréer ober dem gehilcze / den dorvnder / vnd eýn˝ ist auch alzo vil sicher jalles feechten / vnd d˝ obi rure eyme / ist vil bessé deñe der vndñ eyme / Is wé deñe / das is alzo queme das eyné neher hette czu der vndñ das her der remé müste / als das ofte kúpt

Auch wisse / das eyné sal io eymé of dy rechte seitzen komé / yn seyme gefechte / wen her eymé- do yn allen sachen / des feechten ader ringens / bas [gehabñ mag / deñe gleich vorne czu / vnd wer dis stöcke wol weis / vnd wol dar brengt / der ist nicht eý börzer fechter /

[16v] Auch wisse / wen eýn ernstlich wil fechten / der vasse im eyn vertik stöcke wór / wels her wil / das do ganzé vnd gerecht sey / vnd neme im das ernstlich vnd stete in seyné syn vnd gemüte / wen her of eyné wil / [Recht zam her sölde spreché das meyne ich io czubreihn / vnd dal sal vnd mus vorgank habñ m˝ der holfé gote / zo mag is im m˝ nichte velen / her tut was her sal / wen her kúlich dar hort vnd rawscht / m˝ dem vorwol / als m˚ das hernach oft wirhte horen /
[10] Oh, all fencing requires the help of the righteous God. A strait and healthy body, a complete and well-crafted sword before, after, weak, strong, inde the word you must remember, strikes, thrusts, cuts, pressing, guards, parries, shoves, feeling, pulling, winding and hanging, moving in and out, spines, jumps, grabs, wrestles wisdom and bravery, carefulness, deceit, and wits, measure, concealment, sense, pre-anticipation, skilfulness practice and positive attitude, movement, agility, good steps. These verses should be your foundation principles and these should permeate the whole matter of the art of fencing. You should carefully observe these and later you will especially hear or read about these, and what each of these principles mean and contain. Fencer this understand so the complete art will be revealed to you of the whole sword and many good techniques.

[11] Motus the word alone is the heart and the crown of all fencing and the whole matter of fencing, with all principles and the termini of the foundation previously mentioned will be quickly understood. When one fences, he should be well instructed in these and don’t hesitate when you begin fencing with someone. So work righteously and bravely with increasing speed one after another. In one constant rush, without break, that your adversary cannot come to strikes. It takes away his will and causes him damage when he cannot get away without being struck, however you can get away before him.

And after the teaching, which is written here, So I tell you truthfully, no one defends safely Have you learnt it, he will not come to strikes. 

[17] Zu allem fechten · gehört dy hölfe gotes von rechte / Gerader leip vnd gesvnder / eyn ganz vertik swert pesůðñ / Vor noch swach sterke / yndes das wort mete czu merkẽ / Hewe stiche snete drückẽ / leger schūtcźlo stőße fülen czückẽ / Winden vnd hēgẽ / rücken striches sprōnge greffen rangẽ / Rischheit vnd kunheit / vorsichtikeit list vnd klugheit / Masse vōrborgenheit / vernūf vorbe[ ] trachtunge fetikeit / Vbung[ ] vnd guter mut / motus gelenkheit schrete gut / In den seben versen da / sint dir fûdament pįcipia / Vnd ptinēcia / benumet vnd dy ganzc matēia / Aller kunst des fechten / das saltu betrachten rechte / Als du auch eigentlich / hernoch vnd sōnderlich / wirst horē ader lesen / itzlichs noch seynem wezen / fechter des nym war / zo wirt dir beūkst bekant dy kūst dy kunst gar / Of dem ganzc swerte / vnd manch gut weidelich geverte / [17v] Otus · das worte schöne / ist des fechtens eyn hort vnd krone / der ganzc mat–iaž / des fechtens / mit aller pertinēciã / Vnd der artikeln gar / des fundamentes / dy var / Mit namē sint genant / vnd werden dir hernoch bas bekant / Wy deñe eyñ nur ficht / zo sey her mit den wol bericht / Vnd sey stetz i motu / vnd nicht veyer wen her nit / An hebt czu fechtẽ / zo treibe her mit rechte / Vn–er in vnd endlich eyns noch dem [ ] andñ kūnlīch / In eyme rawsche [ ] stete / an vnderlos imediate / Das iener nicht kome / czu slage des nympt deser fromẽ / Vnd iener schaden / wen her nicht ungeslagẽ / Von desem komẽ mag / tut nur deser noch dem rat / Vnd noch der leren / dy itzunt ist geschreiben / So sag ich vorwar / sich schūtzt iener nicht ane var / Hastu vornomẽ / czu slage mag her mit nichete komen /
[12] Here learn the *frequens motus* which paralyses your adversary in the beginning, middle, and end of all fencing according to this art and teaching. You should execute beginning, middle, and end in one rush without break and without being stifled by your adversary, and under no circumstances let him gain the opportunity to strike. This is the meaning of the two words *vor* and *nach*, which means *Vorschlag* und *Nachschlag*, striking him as one. And this should fool him before I even have to move.
Commentary on the Recital of the Long Sword
Translation of

Pseudo-Peter von Danzig
(from Cod. 44. A. 8, with supplementary translation from Ms. M. I. 29)
by Cory Winslow

Translation of

Sigmund Schining ain Ringeck
(All versions)
by Christian Trosclair

Translation of

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(Ms. 3227a)
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Translation from

Cod. 44. A. 8
(Accademia Nazionale dei Lincei)
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by Dierk Hagedorn

Translation from

Ms. Dresd. C. 487
(Sächsische Landesbibliothek)
by Dierk Hagedorn

Translation from

Ms. 3227a
(Germanisches Nationalmuseum)
by Dierk Hagedorn
Commentary on the Long Sword

[3] This is the preface:
1 Young knight learn
To have love for God, honor the women,
2 So waxes your honor.
3 Art that adorns you,
And brings honor in wars.
4 Wrestle well, grappler.
Glaive, spear, sword, and knife,
5 Manfully handle,
And in others’ hands ruin.
6 Hew therein, and swift there.
7 Those in the knowing
Praise he who does this.
8 Thereon you grasp,
All Art has length and measure.

Das Ist die vor rede
[10r] Junck ritter lere
Got lieb haben fröwen Jü ere
So wechst dein ere
vbé ritterschaft und lere
kunst die dich zyret
und in kriegen zú eren hofieret
Ringës gütt fesser
glefen sper swert und messer
Mandleich bederbn
und In anderin henden verderben
Haw drein jnd hürtt dar
Rausch hin triff oder la faren
Das in die weysen
hassen die man sicht preÿsen
Dar auff dich fasse
Alle küst haben leng und masse

[2] The foreword of the Recital
1 Young knight, learn;
Love god; ever honor women
2 Thus increase your honor.
Practice chivalry and learn
3 Art which decorates you [and]
In combat exalts with honor.
4 Wrestle, good grapper;
Lance, spear, sword, and Messer
5 Valiantly wield
And make useless in other’s hands.
6 Hew-down hard therein;
Rush in, hit or let pass.
7 Thus the wise envy him,
For he seeks virtues.
8 Hold yourself to this:
All art has reach and measure.

Die vor red der zedel ~
Jungk ritter lere
Got liebhaben fröwen ia ere
so wöchse dein ere
Kunst die dich ziert
In kriegen zú ern hoffiert
[11v] Ringes gütt fesset
Glefen sper schwert und messer /
manlich bederben
Haw drin hart dar
Rausch hin triff ode las farñ
daß in die wÿsen /
hassen den man sicht brysen
Daruff dich fasse /
alle kunst haben lenge vñ masse ~ ~ ~ ~ ~ ~ ~ ~

[13] This is a general introduction for the unarmoured fencing on foot, so remember this correctly.
1 Young knight learn,
to love god and women,
2 so your honour may grow.
Practice chivalry and learn
3 arts that adorn you
as well as serving you in conflict.
4 Wrestle well,
bear glaive, spear, sword and knife
5 manfully and learn
to defeat these when in the hands of others.
6 Strike quick and hurry at him,
rush in, not caring for hit or miss.
7 So that you dishonour him
before the judges.
8 Be prepared for that:
All art has length and measure.

Das ist eyne gemeyne vorrede / des blozfechtens czu fuße / Das merke wol
[18r] Vng [Ritter lere ·
got lip haben / frawen io ere /
So wechst dein ere ·
Vebe ritterschaft und lere /
Kunst dy dich czyret ·
und in kriegen sere hofieret /
Ringës gut fesser ·
glefney sper swert und messer /
Menlich bederben ·
vnde in andñ henden vorterben /
Haw dreyyn und hort dar ·
rawsche hin trif ader la varm /
Das in dy weisen ·
hassen dy man siet preisen /
Dar auf dich zoñe ·
alle ding haben lenge und moße /
This is a general introduction for the unarmoured fencing on foot, so remember this correctly. (cont.)

i  And whatever you want to do,
   keep up a good common sense
ii  Be it in earnest or in play,
    have a light heart but don’t get overconfident.
iii So you may see
    and observe with a high spirit
iv  What you can use
    and plan your next move against him.
v  Confronted with bravery and power,
    every opponent will hesitate.
vi  Never give him
    any advantage on you.
vii Also avoid silly risks,
    against four or six opponents don’t advance
viii Don’t be overconfident,
    maintain balance, this will serve you well.

Vnd was du wilt treiben ·
by guter vornüft saltu bleiben /
Czu ernst ader czu schimpf ·
habe frölichen mut / mit limpf /
So magstu achten ·
vnd mit gutem mute betrachten /
Was du salt füren ·
vnd keyn im dich rüren /
Wen guter mut mit kraft ·
macht eyns wedersache czagehaft /
Dornoch dich richte ·
gib keynem forteil mit ichte /
Tumkunheit meide ·
vier ader sechs nicht vortreibe /
Mit deynem übermut ·
bis sitik das ist dir gut /
This is a general introduction for the unarmoured fencing on foot, so remember this correctly. (cont.)

ix It is a brave man
   who can stand against someone of his own kind.

x And it is not a shame,
   against four or six opponents run from the fight.

[15] This is being followed by general comment

At first learn and know that the Ort of the sword is the centre and the means and the core of the sword. All techniques start and end with the Ort, thus the Hängen and Winden are the begin and the turnings around the centre and many good fencing techniques stem from this...

Der ist eyn küner man
   der synen gleichen tar bestan /
Is ist nicht schande
   vier ader sechze flien von hande /

Glosa gn’alis hui seqr /

| Von allererstě merke vnd wisse / das der ort des swertes ist das czentru das mittel vnd der kern des swertes | aus dème alle gefechte gen / vnd weder / yn in komen · | So sint dy hengen / vnd dy winden / synt dy anhenge vnd dy vmlewfe des czentruś vnd des kerns [19r] aus den auch / gar vil guter stöcke des fechtens komen /
This is being followed by general comment (cont.)

...These have been invented so that a fencer, who immediately strikes at the Ort and yet does not hit instantly, may employ the before mentioned Techniques in combination with strikes thrusts and cuts, with stepping off or in, and with stepping around or jumping, in order to hit his adversary. And if someone has shot his Ort out too far, by thrusting or lunging, he can recover or shorten it by employing the Winden or stepping off, so that he again may use those appropriate techniques and principles of fencing. From there he again may strike thrust or cut, because according to Liechtenauers art, strikes thrusts and cuts stem from all fencing techniques and principles. And later you will hear, how one technique and principle stems from the other and how they can be used in succession, so that if one method is being defended, the other hits and succeeds.
This is being followed by general comment (cont.)

[16] Secondly, you should learn that there is nothing about the sword that has been invented for without reason and that a fencer should make use of the Ort, of both edges, the hilt and the pommel. Each of these has its own special methods in the art of fencing. And how to practice this, you will see and hear later...
[4] This is a general lesson of the Long Sword in which very fine Art is held:

Text

9 If you will show Art,
   You go left, and right with hewing.
10 And left with right
   Is how you most strongly fence.

Gloss: Mark, that is the first art of the Long Sword, that you shall learn the hews correctly before all things, so that you will otherwise fence strongly, and undertake that thus: When you stand with your left foot before and hew from your right side, if you do not follow after the hew with a step forward of your right foot, then the hew is false and incorrect. When your right side remains behind, the hew becomes too short thereby and may not have its correct path downwards to the other side before the left foot.

[3] This is the text of many good common lessons of the long sword

Text

9 If you wish to show art,
   Take yourself left and right with cutting
10 And left with right
   Is what you strongly desire to fence.

Gloss. Note, this is the first lesson of the long sword: That you shall learn to make the cuts properly from both sides, that is, if you otherwise wish to fence strongly and correctly. Understand it thusly: When you wish to cut from the right side, see that your left foot stands forward. If you then cut the over-cut from the right side, follow-after the cut with the right foot. If you do not do that, then the cut is false and incorrect, because your right foot remains there behind. Therefore the cut is too short and may not reach its correct path below to the correct other side in front of the left foot...

[14] This is a general teaching for the sword.

Text

9 If you want to show art,
   move left and strike with right,
10 And strike left with right,
   if you intend to fence strongly...

...[16] Also know and learn, by the verse beginning with "If you want to show art" (etc.) it is meant that an artful fencer should place his left foot in front and strike from the right side directly to the man, and with threatening strikes just as long as he sees where he may hit him and reach him with his stepping. And when he says "if you intend to fence strongly" so he says that you should fence upwards from the left side with the whole body and with all strength, to the head or to the body wherever he may hit...

[18v] Das ist eyne gemeynye lere des swertes

Text

Wiltu kunst schowen·
   sich link gen vnd recht mete hawen·
Vnd link mit rechten·
is das du stark gerest fechten·

Glosa. Auch merke vnd wisse / mit deme als her spricht wiltu küst schwawé· etc / meynt her / das eyn künstlicher fechter / der sal den linké fuz vorsetzen / vnd vǒ der rechté seité mete hawen / gleich czů mahe / mit drewe hewen / zo lang / bis das her siet wo her ine wol gehaben mag / vnd wol dirreiché mit seiné schreten / Vnd meynt / wé eyné stark wil fechté zo sal her vǒ der linké seitén of fechté / mit ganzer leibe vnd mit ganzer kraft / czu köppe vnd czu leibe wo her nur treffen mag /
Commentary on the Long Sword

This is a common lesson of the Long Sword in which very fine Art is held: (cont.)

[5] Or, if you stand with your right foot before and hew from the left side, and you do not follow after the hew with your left foot, then the hew is still false. Therefore mark when you hew from the right side that you always follow after the hew. Do also likewise the same when you hew from the left side. So put your body therewith correctly in the balance, and thus the hews become long and hewn correctly.

Oder (cont.)

(Steu mit dem rechten füsse vor) vnd haust von der lincken seytten (volgstu denn mit dem lincken füss dem haw auch nicht nach) So ist der haw aber falsch (Dar vmb so merck) wenn dw haust von der rechten seytten das thue albig mit dem rechten füss dem haw nach volgest (Des selben gelehien tue auch wenn du haust von der lincken seytten) So gibt sich dein leib do mit recht in die wag (Also werden dy hāw lanck) vnd gerecht gehauen ~

This is the text of many good common lessons of the long sword (cont.)

…The same when you cut from the left side and [you] do not follow-after the cut with the left foot, thus the cut is also false. Therefore note, from whichever side you cut, that you follow-after with the same foot, so you may execute all your plays with strength and all other cuts shall be hewn thusly as well.

Des glýchchen wenn du hawst von der lyncken sýtten vnd dem haw nicht nachfolgest mitt dem lincken füß so ist der haw och falsch (Darü so merck von welcher sýtten du haust / dz du mitt dem selbigēn füß haw nachfolgest so magstu mitt sterck alle dein stuc gerecht tryben) Vnnd also süllen alle andere hewe [13r] och gehawen werden ~

This is a general teaching for the sword. (cont.)

…[17] Also he means that one should not follow or step right after the strikes but always a little sideways and in a slope around, so that he gets to his flank. There he will get him much easier with any method compared to confronting him directly...

| Auch meynt her das / eyner den hēwē nicht gleich sal noch gehen vnd treten zonder etwas beseites / vnd krum-es vm-e / das her iemē an dy seite kome / do her in bas / mit allerleye gehabē mag / deēe vorne czu / was her deēe nur |
Commentary on the Long Sword

This is the text and the gloss of yet a lesson:

11 Whoever goes after hewing,
He deserves little joy in his art.

Gloss: This is when you come to him with the pre-fencing; then you shall not stand still and look after his hews, waiting for what he fences against you. Know that all fencers that look and wait on another’s hews and will do nothing other than parrying deserve such very little joy in their art, since they are destroyed and become struck thereby.

Das ist der text vnd die glos aber von ainer ler
Wer nach get hawen
der darff sich kunst wenig fräwen

11 Whoever goes after hewing,
He deserves little joy in his art.

12 Hew nearing, whatever you wish:
No change comes in your shield;
13 To the head, to the body,
Do not omit the harassing-strikes.
14 With the entire body fence
Whatever you desire to execute strongly.

Gloss. Note, this is when you come to him with the onset: you shall not watch or await his cut as he executes it against you. Because all fencers who watch and wait upon another’s cut and wish to do nothing else than parry, they permit such art little joy because they often become struck with it...

Der text aber vô ainë lere
Wer nach gat hawen /der darff sich kunst wenig fröwen
Haw nachent waß du wilt
kain wechsel kumpt in dein schilt
Zu koppff zu lëbe /
die zeck nicht vermỳde /
mitt ganczem lỳb
ficht waß du strarck gerst zû trỳben :

Glosa Wenn du mitt dem zûfechten zû im kumpst so solt du vff sein hew nicht sechen noch warten wie er die gegen dir trỳbt wann alle fechtë die do sechen vû warten vff aines anderen hew /Vnnd wellend anderß nicht- thon [13v] dañ verseczen die durffen sich söllicher kunst wenig fröwen wann sỳ werden do bỳ offt geschlagen

This is a general teaching for the sword. (cont.)

11 He who moves after strikes
may not enjoy any art...

|Wer noch get hewen ·
der darf sich kunst kleyne frewen ·
[7] This is the text and the gloss of yet a lesson:

12 Hew near what you will,
No Change comes on your shield.
13 To the head, to the body,
The Lighter-hits do not shun.
14 With the entire body,
Fence so that you most strongly drive.

Gloss: Mark, that is when you come to him with the pre-
fencing: what you will then fence, drive it with the entire
strength of your body, and hew in approaching therewith to
the head and to the body, and remain with your point in
before his face or the breast so he cannot Change-through
before your point. If he parries with strength and lets the point
go out from you on the side, give him a Lighter-hit on the arm.

[8] Or, if he drives high up with his arms with the parrying,
then strike him with a free hew below to the body, and step
quickly backward therewith, so he is struck before he comes
in.

[6] Again, the text about a lesson (cont.)

...Item. You shall note that every thing which you wish to
fence, execute it with the entire strength of the body; and with
that, cleave-in to the head and to the body, nearing him, so he
may not change-through in front of your point; and with that
cut, in the binding of the swords you shall not omit the
harassing-strikes to the nearest opening (which will be
delineated hereafter in the five cuts and in other plays).

[11r] [Glosa] Merck das ist wenn du mit dem zu vechten zu Im
kumpst was du den vechten wild das treib mit gantz' stereck
des leibs vnd häw im do mit nahent ein zů kopff vnd zu leib
vnd pleib im mit dem ort fur dem gesicht oder der prüst so
kan er fur dem ort nicht durch gewechselñ vor setzet er mit
sterck vnd lest dem ort von dir aus gen auff ðy seittñ So gib
im ein zeck rür auf den arm~
Oder vert er mit der vorsatzũg hoch auff mit den armen So
slach im mit einem freÿen haw vnden zů dem leib vnd trit
pald do mit zů ruck So ist er geslagen ee wenn er sein Inn wirt

This is a general teaching for the sword. (cont.)

12 Strike at him as you like,
no Wechsler will harm you.
xi Never strike to the sword,
always wait for the openings.
13 To the head or to the body,
do not shun the Zeckrühr.
14 Fence with your whole body
if you want to fence strongly...

...[16] And never strike to the sword but just work like would
not have a weapon or if you don’t see it, and should not avoid
Zeckrühr or taps, and permanently be in motion, work and
contact, so the opponent may not come to strikes... [17]
Whatever he strikes to thrusts at his opponent, it will not be
defended by any Durchwechsel or other techniques, if the
strikes or thrusts are directed at the man and at the openings,
to the head or to the body, with stepping around or other
footwork...
This is the text and the gloss of yet another lesson:

15 Hear what is bad there.
   Fence not above left, if you are right.
16 If you are left,
   With the right you also sorely limp.

Gloss: Mark, this is a lesson and touches upon two persons, a right-hander and a left-hander, and is how you shall hew so that one does not win the Weak of your sword with the first hew, and undertake that thus: when you come to him with the pre-fencing, if you are a right-hander, then do not hew the first hew with purpose from the left side (then you are Weak and may not hold against therewith). When he hews strongly in to you then hew from the right, so that you may well hold strongly against, and work what you will on the sword.

10 Likewise, if you are left-handed, then also do not hew the first hew from the right side, since it is quite perilous for a left-hander to practice Art from the right side, the same as it is also for a right-hander from the left side.

This is a general teaching for the sword. (cont.)

15 Hear this is bad,
   fence not from your upper left when you are right,
16 And if you are left,
   you will lack severely at your right.

xii So better fence
   down from your upper left...

Das ist der text vnd die glos Aber von einer ler
Hör was da schlecht ist
Vicht nicht oben linck so du recht pist
Ob dw linck pist
Im rechten aug sere hinckes

Glosa [Mörck das ist ein ler vnd trift an zwů personen |Einem gerechten vnd einem lincken |Vnd ist wie dw soalt hauen das man dir die swech in dem swert |mit dem ersten haw nicht an gewinn |vnd das verným also |wenn du mit dem zů fechten zu ym kumpst pistu denn gerecht so haw mit nam'n den ersten haw nicht von der lincken sýttén |wenn er ist schwach |vnd magst [11v] da mit nicht wider gehalden |wenn er mit dir starck ein haut |Da von so haw von der rechten so magstu wol starck wider gehalten |vnd am swert arbaitten was dw wil|Des geleichen pistol linck |So haw auch den ersten haw nicht von der rechten sýttén |wenn es ist einem lincken gar wild küst zů treiben von der rechten sýttén |Des geleichen ist auch einem rechten von der lincken sýttén ~

aber ain lere
[Höre waß du schlecht ist /
   ficht nitt oben linck / so du recht bist
Vñ ob du linck bist
Im rechtē auch ser hinkest :-

Glosa [Mörck die lere trift an zwů personen ainẽ lincken vnd ain grechten / |Das verným also, |Wann du mitt zů fechten zů im kumpst Bist du dann gerecht vñ mainest den man zů schlachen |So haw den erstẽ haw nicht von der lingen sýttén |Wann der ist schwach vnd magst damit nicht [14v] wider gehalten wann man dir starck daruff bindt Darum so haw der rechten sýttén / |so magst du starck am schwert mitt kunst arbäytēn waß du wilt
|Des gelichen |Bist du linck so haw och nitt von der rechtē 
   wenn die kunst ist gar wild ainẽ lincken ze triben von der rechten sýttén Gis glich ist es och ainẽ rechten von der lincken sýttén ~

Again, a lesson

15 Hear what is bad:
   Do not fence from above left if you are right,
16 And if you are left,
   In the right [you] are also severely hindered.

Gloss. Note, this lesson hits upon two people, one left and one right, and understand it thusly: When you come to him with the onset, if you then judge and decide to strike the opponent, then do not hew the first cut from the left side. Because it is weak and with that, may not hold against when one binds strongly upon it. Therefore cut [from] the right side, so you may work strongly with art (whatever you wish).

8 The same is if you are left. So likewise do not cut from the right side, because the art is quite awkward [when] a lefty executes from the right side. It is also the same [of] a righty from the left side.
[11] This is the text and the gloss of yet another lesson:
17 Before and After, these two things,
   Are to all Art a well-spring.
18 Weak and Strong,
   Meanwhile, that word therewith mark.
19 So you may learn
   Working and defending with Art.
20 If you readily frighten,
   No fencing ever learn.

Gloss: Mark, this is that before all things you shall rightly understand and understand these two things, which are the Before and the After, and thereafter the Weak and Strong of the sword, and then the word “Meanwhile”, whence comes the entire foundation of all the Art of Fencing. When you think on, undertake, and understand them rightly, and do not forget the word “Meanwhile” in all techniques that you drive, then you are a very good Master of the Sword and may teach princes and lords well, so that they may be best in combat and in earnest with the correct Art of the Sword.

[9] This is the text and a lesson about before and after
17 Before and after, the two things
   Are the one origin of all art.
18 Weak and strong,
   In-the-moment; with that mark the word.
19 Thus, you may learn
   To work and ward with art.
20 If you frightening easily,
   Never learn any fencing.

Gloss. Note, this is that before anything, you shall understand the before and the after well, because these two things have one origin which gives rise the entire art of fencing...

This is a general teaching for the sword. (cont.)
17 “Before” and “after,” these two things, 
   Are the source of all the arts.
18 “Weak” and “strong,”
   “As soon as”—remember these words, 
19 So that you may learn
   To work and defend yourself with the art.
20 If you are fearful,
   Never learn any art of fighting...

...[18] Also know and learn when he speaks: “Vor Nach those two” (etc.) there he means the five words, Vor Nach Schwach Stark Indes and within these words lies all art of Master Liechtenauer and these are the basic foundation and the core of all fencing on foot or mounted, with armour and without.

Das ist der text vnd die glos aber von einer ler
Vor vnd nach dzy zway dinc 
Sind aller küst ein vrspiring 
Swech vnd sterck 
Inndes das wort do mit merck 
So magstu lerē 
Mit kunst arbeitten vnd waren 
Der schrickestu gerē
kain uetchtē nýmer gelerē

Glosa | Merck das ist das du vor allen sachen recht solt vernemen vnd ver sten dy zway dinck | Das ist das vor vnd das nach vnd dar nach swech vnd sterck des swertzs vnd des wortz inndes wenn dar aus get der gantz grunt aller kunst des fechtens wenn du die dink recht vermympst vnd verstest vnd dar zu des wortz inndes nicht vergist In allen stucken die dw treibest So pistu wol ein gueter maister des swertz vnd magst wol lernen fürsten vnd herren das sy mit rechter gunst des swertz wol mögen besten | Daß ist der text vñ ain lere von vor und nach
Vor vñ nach die zway dinc / synd aller kunst ain vrspiring / Schwōch vñ störck / In/des / daß wort domitt mörck / So magst [15r] du leren mitt kunst arbeitten vñ waren / Er schrickstu gern / kain fechten nim-er gelerē :

Glosa | Merck dz ist dz du vor allen sachen wol solt verston daß vor und daß nach / wann die zwāy ding sind ain vrspůg do alle kunst des fechtenß außgát
[12] **Here mark what is there called the Before:**
This is that you shall always come Before (be it with the hew or with the stab) before he does. And when you come before with the hew or otherwise, then he must parry that, so work Meanwhile nimbly before yourself with the sword in the parrying, or otherwise with other techniques. Then he may come to no work.

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**This is the text and a lesson about before and after (cont.)**

...Understand it thusly: The before, this is so that you shall always come forth with a cut or with a thrust to his opening before the moment he comes with his [strike] to yours. Thus he must parry you. Then work swiftly in the parrying in front of you with the sword from one opening to the other, so he may not come before your work with his plays. But if he runs in to you, then come forth with the wrestling.

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**This is a general teaching for the sword. (cont.)**

[19] By the word "Vor" he means that every good fencer should always gain the Vorschlag, may he hit or miss. And when Liechtenauer says "Strike and hurry to the man, rush in may it hit or miss". This means, as soon he approaches his adversary by stepping or running, he should instantly attack as soon as he is sure he could reach him with either a step or a jump. Then he must attack to his head or to his body, without any fear to the opening which he can hit best. So he should gain the Vorschlag, and it is not important, if it directly hurts the adversary or not. He must also be sure with the correct measure of his steps, so that he may not step too short or too long.

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**Hier merck was da haist das vor**
[12r] **Das** ist das du albeg solt vor kömen es seÿ mit dem haw oder mit dem stich | je wenn er | vnd wenn du ee kumpst mit dem haw oder süst das er dir vor setzñ mües | So arbeit | Indes behentlich | In der versatzung für dich mit dem swert | oder sünst mit anderñ stucken | So mag er z ë kainen arbeit komen ~

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**Daß vernyım also**  
Daß vor daß ist dz du all weg solt vorkum-en mitt ainē haw odē mitt ainē stich Im zů der blöß | Ee wann er dir zu der deinen so müß er dir Versezen | so arbaÿt in der versachung behentlich für dich mit dem schwert | [15v] von ainer blöß zů der anderẽ so mag er vor deiner arbaÿt zů seinẽ sticken nicht kom-en | Aber laufft er dir eynn | So kom-e vor mit dem ringen ~~~~

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**Mit deme worte · Vor · meyn her das eyn itzlicher gut’ fechter / sal alle mal den vorslag haben vnd gewiñen / + ’her treffe ader vele / | als lichnawer / spricht / | Haw dreyn vnd hurt dar / rawsche hin trif ader la var |weñe her czu | eyme gehet ader lewft / | als balde als | ber nur siet / | das her in mit eynem schrete / | ader mit eynem sprunge dirreichen mag / wo her deñe indert in blos siet / | do sal her hin varn / mit frewden / czu koppe ader czu leibe / künlich an alle vorchte wo her in am gewisten gehabñ mag / alzo das her ia den vorslag gewiñe / | is tu ieme wol ader we · | vnd sal auch mit dem / in synē schreten gewisse sein / vnd sal dy haben recht zam gemessen / | das her nicht czu korcz ader czu lank schrete /
This is a general teaching for the sword. (cont.)

[20] If he now hits with the Vorschlag, so instantly follow through with the hit. However, if he defends the Vorschlag so that he turns aside or leads off the attack, be it a strike or a thrust, away from the intended opening with his sword, you should now, with the swords are still being in contact, feel or be aware whether he is soft or hard, weak or strong at the sword.
This is a general teaching for the sword. (cont.)

[21] If he now feels how the adversary acts in his fencing, if he is strong or hard, in the very moment he realizes this he should, while the adversary is still protecting himself, become soft and weak and in the case of the adversary being weak, vice versa. To make sure that one cannot come to strikes, he should instantly execute the Nachschlag, that means that he attacks again while the other is still protecting himself from the Vorschlag, be it with a strike or a thrust...
This is a general teaching for the sword. (cont.)

...So he can employ different techniques for hurrying or rushing towards his openings and thus he is permanently in motion and very close to him and this should make him so irritated and confused that he is only busy protecting himself and cannot come to his own strikes. If one has to defend himself or has to be aware of the strikes which are directed against him, he is in much greater danger than the one who strikes at him, because he either can defend or be hit. And this makes it very difficult for him to gain the opportunity for his own strikes. So Liechtenauer says: "I tell you truthfully, no one defends without danger, if you understood this, he will not come to strikes."
This is a general teaching for the sword. (cont.)

[22] If these five words, which this teaching and all other fencing is based upon, are not adhered, then this is the reason why a brave peasant often defeats a master by winning the Vorschlag.

[23] Now it has been said before that that Liechtenauer expresses he should bravely and without fear rush in with a good Vorschlag or the first strike to the head or body may he hit or miss, so that he strikes him just as stunning and frightening him so he does not know what he can do against him. Also it has been said that he should strike the Nachschlag before he recovers or might come to his own strikes. this also means this you should work in a manner that he is permanently busy with protecting and defending.
This is a general teaching for the sword. (cont.)

[24] And if he defends against the Vorschlag, he instantly comes to the Nachschlag while the adversary is still defending for example, by rushing in with the pommel or transitioning into the Zwerchhau, which are generally good. He can generally transition into the Zwerch position, so he may use other technique which he may begin before the adversary can execute his own attack. And you will hear how you generate one technique from the other, if you follow this advice. That is he should execute with one thought and just as with one strike if possible the Vorschlag and the Nachschlag, quickly in succession.

|deñe wen deser dē erstē slاغ / ader dē vorslag tuet / vnd in ien’ deñe weret / in dem selbē werē vnd schutzē / zo kũpt deser deñe alle mal e czu dem nochslage den ien’ czu dē erstē / den her mag / czu haut czu varn mit dem klosse / ader mag / in dy twerhewe kōmē / dy czu male gut syn / ader mag sost das swēt dy twer vor werfen / do mite her in ander gefechte kũpt / ader sost mancherleye mag her wol begiñen / e deñe ien’ czu slage kũpt / als du wirst horē wy sich eyns aus dē and’n macht / das ien’ nicht mag von im kōmē vngeslagē / tut her and’s noch deser lere + ’ Weñe her sal mit eyme gedankē / vnd zam mit eyme slage / ab is möglich were / den vorslag vnd nochslag tuē / risch vnd snelle noch eynād
[13] Here mark what is there called the After:

The After are the breaks against all techniques and hews the opponent drives on you, and that undertake thus: When he comes Before with the hew, and you must parry him, then work Meanwhile with your parrying nimblly with the sword to the next opening. Then you break his Before with your After.

Hye merck was da haist das nach

Das nach sind die prüch wider alle stick vnd häw die man auff dich treibt vnd das vernÿm also wenn er ee küpt mit dem haw wenn du das im versetzen muest So arbeit Indes mit dein’ vorsatzung behendlich mit dem swert zu der nagsten plöss So prichstu ým sein vor mit deinem nach ~

[10] Here note that which is called the after

Note, if you may not come in the before, then wait upon the after. These are the breaks of all plays which he executes upon you. Understand it thusly: When he comes-before such that you must parry him, so swiftly work in-the-moment with the parrying to the nearest opening, so you hit him the moment before he accomplishes his play. Thus you have seized the before and he remains after.

Hie mörck was da haýst daß nach

Mörck magstu zû dem vor nitt kom-en So wart uff dz nach dz synd die bruch uff alle stick die er vff dich trybt Das vernÿm also Wann er vorkumpt daß du ihm verseczen múst So arbeit mitt der versäczung Indes behentlich für dich zu der nächsten blöß So triffestdu in ee Wann [16r] er sein stick verbringtt Also gewinstu aber dz vor Vër er blÝpt nach

This is a general teaching for the sword. (cont.)

[25] It may happen that one has to defend the adversary’s Vorschlag. So he would defend it by getting at his sword—and if he is a little slow or indecisive so he would want to stay at the sword and use the winden and feel if the adversary wants to pull back from the bind or not.

[26] If one moves off, now that they were just bound at the sword, and the points are facing against each other to the openings, the skilled fencer has followed directly with the point, before the adversary can recover from his pulling-off, thereby executing a good thrust to the chest or anywhere where he could hit him best. And this is the method that the opponent cannot leave the bind unharmed, because with this following he gets nearer by thrusting the point forward at the sword, following the principle of the nearest and shortest target.

Auch möchte is wol dar cuz komē / ab ien’ dë vorslag weret / zu müste her in werē mit dem swēte / vnd alzo müste her desē io an sŷ swēt komē / vnd wē deñe ien’ eczwas trege vnd las were / zu möchte deser deñe an dem swēte blyebē / vnd sal deñe cuz hāt wïden / vnd sal gar ebēn merkē vnd fulen / ab sich ien’ wil abezïhē vō dem swēte / ader nicht /

Czewt sich ien’ ab / als sy im vor mit eŷnander an dy swēt sint komē / vnd dy orter keŷ eŷnand’ recken / cuz dē blosseen / E deñe sich / deñe iener keyś haws ader stichs / of eŷ news weder [21v] irholē mag mit syme abezïhē · zu hat im deser cuz hant / mit syme orte noch gevolget / mit eynē gutē stiche cuz der brost / ader sōst vorne cuz wo her in am schiresetē vnd nehestē getreffē mag / alzo das im ien’ mit nichte / me schadhē von dem swēte mag komē / wē deser hat io / cuz hāt mit syme nochvolgē / neher cuz ieme / mit dem als her synē ort / vor / an dem swēte gestalt hat keŷ ieme / noch dē aller nehestē vnd körzstē /
This is a general teaching for the sword. (cont.)

[27] And if the opponent tries to attack newly with long strikes or thrusts after pulling off, he may always gain the Nachschlag or a thrust rather than with the first strike. Liechtenauer means this by the word "nach"; if one has struck the Vorschlag so he should move in and without break strike the Nachschlag (in the same movement) and thus he should be permanently in movement and in contact, constantly using one technique after the other. So, if the first one fails, the second, the third or the fourth my hit not letting the opponent come to strikes because no one will ever have any significant advantage in fencing, except him who works according to this teaching and these five words.
Here mark the Weak and the Strong of the sword:
Understand the Weak and the Strong thus: On the sword from
the hilt to the middle of the blade is the Strong of the sword,
and further above the middle to the point is the Weak. (And
how you shall work with the Strong of your sword after the
Weak of his sword you will learn hereafter.)

Hier merck die swech vnd die sterck des swertz
Die swech vnd die sterck vernÿm also am swert von dem
gehultz pis in die mitt der klingen so ist die sterck des swertz
vnd fürpas vber die mitt pis an den ort ist die swech vnd wie
du mit der sterck deines swertz nach der swech seins swertz
arbaitten solt das wir dir hernach vorklert

This is the text and a lesson about before and after
(cont.)
You shall also note in the before and after how you shall
work with the word "in-the-moment", according to the weak
and according to the strong of his sword, and understand it
thusly: The sword has its strength from the hilt of the sword
up until the middle of the blade; with that you may resist
when someone binds you thereupon. And farther, from the
middle up until the point, has its weak which cannot resist.
And when you understand these things properly, you may
properly work with art, and with it protect yourself and
furthermore teach princes and lords so that they may properly
remain steadfast with the same art, in play and in earnest; but
if you fear easily, you should not learn the art of fencing,
because a fragile discouraged heart, it does no good when it
becomes struck by any art.

This is a general teaching for the sword. (cont.)
Now if it happens that the opponent does stay at the
sword after he displaced, and now it comes that he also stays
at the sword—not having done the Nachschlag yet—so he shall
wind and stand at the sword, and he should note and feel if the
adversary is weak or strong at the sword. And if he now feels
that the opponent is strong, hard and rigid at the sword and
only plans to press into him with his sword, so he should
become weak and soft and completely give up his strength
against the opponent. And thus he should let go of the
opponent’s sword, so it may whip and move off with the
pressure. And now he can slide and pull off his sword quickly
and then go for the opponents openings quickly and nimbly,
to the head or to the body, with strikes, thrusts and cuts,
wherever he may hit surest and most direct.
This is a general teaching for the sword. (cont.)

[29] Because the harder the opponent presses with the sword, the more far his sword is flung aside when he suddenly becomes soft and lets the sword slide off. So the opponent will be left open so that he can touch or hit as he wishes before the opponent may recover and come to his own strike or thrust.

[30] If the opponent now is weak and soft at the sword and he feels and notices this, so he should be strong and hard at the sword and should rush in quickly forcefully at the sword, directly and frontal to the next best accessible opening. Just like as a string would be attached to the point which would pull and turn his point to the nearest opening, as to achieve the thrust.
This is a general teaching for the sword. (cont.)

[31] Now if the opponent is strong and defends the thrust and displaces it by becoming strong at the sword, so that the opponent presses into the sword again, so again he should become weak and soft and let his sword slide off. And in this evading he should seek the openings quickly with strikes thrusts or cuts, as he wishes. And this is what Liechtenauer means with the words "soft and hard".

[32] And this concept is from the auctoritas when Aristoteles says in the book Peyarmenias: "Oppositions shine more clearly if placed next to each other then directly opposing them (conflicting) Weak against strong, hard against weak and vice versa." If it should be only strong against strong, the stronger will always win. That is the reason why Liechtenauers fencing ist real and correct art, so that a weak man can win with his art and wits in the same manner a strong man can do with his strength and it would be no art otherwise.
This is a general teaching for the sword. (cont.)

[33] Because of this fencing teaches the feeling well as Liechtenauer says: "Learn the feeling, Indes is a word that cuts" because if you are at the sword with someone, and you are now skilled at feeling whether your opponent is weak or strong at the sword, Indes or while you are in the bind, you may very well observe and plan what you should do against him. And according to this teaching and art, he may not pull off from the sword without being hurt, because Liechtenauer says: "Strike that he is confused when he pulls off."
This is a general teaching for the sword. (cont.)

[34] Now, according to this teaching you understand well that you should try to gain the Vorschlag and as soon as you execute it, so do in one rush instantly and without break the Nachschlag, and that can also be the second, third or fourth strike or thrust. So your opponent may not come to strikes. If you now bind with him so be skilled at the feeling and do as it has been written before, because this is the foundation of fencing so that you are permanently in motion and never pause or hesitate. And if it now comes to the feeling, so also do what is written before.

[Tu noch deser lere / zo vestestu wol alzo das du io den vorslag habest vnd gewinest / vnd als balde / als du den tuest / zo tu deñe dornoch in eymsche / immediate an vnderloz den nochslag / das ist den and'n / den dritté / ader den vierden slag / haw aber stich / das io iener nicht czu slage kome / kömstü dë mit im an daz süt / zo bis sicher an dem fulen / vnd tu als vor geschrebn ist / wen dis ist d' grüt des fechtës das eý man v-erm' in motu ist / vnd nicht veyert vnd kömp is deñe an das fulen / zo tu / ut sup- ptuit /
This is a general teaching for the sword. (cont.)

[35] And what you begin to do, always have measure and control. When you have won the Vorschlag so don’t do it too fast or too committed as you will be unable to recover yourself to do the Nachschlag. That is why Liechtenauer says: “Be ready for this, / all things needs measure and control”. And this also remember when doing steps and also before all other techniques and principles of fencing.
Commentary on the Long Sword

[15] This is the text and gloss of Five Hews:

21 Five Hews learn
From the right hand. Who they defend,
22 They we vow
In Arts to reward well.

Gloss: Mark, there are Five hidden Hews of which many Masters of the Sword know nothing to say; these Hews you shall learn correctly from the right side. Whichever fencer you then hew with correct Art, who can break these without injury, will be praised by other Masters so that his Art shall become rewarded more than other fencers. And how one shall hew the Hews with their techniques, that will be clarified to you hereafter.

[12] This is the text of the five cuts

21 Learn five cuts
From the right hand against the defense.
22 We happily consign them
To the rewards in the Arts.

Gloss. Note, the Recital sets down five obscure cuts. Many masters of the sword do know nothing to say about this: that you should not learn to make other cuts, when from the right side, against those who arrange themselves against you in defense. And if you select one cut from the five cuts, then one must hit with the first strike. Whoever can break that without their harm will be praised by the masters of the Recital, because his art shall be praised better than another fencer who cannot fence the five cuts against it. (And how you shall hew the five cuts, you find that in the same five cuts written hereafter.)

[36] This is the text where he explains the five strikes and other techniques of fencing...

xiii ...Bravery and quickness,
Prudence, cunning and wisdom
xiv ...Will have fight
And carry joy.
xv ...Reason, secrecy, reach,
Deliberateness, readiness
21 ...Learn five strikes
from the right hand against the weapons

[23r] Das ist der text / in deme her neñet / dy fünff / hewe vnd andere stöcke des fecht*
Kunheit vnd rischeit ·
vorsichtikeit list vnd klugheit *
Vornüft verborgēheit /
moße vorbetrachtüge / leitikeit /
Wil fechten haben ·
vnd frölichs gemüte tragen
Fnf hewe lere ·
von der rechten hant were dy were /
Commentary on the Long Sword

This is the text and the gloss of techniques of the Epitome:

23 Wrath hew, Crooked, Thwart,
    Have Squinter with Parter.
24 Fool, parries,
    Travelling-after, Over-running, Set hews,
25 Changing-through, Pull,
    Run-through, Slice-off, Press hands,
26 Hang, Wind, with openings,
    Blows, grasp, strike, stab with thrusting.

Gloss: Mark, here have become named to you the right Chief Techniques of the Epitome on the Long Sword (how they are each called particularly by their names), so that you can further remember and recall them. The first are the Five Hews, and how they are particularly named:

Das ist der text vnd die glos von sticken der zedel

Zorn häw krumpp twer
    hat schiler mit schaitlär
Alber vorsetz
Nachraisen vberlauff haw setzt
Durchwechsel zuck
durchlauf abschneide hende druck
heng wind mit plössen Slach
vach streich stich mit stössen ~

Das erst das sind die funff häw
    wie die besonder genant sein

This is the text where he explains the five strikes and other techniques of fencing (cont.)

23 Wrath strike, Bent strike, transversal
    strike, Squinting strike with vertex strike
24 Fool defends,
    adheres, overeaching defeats strikes
25 Changing through, pulling,
    running through, cutting off, pressing the hands
26 Hang, wind to the openings,
    strike, catch, swipe, thrust repeatedly

Gloss. Note, here the proper principal-plays of the art of the long sword are named, as all are specifically titled with their names so that you can better understand them. They are seventeen in number, and it begins with the five cuts.

Das ist der vô den sticken dê zedeln

Zorn haw • krum • zwerch
    hat |Schiler / mitt schaitlär
|Alber verseczt /
nachraíßen |Vberlauff haw seczet
|Durch wechsel zuck
durch lauff abesneid / hende druck /
heng vî mitt blössen
schlach vach streích stich mitt stössen :

Das erst das sind die funff häw
    wie die besonder genant sein

Glosa [18r] Möreck hie werden genampt die rechten haüptstucke der kunst deß langen swerts wie ÿettlichs besundê haist mit dem namen / daß du die dester baß ver sten kündest / Der ist sibzenzech an der zal Vnd haben sich an den funff hewen an / ~

Glos. Note, here the proper principal-plays of the art of the long sword are named, as all are specifically titled with their names so that you can better understand them. They are seventeen in number, and it begins with the five cuts.
This is the text and the gloss of techniques (cont.)

Item: The first is called the Wrath-hew.
Item: The second the Crooked-hew.
Item: The third the Thwart-hew.
Item: The fourth the Squinting-hew.
Item: The fifth the Parting-hew.

[17] Now mark the techniques:
The first, they are the Four Guards.
Item: The second, the Four Preemptings.
Item: Thirdly, the Travelling-after.
Item: The fourth, Over-running.
Item: The fifth, the Slicing-off.
Item: The sixth is the Changing-through.
Item: The seventh is the Pulling.
Item: The eighth, the Running-through.
Item: The ninth, the Slicing-off.
Item: The tenth is the Hand Pressing.
Item: The eleventh are the Hangings.
Item: The twelfth are the Windings.

This is the [text] of the plays of the Recital (cont.)

[14] Item. Now note the first cut called the wrath-cut
The second the crooked-cut
The third the thwart-cut
The fourth the squint-cut
The fifth the scalp-cut
The sixth they are the four guards
The seventh the four parries
The eighth the following-after
The ninth the running-over
The tenth the setting-aside
The eleventh the changing-through
The twelfth the pulling
The thirteenth the running-through
The fourteenth the slicing-away
The fifteenth the hand-pressing
The sixteenth the hanging
The seventeenth they are the windings
This is the text and the gloss of techniques of the Epitome (cont.):
[18] And what you shall fence from the techniques, and how you shall give openings with the Hangings and Windings, you will thus find described hereafter, one after another to the next.

This is the [text] of the plays of the Recital (cont.)
[15] And how you shall uncover with the hanging and winding, and how you shall execute all the forenamed plays, you find that entirely written hereafter.
[19] **Mark. Here begins the text and the gloss.**
First, of the Wrath-hew with its techniques:

27 **Whoever Upper-hews you,**
   Wrath-hew point threatens him.

**Gloss:** Mark, the Wrath-hew breaks all Upper-hews with the point, and yet is nothing other than a simple peasant strike, and drive it thus: When you come to him with the pre-fencing, if he then hews at your head from above on his right side, then hew also with him wrathfully from your right side from above, without any parrying, on his sword. If he is then Soft on the sword, then shoot in the long point straight before you and stab him to the face or the breast. So Set-on him.

[16] **This is the wrath-cut with its plays**

27 **Whoever cuts over you,**
   The wrath-cut point threatens him.

**Gloss.** Understand it thusly: When one cleaves-in above from his right side, so also cleave-in a wrath-cut with him, with the long edge strongly from your right shoulder. If he is then soft upon the sword, so shoot-in the point forward long to his face and threaten to stab him (as stands done hereafter next to this).

[Image from Munich cod. icon. 394a, f 3r]

[38] **This is about the Zornhau (wrath strike)**

27 **Whoever strikes at you from above,**
   the point of the Zornhau endangers him...

**Comment** Here learn and know that Liechtenauer strikes an Oberhau (Strike from above) from his shoulder which is called the Zornhau. For someone who is angered and wrathful, no other strike comes as ready as the Zornhau, because this Oberhau strikes from the shoulder to the opponent, and this is why Liechtenauer says: If someone strikes an Oberhau against you, you should strike the Zornhau against him so that your point thrusts forward quickly...

...[39] Alternatively, you may understand the first verse as if you strike a wrath strike from above, the adversary is being endangered by the point of the wrath strike...
This is the text and the gloss of yet another technique of the Wrath-hew:

28 If he becomes aware of it,
Then take off above without danger.

Gloss: Mark, that is when you hew in on him with the Wrath-hew, then shoot the long point into the face or breast, as the fore-described states. If he becomes aware of the point and parries strongly and presses your sword to the side, then wrench up over it with your sword on his sword’s blade, off above from his sword, and hew him to the other side, yet on his sword’s blade, into the head. That is called “taking off above”.

Das ist der text vnd die glos aber eins stück des zornhau
Wirt er es gewar
So ným oben ab ane far

Glosa [Merk das ist] wenn du im mit dem zornhaw ein haust
So seuß im den ort lanck ein zu dem gesicht oder prüst als vor geschrieben stet wirt er denn orts gewar vnd vor setzt starck vnd druckt dir dein swert auf die seittn [So reiß mit deinem swert an seiner swertz klingen vber sich auf oben ab von seinem swert vnd haw ým zw der anderñ seitten aber an seiner swertz klingen wider ein zů dem kopff das haist oben ab genomen

Again a play from the wrath-cut

28 If he becomes aware of it,
So take-away above without driving.

Gloss. This is when you shoot-in the point with the wrath-cut (as stands done before next to this): if he then becomes aware of the point and parries the thrust with strength, so move-away your sword up above from his and cleave-in again above to the other side on his sword to his head (as stands done here).

This is about the Zornhau (cont.)

28 ...If he sees it,
take it up and off without danger...

...[38] If he now defends against your point, pull the sword up and off from his blade and move to the other side of his sword...
Commentary on the Long Sword

BONUS CONTENT (Ms. Dresd. C. 487, ff 57r-58r)

Translated by Christian Trosclair

27 Whoever over-cuts you
   The Wrath-cut point threatens him.
28 If he becomes aware of it,
   Take-away above without driving.

Understand it thusly: When one strikes at you from-the-roof, so strike the wrath-cut with the long edge, as it has been explained to you, into his strike, upon his sword with the long edge of you sword and wind-on your point from that moment, into his visage with command, that is with strength. And if he becomes aware of it (that is, of the point) and parries with a free displacement, then take it away above as the taking-away has been explained to you. [That is,] when someone parries you freely, how you shall take-away. Or otherwise deliver the strike to the closest on his sword, as I have explained that. If it comes to you just then before the taking-away as he parries you (on account of the same strike will also parry), then make the same [strike] at that moment thereupon or a perpetual winding with a thrust or strike.

Also know, if someone strikes at you, that you may quite certainly execute the wrath-point therein alone, and [thus] you have also parried (when you execute it correctly as you are taught it), and is bad to parry when you desire one harm. So execute it upon someone [when] he makes whatever he wishes (a strike or stab), so he must parry it. Thus you come to the previously depicted plays.

Transcribed by Dierk Hagedorn

[57r] |Wer dir aber hawet /
    |Zor haw ort im drawet
    |Wirt er es gewar
nýms oben ab an far

|Das |Verstand Also |Wann ainë von dach vff dich
schlöcht |So schlach [57v] den zornhaw mittder langë schnidë
alß er dir gewỳst ist |In sinen schlag an sin Schwert mitt der
langë schnid~ dines schwerts Vnd wind im din ort an von
stund an mitt zù sinem angesicht mitt vermugen daß ist mitt
störck |Vñnd wirt er dann des gewar / daß ist des orts / vñ
verseczt in mitt frỳer versäczung |So nỳm es oben ab alß dir dz
abnem~en gewỳst ist worden wenn dir ainë frỳ verseczt wie
du ab solt nỳemen |Oder holl den schlag sunst vff dz nechst an
sinë schwert alß ich dir daß gewỳsst hab / daß gat dir ee zù
dann daß abnem~en Wie er dir verseczt vñ ob der selbig schlag
och verseczt würde [58r] so mach ainen selber von stund an
dar vff / odë ain ewichs winden mitt ainë stoß oder schlag

|Auch wiß öb ainer vff dich schlecht daß du den zornot allain
och wol darin magst tryben / Vñnd du bist och verseczt wenn
du den recht trỳbst alß du des vndderricht bist |Vñnd ist böß zù
verseczen |Wann du ainë übel zù wöllst |So tryb in vff ainë er
mach waß er wöl er schlach odë stech vff dich So müß er den
versecżë |So kumpstu zù den vorgemelten sticken ~
[21] Another
Item: Item, when you will make the Wrath Hew, then you may
strike with the right hand and with the left hand behind well up
in, and thereafter with the inverted hand make the point down
below and go through.

[22] Item: You may also not take away upward, tearing up with
your sword further than his point, Meanwhile strike in against
him to the head.

alliud
|Itm- wan du dem zorn hauß machen willt so magst du mit der
rechte handt schlagen und mit der linckhen handt hindu woll yff
yn vnd dar noch mit der verkerté hant machen den ortt vnté
herab vnd durch gang ~ ~

|Itm- du magst auch Im ab nemen ynt weiter vbersich yff reissen
mit dinem schwertt dan bisz an sinen ortt Indes schlag ynt wider
yn zu dem kopff ~ ~
[23] **Break against the taking off above**
When he takes off above, then bind above on his sword strongly, in with the long edge to his head.

[24] **Item, a counter against the taking-off**
When he takes off above and hews to your head on your right side, then wind your sword with your short edge a little on his and strike Meanwhile with the long edge to his head.

[25] **Item, another counter**
Meanwhile as he takes-off, then step aside from the strike and work in to the next opening with the hew.

[20] **A break against the taking-away**
Note, when you bind with someone strongly on his sword, if he then draws his sword from your sword up above and cleaves-in again on the sword above to the other side toward your head, so wind-in strongly with the long edge high to his head.

[20v] **Ain bruché daß abnemé**
Mörck wenn du mitt ainem starck am schwert bindest | Ruckt er dan sein schwert übersich oben abe von dinë schwert vñ haw-t dir zù der anderë sýtten am schwert wider eÿn zuo dem kopffe | So bind starck mitt der langen schnýden Im oben eÿn zù dem kopffe

[24v] **Itm~ eyn bruch wider dz abnemen**
wan er dir oben ab nýmpt vnd haußt dir zu dem kopff vff diner rechtë sitë so wind din schwert mit der kurzten schnidë ein wenig vff dz sin vnn [14v] schlag indes mit der langen schnidë zu dem kopff

[14v] **Itm~ eyn ander bruch Indes**
so er ab nýmpt so dritt besitz vff dem schlag vnd arbeytt im zue nechsten bloß mit dem haulbe
Another Item, when you have struck with the inverted hand from the Wrath Hew, and he drives up and parries you, then drive thus through with your inverted hand on his right side on his belly and wind in the right elbow over his and your sword and hold fast, so you have locked him, or jerk with your right side on your left and tear strongly behind you so you take his sword and your point goes in to his face.

alliud

|Itm| wan du mit der verkertẽ hant vß dem zorn hauß geschlagen hast vnd er fertt vff vnd versetz dir so far also mit diner verkertẽ hant vff sinen rechtẽ sitẽ an sinen buch durch vnd wind im den rechtẽ einbogen vber sin vnd din schwertt vnd halt vast so hastu In beschlossen oder ruck mit diner rechtẽ sitẽ uff din lincke vnd reiß starck hyndersich so nỳmbstu Im dz schwertt vnd din ort gat im zu dem gesichtt |
This is the text and the gloss on yet another of the Wrath-hew:

29  Be Stronger against, Wind, Stab. If he sees, then take it down.

Gloss: Mark, that is when you hew in on him with the Wrath-hew, if he parries and remains Strong with the parrying on the sword, then remain also Strong against with your sword on his, and drive high up with your arms, and Wind your hilt on his sword in front before your head, and stab him above into his face...

Again a play from the wrath-cut

29  Be strong against
   And thrust. If he sees it, take it down

Gloss. Note, this is when you cleave-in with the wrath-cut (as stands done before next to this): if he parries it, and with that remains strongly upon the sword, so again be strong against him upon the sword, and drive up with the strong of your sword into the weak of his sword, and wind your hilt forward in front of your head upon the sword, and so thrust him high to the face (as stands pictured here).

This is about the Zornhau (cont.)

29  ...Hold against him, wind, and thrust again. If he sees it, strike him low....

...If he also defends against this, be strong against the sword and wind the point in for the thrust...

Aber ein stuck vō dē zornhaw
Biß störcker wider /
vnd stich sicht erß so nŷm es wider ·:

Glosa Wenn du im mitt dem zornhaw Inhaẘst verseczt er dir daß vō pleibt dir damitt [20r] starck am schwert |So bŷß gen im wider starck am schwert |Vō far uff mit der störck dines schwerts in die schwōchi sines schwerts vnd wind am schwert din gehülcz vornē für dein haupt vō so stich in oben zů dem gesichte ~
This is the text and the gloss on yet another of the Wrath-hew: (cont.)

...If he becomes aware of the stab, and drives high up with his arms and parries with his hilt, then remain standing thus with your hilt before your head, and set the point in below on his neck, or on his breast between both his arms.

[28] Item, so you thus on your right side have wound, and he has parried your stab, then wind a little again on your left and set in your point also down in his breast. If he then parries the point, then pull your sword on you and strike in again to his head. If he then parries, so take off above or take other work therefrom.

This is about the Zornhau (cont.)

...If he defends this thrust, so take the sword away and strike low to his legs...

Again a play from the wrath-cut
When you thrust-in high with the winding (as stands pictured before), if he then goes up with the hands and parries the high thrust with the hilt, so also remain standing in the winding and set the point down between his arms and the chest (as stands pictured here below).

Aber ain stuck vß dem zornhaw
Wann du mit dem winden oben ein stichst / alß vor stett / fert er den hoch vff mit den henden vñ versetzt mitt dem gehülce den oberen stich so pyß also sten in dem winden vnd setz im den ort [20v] nißen zwischen sinen armen vñ der brust ~ ~
[29] Another
Item, when you have taken off above and he has you parried you thus to the other mouth and stabbed with you, then drive well up with the arms and wind in the short edge in the Weak of his blade and stab in to his face or wind on your right side on his blade in the Weak and stab in but to his face. You may also make both winds from one another and thrust with the point.

alliud ~
|ltn- wan du oben abgenümen hast vnd er hat dir also versetz zu dem andern mall vnd sticht mit dir so far woll vff mit den armen vnd wind im die kurz schnid in die schwech siner klingê vnd stich im zu dem gesicht oder wind vff din rechte sitê an siner klingen in die schwech vnd stich im aber zu dem gesicht auch magstu beyde windê vß eynander machen vnd mit dem ortt stossen ~
This is the text and the gloss of a lesson of the Wrath-hew:

30 This precisely mark,
   Hew, Stab, Lier, Soft or Hard,
31 Meanwhile, and Before, After,
   Without haste. Your War should not be rushed.

Gloss: Mark, this is when he has bound with you, with a hew or with a stab (or otherwise on your sword): then from the Winding before you, you shall not too quickly leave his sword. When one sword clashes on the other, very precisely mark if he is Soft or Hard in the bind, and when you have found that first, then work Meanwhile with the Winding, after the Soft and after the Hard, always to the next-standing opening as you will be taught hereafter and trained in the techniques.

This is about the Zornhau (cont.)

30 ...Remember this,
   trikes, thrusts and guards, be weak or be strong.
31 Indes, Vor und Nach,
   take your time and analyze the Krieg...

...So constantly do one after the other thus he may not come to strikes. And always have the already mentioned words, Vor and Nach Indes Schwach Stark and strikes thrusts and cuts, in your mind and never forget these in fencing...

Das ist der text vnd die glos von einer ler aus dem zornhaw
Das eben merck
haw stich leger waich oder hert
Indes vnd var nach
An hurtt dein krieg sey nicht gach

[21] Here note a good lesson

30 Note this precisely:
   Cut, thrust, league; soft or hard,
31 In-the-moment and drive-after[sic]
   Without hurry. Do not rush your war:
32 Whoever’s war aims
   Above, they become ashamed below.

Gloss. This is what you shall quite precisely note: when one binds on your sword (with a cut or with a thrust or otherwise), [note] whether he is soft or hard upon the sword. And when you have sensed this, so you shall know in-the-moment which is the best for you: whether you work upon him with the before or with the after. But with that you shall allow yourself to be without hurry [and] not too rushed with the war, because the war is nothing other than the windings upon the sword.

Hie mörck ain gütte lere

|Das oben mörck / |
|Haw stich leger wäych oder hört |
|In des vñ fär nach / |
on hurt dein krieg sich [21r] nicht gäch |
|Weß der krieg riempt oben nýder wirt er beschämpt |

Glosa [Daß ist dz du gar eben mörcken solt wann dir ainem haw- oder mit ainë stich oder sunst an din schwert bindet ob er am schwert waich oder hört ist vñ wenn du das empfunden hast |So solt du / In das / wissen welches dir am bestë sỳ ob du mitt dem vor oder mitt dem nach an in hurten solt |Abë du sollt dir mitt dem an hurten nicht zë gauch laussen sỳn mitt dem krieg wenn der krieg ist nicht anders dann die winden am [21v] schwert |
This is the text and the gloss of the War:

Gloss: Mark the War, that is, the Winding and the work with the point that goes from there to the four openings, and drive it thus: when you hew in with the Wrath-hew, then as quickly as he parries, drive up well with your arms and Wind the point of your sword above in to the upper opening of his left side. If he then sets the upper stab off, then remain thus standing in the Winding with the hilt before your head, and let the point sink down to the lower opening yet on his left side. If he then follows after your sword with the parrying, then search with the point for the lower opening on his right side. If he then follows after your sword further with the parrying, then drive up with your sword on your left side, and hang the point in above to the upper opening on his right side. Thus he becomes ashamed with the War above and low, if you drive correctly from one to the other.

Here note a good lesson (cont.)

Item. Execute the war thusly: When you cleave-in with the wrath-cut, then as soon as he parries, drive up with the arms and wind-in the point upon the sword to the upper opening. If he then parries the thrust, so keep staying in the winding and stab the low opening with the point. If he then further follows-after the sword with parrying, so drive-through with the point below his sword and hang-in the point above to the other opening of his right side. Thus he becomes ashamed above and below, because you can otherwise execute the techniques correctly.

This is about the Zornhau (cont.)

...Furthermore, you should not hurry too much in the Krieg because if you aim above and miss so you will hit below. And how you execute one after the other, according to real art with special strikes thrusts and cuts you will hear later. And you should not strike at someone’s sword but directly to him, to the head or to the body wherever you wish.

Now follow this teaching and stay permanently in motion, if you hit or miss, so that one cannot comes to strikes, and always step sideways off with your strikes...
This is the text and the gloss of yet another lesson from the Wrath-hew:

33 In all Winding.
Learn to find hew, stab, slice.
34 Also shall you, with
Proving, hew, stab, or slice.
35 In all hits
You will trick the Masters.

Gloss: Mark, this is when you hew in to him with the Wrath-hew: then you shall be very well trained and entirely ready with the Winding on the sword, since each single Winding has three particular techniques, which are a hew, a stab, and a slice. And when you Wind on the sword, then you shall think precisely well, so that you do not incorrectly drive the technique that pertains in that Winding (so that you do not hew when you should stab, and not slice when you should hew, and not stab when you should slice)...

Also know that there are only two strikes all others are based upon. And these are the Oberhau (strike from above) and the Unterhau (strike from below) from both sides, which are the main strikes and the foundation if all other strikes. And these again are based on the point of the sword which is the core and the centre of all other techniques as it has been written before. And from the same strikes come the four displacements from both sides, with these you break and defeat all strikes thrusts or guards and these also lead to the hangings which can be very well be used for artful techniques as you will hear later...

Das ist der text vnd die glos aber ein'ler aus dem zornhaw
In allen winden
haw stich snýt lere vinden
Auch soltu nit
prüfen haw stich odě schnit
In allen treffen
Den maisterñ wiltu sů effen

Glosa | Merck das ist wenn [15r] du im mit dem zornhaw ein haust [So soltu mit den winden am swert wol gebût vnd gantz fertig sein] wenn ein iglichs winden hat dreý besunder stuck [Das ist ein haw ein stich vnd ein schnidt vnd wenn du windest am swert] So soltu gar eben gedencken das du die stuck nicht vnrecht treibst die in die winden gehörent [Also das dw nicht haust wenn du stechen solt vnd nit schneidest wenn du hauen solt vnd nicht stichst wenn du schneiden solt]

This is about the Zornhau (cont.)

33 ...In all windings
learn how to find Strikes thrusts and cuts.
34 Also you should feel spontaneously
if it has to be a strike, a cut or a thrust.
35 In all hits
against the skilled fencers if you wish to fool them...

...Also know that there are only two strikes all others are based upon. And these are the Oberhau (strike from above) and the Unterhau (strike from below) from both sides, which are the main strikes and the foundation if all other strikes. And these again are based on the point of the sword which is the core and the centre of all other techniques as it has been written before. And from the same strikes come the four displacements from both sides, with these you break and defeat all strikes thrusts or guards and these also lead to the hangings which can be very well be used for artful techniques as you will hear later...

In allen winden
hewe · stiche · snete · lere finden /
Auch saltu mete ·
prüfen hewe · stiche ader · snete /
In allen treffen ·
den meistern wiltu sie effen /

Auch wise das nur czwene hewe seyn aus den alle ander hewe komen | wy dy vm-er genäht mögef werden | das ist der oberhaw · vnd der vnderhaw · von beiden seiten | dy sint dy hawe vnd grüt aller ander hewe | wy wol dy selbñ vsrachlich vnd grütlich | auch komen aus dem ortse des swëtes | der do ist der kern vnd das czentrũ aller andre stocke | als das wol vor ist geschrebn | vnd aus den selbñ hewē komē dy vier vorzetcẽ | von beiden seitē | mit den mâ alle hewē vnd stiche ader leger | letzt vnd bricht | vnd aus den man auch yn dy vier hēgē küpt | aus den mâ[gn] wol küst treibñ mag | als mâ hernoch wirt horen
This is the text and the gloss of yet another lesson from the Wrath-hew: (cont.)

...And thus you shall always know to drive the technique that correctly pertains thereto in all hits and binding on the sword, if you will trick or deceive the other Masters when they are set against you.

[33] And how you shall drive the Windings, and how many there are, you will find described in the last technique of the Epitome, which says: "Whoever drives well, and correctly breaks..." (102)

[34] Item, when you will make a hew and a stab and a slice, then do him thus: hew the Zornhau boldly in from your right side, Meanwhile wind in the point on his left side and stab in to his face on his left side. Meanwhile step with your left foot on his right and slice in with the long edge over both his arms.

How one shall properly find cuts and thrusts in all winding (cont.)

And note, when someone parries the one, that you hit them with the other. So if one parries your thrust, then execute the cut. If someone runs-in, then execute the under-slice into their arm. Remember this in all hits and bindings of the sword, if you wish to confound the masters who set themselves against you.

This is about the Zornhau (cont.)

xvi ...Never attack his sword, always strike the openings
xvii To the head, to the body, never forget the tick.
xxviii If you hit or miss, always search for the openings;
xxi Learn to always turn the Ort (point) to the openings.
xx The one who swings strikes around and wide, will usually be defeated...

...And however you fence, always turn the point against the face or the chest of the adversary, so he has always to watch out that you do not move prior to him. (the next sentence is unfinished) ...
This is about the Zornhau (cont.)

xxi  ...With Strikes and thrusts
    aim for the nearest and closest.

xxii  Also you should step
     to his right side...

...[40] And if it happened, that the adversary got the Vorschlag (first strike) so he should be well practiced and quick with the Abwenden (turning-off) and as soon as he has turned off the (attacks of) the adversary, he should move quickly as soon as possible, and his point should always aim for the chest as you will hear now. And the point should, as soon as he comes at the adversaries sword, be always within a half Elle (roughly 30 cm) of either chest or face. Also he should be well aware if he can move in boldly for the next opening. And he should never move too far around so that the adversary cannot come forward before him, which will surely happen if the adversary comes forwards and is not hesitating, slow or moves too far.

|Off das aller neste /
brège hewe stiche dar gew[?]|

|Vnd salt auch io schreitē /
eyme czu der rechtē seiten /

|Vnd ab is alzo queme /
das ien° den vorslag gewuñe /
zo sal
desor sicher vnd gewis / vnd snelle seyn mit dem wendē /
vnd
as bald als her im gewendet hat / zo sal her czu hant
czuvaren risch vnd balde /
vnd syn ort sal allemal iens brust
begener vnd sich keyn der kerė vnd stellen / als du hernoch
wirst bas horē / Vnd der ort / als bald her eyme an das swt
küpt / der sal allemal kawme v'm eyne halbe ele · verre · von
iens brust ader gesichte seyn / vnd des gar wol war nemen ab
h' yndert dar komē möchten / vnd io of das neste / vnd nicht
weit v'm / das ien° icht e queme wen deser / ab sich deser
icht lassē vnd zümē würde / vnd czu trege wer / ad° czu weit
wolde dar komē / vnd czu ūre v°m /
This is the text and the gloss of the Four Openings:

36 Four Openings know.
Aim so you hit knowingly
In all driving
Without confusion for how he acts.

Gloss: Mark, whoever will be a Master of the Sword, he shall know how one shall search the Four Openings with art, if he will otherwise fence correctly and wisely. The first opening is the right side, the other the left, of the upper-half above the girdle of the man. The other two openings are the right and left side of the lower-half below the girdle. Now, there are two driving whence one shall search the openings. First, one shall search from the pre-fencing with Travelling-after and with shooting-in the long point. Secondly, one shall search with the Eight Windings when one has bound the other on the sword.

About the four openings

36 Know to target the four openings;
Thus you strike wisely.
37 Go upon all
Without doubt how he bears.

Gloss. You shall here note the four openings on the man which you shall always fence to. The first opening is the right side; the second is the left side above the girdle of the man. The other two are also the right and the left sides below the girdle...

This is about the four openings

36 Know the four openings,
target these and you will hit for sure.
37 Go for them,
do not bother about hitting or missing.

Comment Here learn that Liechtenauer would part a man in four parts, just as he would draw a line down from the vertex on his body to the groin. And an other line horizontally along the girdle on the body, and so there are four quarters, one right and left above the girdle, and also below the girdle and these are the four openings of which each has its own technique which never go for the sword, but always to the openings.
This is the text and the gloss of the Four Openings:
(cont.)
[36] That you shall thus understand: when you come to him with the pre-fencing, you shall always aim at the Four Openings boldly without any fear (with a hew or with a stab, to whichever you may best come on) and regard not what he drives or fences against you. Therewith, you force the man so that he must parry you, and when he has parried, then search quickly in the parrying with the Winding on his sword yet to the next opening, and thus aim always at the openings of the man and fence not to the sword, as in the technique which says, "Set-on four ends; / Learn to remain thereon if you will end." (74)

About the four openings (cont.)
...In the onset, precisely observe the openings with which he uncovers himself against you. Artfully target the same without danger with the shooting-in of the long point and with following-after, and also with the winding upon the sword, and otherwise with all techniques, and do not pay attention to how he bears against you with his techniques. So you fence wisely and from that make attacks which are excellent, and with those do not allow him to come to his plays.
This is the text and the gloss how one shall break the Four Openings:

38 If you will reckon
The Four Openings artfully to break,
39 Above Double,
Below correctly Mutate.
40 I say to you truthfully,
No man protects himself without danger.
41 If you have understood this,
To strikes may he seldom come.

Gloss: Mark, when one earnestly hews in at you, if you will then reckon on him and win on the openings with art, so that he must let you strike without thinking, then drive the Doubling against the Strong of his sword, and the Mutating when he is Weak on the sword. So I say to you truthfully that he may not protect himself from strikes before you, and cannot come to strikes himself.

The text and the gloss about the doubling and about the mutating: how they break the four openings.

38 If you wish to reckon,
Artfully break the four openings:
39 Double above,
Mutate right below.
40 I say to you truthfully:
No master defends themselves without danger.
41 If you have understood this properly,
He may hardly come to blows.

Gloss. This is when you wish to reckon yourself upon another such that you wish to break the four openings with art: so execute the doubling to the upper openings against the strong of his sword, and the mutating to the other opening. Thus I say to you truthfully that he cannot defend himself from that, and may neither come to strikes nor to thrusts.

About the four openings, how to break them

38 If you want to defeat him
and hit the openings with art,
39 Duplieren against the upper opening
and Mutieren against the lower one.
40 I tell you truthfully,
no man can defend safely.
41 If you have understood it,
he may not come to strikes.

Von den vier blössen / wy man dy brich
Wiltu dich rechen /
vier · blössen künstlichen brechen /
Oben duplire ·
do neden rechtë mutire /
Ich sage vorware ·
sich schötzt keyn man / ane vare /
Hastu vornomen ·
czu slage mag her kleyne komen ~
Here mark how you shall drive the Doubling to both sides:
Mark, when he hews above to you from his right shoulder: then hew also from your right with him, likewise above strongly to the head. If he parries and remains Strong on the sword, then drive up Meanwhile with your arms, and thrust your sword’s pommel with your left hand under your right arm, and strike in with the long edge with crossed arms, behind his sword’s blade on his head.

The doubling
Item. Note, when you cleave-in with the wrath-cut (or otherwise high), if he parries you with strength, then in-the-moment shove your sword’s pommel under your right arm with the left hand, and strike him through the maw, with crossed hands, upon the sword behind his sword’s blade (between the sword and the man); or strike him with the play upon the head.

Daß dupliern
Item wann du in mitt dem zorn haw / oder sunst oben eyn haw-st verseczt er dir mit stöck | So stos / | In des / deines schwerts knopff vnder deinē rechtē arm mitt der lincken hand vñ schlach in mitt gecruczten henden am schwert hinder sines schwerts klingen zwischen dē schwert | Vñ dem mann durch daß maul | Oder schlach im mit dem stück vff den kopff ~
[39] **Another:**
Mark, if he hews you with the long edge in to your head from above his left shoulder, and you do likewise, if he then remains Strong on the sword again, then quickly drive up with your arms and strike in with the short edge, behind his sword’s blade on his head.

Thus you have learned to bring your sword to the War and pass through it.
Here mark how one shall drive the Mutating to both sides:
Mark, when you hew strongly on him from above your right shoulder to his head, if he parries and is Soft on the sword, then Wind on your left side with your short edge on his sword, and drive up well with your arms, and drive in with your sword’s blade above over his sword, and stab into the lower opening.

Another:
Mark, when you hew to his head from above your left side, if he parries and is Soft on the sword, then drive up with your arms and hang in the point above over his sword, and stab into the lower opening. Thus you may drive the two techniques from all hews thereafter, as you find the Weak and Strong on the sword.

These are the fencings with the sword, and embody the work that is exalted.

Note the mutating
Execute the mutating thusly: When you bind him with the over-cut (or otherwise on the sword), then wind the short edge upon his sword and drive well up with the arms, and wind your sword’s blade outside above his sword and thrust him to the low openings, and this executes to both sides.

Mörck daß mutiern
[24v] Daß mutiern treÿb also. Wenn du im mitt dem obern hav odē sunst an daß schwert bindest So winde die kurczē schnidē an sin schwert vñ far wol vff mit den armen vñ heng im dein schwerczs clingen vssen über sein schwert vñ stich im zů der vndern blössé vñ dz trÿb zů bajŷden sýtten ~
[42] This is the text and the gloss of the Crooked Hew with its techniques:

42 Crooked on nimbly,
    Throw the point on the hands.
43 Whoever sets well Crooked
    With steps injures many hews.

---

Gloss. This is how you shall cut crooked to the hands, and execute the play thusly: When he cuts from [his] right side to the opening with over- or under-cuts, spring away from the cut with the right foot against him well to his left side, and strike him with crossed arms with the point upon his hands...

[28] The crooked-cut with its plays

42 Crook on swiftly,
    Throw the point upon the hands.

Der krumphaŭ mitt sinē stucken
Krump vff behende /
    wirff den ort vff die hende ·:

Glosa [Daß ist wie du krump solt haẘen zû den henden vñ
daß stick trÿb also wenn er dir von deinẽ recht- sỹtten mitt
ainẽ obern odẽ vndern haw- zû der blōss haw-et [So [25r]
spring vsß dem haw mitt dinem recht- fuß gegē im wol vff sin
Lincke sỹtten vñ schlach in mit gecrüczten armẽ mitt dem ort
vff die hende

[43] This is about the Krumphau

42 Krump quickly
    and throw the Ort on his hands.
43 The Krumphau with correct steps
    defends against many strikes...

Comment Here learn and know that the Krumphau is an Oberhau which is done in a bent manner with a good step to one side. This is why Liechtenauer says whoever wants to execute this strike, should step well to the right side while striking and shall well and quickly Krumphau and shall throw or thrust the point over the hilt of the adversary onto his hands...
This is the text and the gloss of the Crooked Hew with its techniques: (cont.)
Mark, the Crooked hew is one of the Four Preemptings against the Four Guards, and breaks the guard that is called the Ox therewith, and also the Upper-hew and the Lower-hew. Drive it thus: when you come to him with the pre-fencing, if he then stands against you and holds his sword before his head in guard of the Ox on his left side, then set your left foot before and hold your sword on your right shoulder in the guard, and spring with your right foot well on your right side against him, and strike in with crossed arms over his hands with the long edge.

The crooked-cut with its plays (cont.)
...And also execute this play against him when he stands against you in the guard of the oxen.
[29] Again a play from the crooked-cut
43 Whoever sets crooked well
   With stepping, he injures many cuts.

Gloss. This is how you shall set aside the over-cut with the
crooked-cut; execute the play thusly: When he cleaves-in
above from his right side to the opening, so stride with the
right foot to his left side, [verb] above[sic] his sword, with the
point upon the earth in the barrier-guard. Execute this to both
sides. You may also strike him to the head from the setting-
aside.

Aber ain stuck vß dem krumphaw
[Krump wer wol seczet
   mitt schrÿtten er vil hew- leczet --:

Glosa |Daß ist wie du mitt dem krump haw die obern häw
abseczen sollt daß stuck trÿb also ]Wann er dir von sinê
rechten sÿtten oben ein hawet zû der blosß so schrÿt mitt dem
rechten füß vff sÿn lincke sÿten über sin schwert / mit dem ort
[25v] vff die erden In die schranckhüte dz trÿb zû bayden
sÿtten Och magstu ln vß dem abseczen vff dz haupt schlachen
~
Another:
Mark, you may also drive the Crooked hew from the Barrier-Guard on both sides, and in that guard position yourself thus: when you come to him with the pre-fencing, then stand with your left foot before and hold your sword with the point near your right side on the earth (so that the long edge is above), and give an opening with the left side. If he then hews to the opening, then spring from the hew with your right foot well on your right side against him, and strike him with the long edge with crossed hands, with the point on his hands.

Ein anders
Mark den krump haw magst auch treiben aus der schranck hüf von paiden seittůn vnd in die hüf schick dich also wenn dw mit dem zů vechten zw ým kumpst So ste mit dem lincken fuess vor vnd halt dein swert mit dem ort neben deiner rechten seiten auff der erden das die lang schneid oben seý vnd gib dich plöß mit der lincken seiten haut er dir denn zw der plöss So spring aus dem haw gegen ým mit dem rechten fuëss wol auff dein rechte seiten vnd slach ýn mit gekräutzten henden aus der langen schneid mit dem ort auff sein hend

This play executes from the barrier-guard thusly:

Item. If one cuts above to you or from under up (or wherever it otherwise is), so cleave-in to him crooked into the opening with a step-out.

Item. Or cut him crooked to the flats and as soon as it sparks, seek the boat with the short edge.

Item. Or execute the inverter into his face with the point, and when he binds-on to you, so strengthen with the long edge and [you] may execute any plays which are afore named in the striking.

The Schrankhut (cont.)
And now if someone strikes or thrusts you so grab the point of the opponents sword while moving upwards with the Absetzen and strike him low to his feet or above or wherever he may hit him best. And this is also similar to the Krauthacke if someone strikes permanently up and down and hits wherever he likes.
Of the Barrier-Guard
Thus position yourself with the Barrier-Guard on your left side: when you come to him with the pre-fencing, then stand with your right foot before and hold your sword near your left side on the earth with crossed hands (so that the short edge is above), and give an opening with the right side. If he then hews to the opening, then spring from the hew against him with your left foot well on his right side, and strike him with the short edge over the hands in the spring.

The barrier-guard, make it thusly:
Item. When you fence with someone and come closing into him, so stand with the left foot forward and lay the sword with the point upon the ground to your right side and such that the long edge is above; and from the left side, the short edge below and the right foot stands forward. This goes to both sides.

The Schrankhut
One technique is called the Schrankhut (barrier guard) and comes from the point so that you put the point down to the ground to whichever side you want and thus you place yourself to the Absetzen. It may also be done from the gate when someone puts the point down to the ground in front of himself...
Item. When you fence someone, whatever they strike at you that does not come upon you right directly from above, parry that with the crooked-[cut]. When the Recital says: "Whoever parries crooked well, disrupts many cuts with stepping", this is so if someone strikes at you, then drive upon that crooked and so you cut that coming before. Work the fool and wind your point into him or a strike so he must parry. Thus, you again come to more striking that you may then execute upon him: The failer or thrust or endlessly wind or otherwise strike or fall-over when someone parries too low or drives to wide with the parrying.

Item. You shall also execute handsome setting-asides upon hews or thrusts when you are to the right underneath, such that you do not drive after it too coarsely and that your point always stands towards his face into a thrust, and thus if he strikes to the other side from your setting-aside then do not drive-after him: wind as if you will set-aside to the other side and thrust. If you are parried and if he must free your thrust, then you again come to your work.

Item. Note if someone also knows somthing of the Recital and parries your play crooked: if he winds the thrust into yours, then be aware of that and set-aside his thrust or strike neatly and with and into that, push your thrust or a strike therein; Also then you [should] always work so that he must parry you as quickly as you do him, and when you have trained yourself for this (so that you are ready for this when you parry someone), that you work nothing but a thrust or strike to it, thus you may disrupt and break that which he had taken forward against you, because that he must certainly break and parry your before.

[57r] Item wann du mitt ainê fichtest waß ainê zû dir schlöcht daß nitt recht gerichts von oben ab vff [58v] dich kompt daß versecz mitt der krinn [Wann die] [Zedel spricht] [Wer krûmp wol versecz mitt strÿtten vîl hew leczt] [Das ist so ainer zû dir schlecht] So far im krump daruff vnd so haust du daß ee komen / alber arbayt / vnd wind im dinê ort zû oder ainê schlag So muß er dir verseczten [So kumpst du aber zû mer straichen die du denn vff in magst tryben] [Veller / oder stoß oder / ewich windê oder sunst streyîch / oder überfallen] [Wann dir ainê zû nider verseczet oder zû wit fôrt mitt der versaczung ~ ~ ~]

[59r] Item och solt du hüpschlichen abseczê [59r] trîben vff hew oder stich alß du deß vnder richt bist [Dz du nitt zû grob dar nach farst] [Vnnd] [dz dein ort allmal gegê sinê angesicht steê zû ainê stoß Vû ist daß er von dinê abseczê schlecht vff die anderen sÿtten] [So far im nitt nach vû wind sam du vff die andern sytten wöllest och abseczen] [Vnnd blûb vndn stoß so bist du verseczten vndn so müß er dinê stoß retten] [So kumpst du aber zû dinê arbaÿt]

[59v] Item morck öb ainê och etwas der zedel kan vû dir dine stuck krump verseczet [So windt] [59v] er din den stoß och zû So hab achtûg daruff vnd secz im sinen stich odê schlag seîberlich ab vû darin scheub im dinê stoß mitt zû odê ainê schlag Also daß du allwey arbaistt daß er dir alß schier müû verseczten alß du im Vnnd weî du dich deß übst daß du deß fertig bist weî du ainê verseczet / daß du nicht arbaistt es eünen stoß odê schlag So magstu den Irr vû pricht im daß er fürsich vff dich genom-en hat wann er müû yé daz din vor brechen vû verseczet inû~
This is the text and the gloss of a good technique from the Crooked hew:

44 Hew Crooked to the flat.
The Masters will you weaken.
45 When it clashes above
Then stand off, that will I praise.

Gloss: Mark, you shall drive this technique against the Masters from the bind of the swords, and it drive thus: when you come to him with the pre-fencing, then stand with the left foot before and lay your sword to your right side in the Barrier-Guard (or hold it on your right shoulder). If he then hews above to the opening, then hew strongly with your long edge with crossed arms against his hew, and as quickly as the swords clash together, then Wind Meanwhile against your left side with the short edge on his sword, and stab him to the face...

Again a play from the crooked-cut

44 Hew crooked to the flats of
The masters if you wish to weaken them.

Gloss. This is when you wish to weaken a master, so execute the play thusly: When he cleaves-in from his right side, so cut crooked with crossed hands against his cut onto his sword.

This is about the Krumphau (cont.)

44 ...Strike the Krump to the flat of the skilled fencer, this will weaken him.
45 As soon as the swords hit high above, strike to the man, this will be honored....

...And he should strike to the flat if he hits the blade and should stay strong against the sword and press forcefully. From there he may see what he can do best, in the most direct and surest manner, be it with strikes, thrusts or cuts...
This is the text and the gloss of a good technique from the Crooked hew: (cont.)

...Or, if you will not stab him, then hew him with your short edge Meanwhile, from the sword to his head or to his body.

|Oder wilde yn nicht stechen|So haw ým Indes mit der kurtzen schneid vom swert zû kopff oder zw leib|

[31] Again a play from the crooked-cut

45 When it sparks above
   So stand aside, that I will laud.

Gloss. This is when you cut onto his sword with the crooked-cut: so strike-in again quickly with the short edge up-over from the sword to his head, or with the crooked-cut wind the short edge upon his sword and thrust him to the chest.

[Image from Munich cod. icon. 394a, f 11v]

This is about the Krumphau (cont.)

...From there he may see what he can do best, in the most direct and surest manner, be it with strikes, thrusts or cuts...

vnd sal sehen · was her deñe am endlichstë vnd geradstë / dar brēgē mag / mit hewen stichen ader sneten /
Commentary on the Long Sword

[46] This is the text and the gloss of yet another from the Crooked-hew:

46 Crooked not, Short-hew.
Changing-through therewith show.

Gloss: Mark, this is when he will hew you from above his right side: then drive high up with your hands and do as if you will bind him on his sword with the Crooked hew, and drive through under his sword with your point, and stab him to the other side, to his face or his breast, and see that you are well protected above with the hilt before your head.

[A18r] Das ist der text vnd die glos aber eins aus dem krumphaw
krump nicht kurtzhaw
Durchwechsel do mit schaw

[32] Again a play from the crooked-cut

46 Do not crooked-[cut]; short-cut,
With that seek the changing-through.

Gloss. This is when he wishes to cleave-in above from his right shoulder: so you act as if you will bind onto his sword with the crooked-cut, and [then] short-cut and go-through under his sword with the point, and wind your hilt to your right side above your head and thrust him to the face (as stands pictured here), and this play breaks it [the crooked-cut].

This is about the Krumphau (cont.)

46 ...Never strike the Krump too short
otherwise your Opponent can change through...

...And he should not strike too short and should not forget the changing-through if it is appropriate.
This is the text and the gloss of yet another from the Crooked-hew: (cont.)

[47] You also break the guard of the Ox with this technique, drive it thus: when you go to him with the pre-fencing, when he then stands against you and holds his sword with the hilt on his left side before his head, then throw your sword on your right shoulder and do as if you will bind him with the Crooked hew on his sword, and hew short and Change-through therewith below his sword, and shoot in the long point to the other side, under his sword, in to his neck. Then he must parry, and you come to strikes therewith, and to other work with the sword.

The Crooked-hew breaks the guard of the Oxen
This is the text and the gloss of yet another technique from the Crooked hew:

47 Crooked, who makes you astray,
The noble War confuses him,
48 That he truthfully
Knows not where he is without danger.

Gloss. This is when you cleave-in to him from your right side, above or below: if he then also cuts crooked onto your sword from his right side with crossed arms, and with that deflects your cut, so remain with the your sword strongly upon his and shoot-in the point long under his sword to the chest.

Note how one shall break the crooked-cut

47 Whoever foils you crooked,
The noble war confounds them
48 That they do not truthfully know
Where they are without danger.

Glosa Daß ist Wann du im von diner rechten sỹtten ober odẽ vnden zũ haw̄−est |Hawt er dann och von sỹner rechten sỹtten mit gekreutzen armen krump vff din schwert Vũ verir̄et dir do mitt dein hew̄− So blỹb mitt dinẽ schwert starck an dem sinẽ |Vndd schũß im vndẽ dem schwert den ort lang ein zũ der brust −−−

This is about the Krumphau (cont.)

47 Against a man who feints a lot, use the Krump
and confuse him in the Krieg
48 So he may not know
where he can be without danger.

¶ Krũp wer dich irret ·
der edele krig den vor virret /
|Das her nicht vorwar ·
weis wo her sye ane var
This is the text and the gloss of yet another technique from the Crooked hew: (cont.)

Gloss: Mark, when you will drive the Crooked hew then you must always therewith give openings, and undertake it thus: when you hew him with the Crooked hew from your right side, or bind on his sword, all the while you are open with the left side. Thus, if he is then clever and will hew you from the sword after the opening, and you will make him confused with agility, then remain with your sword on his, and follow his sword thereon after, and Wind in your point to his face, and work in before you with the War (that is, with the Winding to the openings). Then he becomes confused before you, so that he truthfully does not know which end he shall protect before you against hews or stabs, etc.

[34] Another break against the crooked-cut

Note, when you cleave-in above from your right side: if he then comes onto your sword with crossed arms from his right side as well, when you shoot-in the point to him under his sword to his chest (as stands written and pictured before), and [if he] with that presses your sword downward against the earth, so wind against your right side and drive well up over your head with the arms, and set your point above upon the chest (as is pictured here). If he parries you, so remain standing thusly with the hilt before the head, and work swiftly with the point from one opening to the other. That is called the noble war; with it you confound him so entirely that he does not know where he shall stay away.
One strike is called the Fehler (feint) and comes from the Krumphau and yet it is written after the Zwerchhau (where the mark is set) and it should be placed before the Zwerchhau. And this is done from below in a bent curve over the hilt, in the same manner as the Krumphau which comes down from above.
This is about the Zwerchhau (transversal strike)

Comment Here learn and know that of all fencing techniques with the sword, there is no strike that is as fair, forceful, perfected and good as the Zwerchhau. And this strike is done just across to both sides with both edges, the back and front edge, to all openings above and below. It also defends against any strikes from "vom Tag" which are all strikes from high above or anything that comes down from above, and this all is defended with the Zwerchhau.

If one wishes to execute these well, the sword should be thrown across before the head to whichever side he wishes, just as he would intend to get into the hanging or winding positions, save that he turns the flats of the sword, the one upward and the other downward or below, and the edges across to the sides, the one to the right and the other to the left side.

And with these Zwerchhau (crossing strikes) it is easy to get at the sword of the adversary. And as soon this has happened, it is difficult for the adversary get away and will be struck at both sides by the Zwerchhau...
[49] Here begins the text and the gloss of the Thwart Hew with its techniques:

49 Thwart takes away
What comes From the Day.

Gloss: Mark, the Thwart hew breaks the guard From the Day and all hews that come hewing down from above, and drive the Thwart thus: when you come with the pre-fencing, then stand with your left foot before and hold your sword on your right shoulder. If he then stands against you and holds his sword high over his head with outstretched arms and threatens to hew in at you from above, then come before him with your hew and spring with your right foot well on your right side against him, and in the spring Wind your sword with the hilt before your head so that your thumb comes under, and strike him with the short edge against his left side to the head.

Hie hebt sich an der text vnd die glos von dem twer haw mit seinen stucken
Twer benympt
was vom tag her kumpt

[Glosa] Merck der twer haw pricht die hüt vom tag vnd alle haw die von oben nýder gehauen werden vnd die twe treib also wenn du mit dem [19r] zu ÿm kumpt| So stee mit dem lincken fuess vor vnd halt dein swert an deiner rechten achsell [Stet er denn gegen dir vnd helt sein swert mit auff gerackten armen hoch vber dem haukt vnd drot dir oben ein zw hauen | So kum du vor im mit dem haw vnd spring mit dem rechten fuess wol auff dein rechte seitten gegen ÿm vnd ÿm sprung wind dein swert mit dem gehültz für dein haubt | das dein dawmen vnden küm vnd slach ÿm mit der kurtzen schneid gegen seiner lincken seitten zw dem kopf

[35] The thwart-cut with its plays

49 The thwart takes away
Whatever approaches from-the-roof.

Gloss. Note, the thwart-cut breaks all cuts which are hewn from above down; execute the cut thusly: Stand with the left foot forwards and hold your sword on your right shoulder, and when he cleaves-in [an] over-[cut] to your head, so spring well with the right foot against him from the cut to his left side, and in the springing turn your sword with the hilt high in front of your head, such that your thumb comes under, and strike him with the short edge to his left side such that you catch his cut in your hilt, and hit him in the head (as is pictured here).

Der zwerhaw mit sinẽ stucken
Zwerch benympt
was vō tag her kümpt

[Glosa] Merck dē Zwe̓haw bricht die hew die vō oben nýdeº gehawwhenē würdē vnd den haw thryb also Wē er dir oben In hawet zu dem kopf | So spring mit dem rechtē fuß [27v] gen Im vō dem hawē Vīf | Sin lincken sytten vnd im springen verwent din schwert mit dē gehültz houch vor deīne haupt das dīn doûm vndē vnde vmd | slach Im mit der kurtzē schnidē zu sinẽ lincken sytten | So vaschdu sinē haw In dīn gehültz vnd trifpest In zu dēm kopf —

This is about the Zwerchhau (cont.)

49 ...The Zwerch defends what comes from Tag...

...[49] And if someone has to fight for his life he should see to it that he gains the Vorschlag (first strike) with a good Zwerchhau, as in the teaching written above. When approaching the adversary, as soon as he sees he could reach him with a step or a leap, he should strike with the Zwerchhau from his upper right side, with the back edge directly to the head. And he should let the point shoot and should well lean so that that the point is directed, and turn or sling around the adversary’s sword just like a leather strap, because if one can do the Zwerch in combination with a good step outwards or a leap, an adversary will find it very difficult to defend or turn aside...

Twere benym-ēt ·
wass von dem tage dar küm-ēt /

[Vnd wen eyner vem synē hals söldē fechten | So solde her schaffen / mit der vorgeschrebn [28r] lere / | das her mit eyme gutē twerhawe den vorslag / gewuñe · wen her mit eyme czu gige als balde jals her irkente / | das her irken dir reichen mochte / mit eynē schrete ader spronge | das her deīne dar platzte / mit eyme twerhaw obn vnd der rechte seiten / mit der hindern sneidē iene gleich obn czu hawpte czu / | vnd sal den ort lassen schiessen / | vnd sal gar wol tweren | das sich der ort wol lenke / vnd winde / ader gorte vm iens hawpt / | zam eyn rime / | deie wen eyner wol tweret / mit eyme gutē ausschrete ader spronge / | zo mag sichs ienē mülīch schutzē / ader abewēdē /
Here begins the text and the gloss of the Thwart Hew with its techniques: (cont.)

[50] Or, if he comes before with the hew down from above before you, then spring from the hew with your right foot well on your right side, with the parry described before, so that you catch his hew on your hilt and strike him with the Thwart to the left side of his head.

[51] Item when he comes before with the Upper-hew, then step with your right foot on his left and strike to him with the Thwart Hew in the Strong of his blade, so is his hew parried. Meanwhile thrust the pommel with your left hand on your right side up near you, so you strike in in the left ear, or may the Doubling. While you him in his Strong have Thwarted, or is he thus Strong that you there to not come may, then thrust his sword away with the hilt and strike on your right side around and seek the other opening.
Here mark the break against the Thwart Hew:
Mark, when you stand against him in the guard From the Day, then hew him boldly above to the head. If he then springs from the hew, and he means to come Before with the Thwart Hew and strike you therewith to your left side to the head, then fall in with the long edge on his sword. If he then strikes around to your other side with the Thwart, then come Meanwhile before, also with the Thwart, in front, under his sword, on his neck. So he strikes himself with your sword.

Also break the thwart
Item. When you stand in the guard from-the-roof and one cuts you with the thwart, simultaneously cleave-in to him with the wrath-cut, and bind on his sword with strength, and seek the openings with the point; and if he then wishes to strike around it to the other side with the thwart, so come before with the thwart under his sword to his neck, ...

Potentially the same play as 40.

Also brich die zwerck
Item wann du staust In vorhůt vom tag vñ ainer vff dich hawet mitt der schwerch | So haw den zornhaw glých mit im ein starck vff sin schwert vñ sůch die blōβ mitt dem ort vñ will er denn vm sich schlachen mitt der zwerch zů der andern sýtten | So kom du vor mitt der zwerch vnder sýn schwert zů sinẽ halβ
Note
Mark, when a fencer has bound you on his sword, if he then strikes around from the sword with the Thwart to your other side, then fall in on his hands or on his arm with your long edge, and press his arm from you with your sword (with the slice with your all), and then strike him on his head with the sword (from the slice on his arm).

Also break the thwart (cont.)
...or slice him with the long edge into the arm when he strikes-around.
Here mark the break against the Upper-slice on the arm:
Mark, when you strike him with the Thwart to his right side, if he then follows you with the slice on the arm, then strike him in his mouth with the Doubling, behind his sword’s blade with the short edge.
Here mark the break against the Upper-slice on the arm: (cont.)
[55] Or, if you strike him with the Thwart to his left side, and he then follows you with the slice on your arm, then strike him in his mouth with the Doubling, behind his sword’s blade with the long edge.

[56] Mark, break him thus against the Doubling: when you slice him above on his arm, if he then strikes above with the Doubling to your head, then drive up against the strike and Wind your sword under his, and drive in with the short edge, with your sword on his neck.
[40] **Here note the break against the upper thwart-cut**

Item. Note, when you bind him from your right side with an over-cut (or otherwise on his sword), if he then strikes-around with the thwart to the other side, so come forward as well with the thwart-cut under his sword on his neck (as stands pictured hereafter next to this), such that he strikes himself the same with your sword.

*Potentially the same play as 134.*
Item, a counter against upper and lower Thwart strikes.
When one has bound in on his sword with an Upper-hew and strikes the Thwart around above or below, then remain with the hilt before your head and always turn your sword and stab in with your point to the nearest opening. So it goes from both sides.

Item, when one binds on you with a free Upper-hew and hews the lower Thwart-hew to your right side, then remain thus standing and lay in the short edge on his neck.

Here note the break against the low thwart-strike
Note, when you bind [against] him on his sword with the over-cut from your right side, if he then strikes-around from the sword with the thwart to the other opening of your right side, so remain with your hilt above your head and turn your sword's edge downward against his cut and thrust him to the lower opening (as stands pictured hereafter next to this).
This is the text and the gloss of yet a technique from the Thwart hew:

50 Thwart with the Strong.
   Your work therewith mark.

Gloss: Mark, this is when you will strike with the Thwart: then you shall strike him with the entire strength of your body, and always bind on his sword with the Strong of your sword, with which you win the opening. Undertake it thus: when you hew to him with the Thwart from your right side, if he then parries and binds strongly on your sword therewith, then drive the Doubling.

A play from the thwart-cut

50 Thwart with the strong
   With that note the work.

Gloss. This is how you shall work with the strong from the thwart, and do it thusly: When you cleave-in to him with the thwart, so remember that you wind strongly with the strong of your sword upon his. If he then holds strong against, so strike to the head with crossed arms, upon the sword behind his sword’s edge (as is done here), or slice him with the play through the maw.

This is about the Zwerchhau (cont.)

50 ...Use the Zwerch with strength
   and remember its work...

...[50] And if he gained the Vorschlag with the Zwerchhau and hits or misses to one side, he should immediately, in one motion and without pause do the Nachschlag with the Zwerchhau to the other side with the front edge, before the adversary recovers from the strike, as it has already been taught...

Ain stuck vō dem zwerhaw

Zwer mit der strock
   den arbeit do mit mo’rck

Glosa Das ist wie dū mit der strock aus der zwer arbeitē solt
   vnd dem thūn also / wē dū lm mit der zwer zū hauest | So
gedenck das dū lm mit de’ zwer sterck deines schwerts starck
   In das Sin | Helt den er starck wyde’ | So schlach In am schwert
   mit gekrūcztē armē hinder seines schwertz klingē vff den
   kopff [28r] oder schnūd In mit dem stuck durch das maul ~

Twere mit der sterke ·
   deyn arbeit do mete merke /

...[50] And if he deñe den vorslag alzo gewīt m’ dē twehaw / czu
der eynē seytē / | her treffe ader vele · | zo sal her deñe als balde
in eyme rawsche im-ediatie an vnd’loz / | den nochslag
   gewiūen / mit dem twehaw czu der and’n seiten / mit der
   vör’d’n sneiden / e den sich ien’ keýs slags ader ichsichcz
   irhole / noch d’ vorgeschrebē lere /
This is the text and the gloss of yet a technique from the Thwart hew: (cont.)

[60] Item. If he is too strong with the parrying that you may not come to any techniques, so thrust his sword off to the side from the Thwart with your hilt, and strike him therewith to the other side. Or if he will run in on you, then take the slice under his arms.

[22v] |ltm~ Ist er aber mit der versatzüng zu starck dz du zu den sticken nit kumen magst so stos mit dem gehultz sin schwert hin weg vnd schlag im mit der zuer zu der andern sitẽ oder will er dir eyn louffen so nymb den schniḍt vnder sinem armen ~

[37] Again a play from the thwart-cut
Note, when you bind out of the thwart with the strong of your sword upon his sword, if he then holds strongly against [it], so shove his sword from you downward to your right side with your hilt (as is pictured here), and strike back-around quickly with the thwart against his right side to his head.

[Merck wê du Im vß der zwer mit der stoʳck deines schwerts an sin Schwert bindest helt den er starck wỹdē | So stoss mit deinẽ gehülcz sin schwert vǒ dir vnderisch vff dein rechtẽ syttẽ vnd schlach bald mit der zweẽ wyderũ gen siner rechtẽ syten Im zũ dem kopfẽ ~

[23v]
[61] Yet another:
When you strongly hew to him from your right side with the Thwart, if he then parries and is Soft on the sword, then drive in with the short edge of your sword to his right side on his neck, and spring with your right foot behind his left foot, and shove him over with the sword’s blade thus, or drive the Mutating in to the lower opening.

[38] Again a play from the thwart-cut
Item. When you bind onto his sword with the thwart, if he is then weak upon the sword, so lay the short edge to his right side upon the neck, and spring with the right foot behind his left, and back him over that with the sword.

[39] Another play
Item. When you bind onto his sword with the thwart, if he is then weak upon the sword, so press his sword down with the thwart and lay the short edge afore behind his arms on his neck.

[28r] Aber/ain stuck vß dem zwerhaw
Itn- wan dü Im mit der zwer an sin schwert bindest Ist da er waich am schwert |So leg Im die kurtzẽ schnỹdẽ zũ seinẽ rechtẽ sytten an den halß vnd spring mit dem rechtẽ fũß hindeũ seinẽ linckẽ vnd rũcke Im mit dem schwert darũber ~&--

[28v] Ain ander stuck
[28v] Itn- wen dü Im mit der zwer an sin schwert bindest Ist er dan waich am schwert |So truck mit der zwer sin schwert nỹdẽ vnd leg Im die kurtzẽ schnỹdẽ hindẽ sina armẽ vornẽ an den halß
Thus break that:
When one drives on your neck with the sword, then drive up with the pommel inside his sword and let your blade hang low, and thrust his sword therewith from your neck, and strike him with the snapping above to the head. Or strike him with your right hand above, over his sword, below to his face while he has his sword on your neck with the Doubling.

Also prich das
|wenn dir ein° mit dem swert an den hals fert so far Inwendig seins swert auff mit dem knopff |vnd lass die klingen nid° hangen |vnd stos sein swert do mit von deinen hals |vnd slach ým oben ein ze dem knopff mit dem schnappen |Oder slach yn mit dem duplirñ mit der rechtñ hant oben vber sein swert vnter das gesicht die weil er sein swert an deinem hals hat |

A break against the break
Item. Note, when you thwart, and one wishes to also come before ahead with the thwart under your sword on the neck, so fall-down in-the-moment with the long edge strongly onto his sword, thus is it broken. And take the nearest opening which may appear to you.

Ain brũch widẽ den brũch
|Item wann du zwerchst vñ dir och ainer mitt der zwerch wolt förnẽ für komen vnder dinẽ schwert an den halß |So fall im nider mitt der langen schnŷdẽ starck vff sin schwert So ist es gebrochen nỳm die nächsten blöß die dir werden mag
Thus break that: (cont.)

[63] Item, if one takes you by the neck to your right side, then release your sword from your left hand and thrust his sword with your right from your neck and step with your left foot against his right side before both of his feet and drive with your left arm over both his arms near by the hilt and drive him to dance or stab him below between his legs to the groin.

[64] Item, when you will make the Thwart-hew on his left side, then do not hit and strike nimbly on his right side. If he then strikes to your right, then slice Meanwhile strongly in his hands, in the wrist of his right hand. That goes to both sides.
Commentary on the Long Sword — 105

[65] This is the text and the gloss of the Thwart strike to the Four Openings:
51 Thwart to the Plow,
   To the Ox hard joined.
52 What you well Thwart
   With springing, the head endanger.

Gloss: Mark, you have heard before how the Ox and the Plow are named two Liers (or two guards), so are they here called the Four Openings. The Ox is the upper two openings on the right and the left sides of the head, and so is the Plow the lower two openings, also the right and the left side of the lower half of the girdle of the man. You shall strike the same openings with the Thwart in the pre-fencing, and seek all four.

[42] This is the text and the gloss: How one shall strike with the thwart to the four openings
51 Thwart to the plow,
   Join hard to the oxen.

Gloss. This is how one shall strike going-to with the thwart to all four openings; understand it thusly: When you come to him with the onset, so note when it is just right, so spring towards him and strike him with the thwart to the lower opening of his left side (as stands pictured next to this). This is called "striking to the plow".

This is about the Zwerchhau (cont.)
51 ...Zwerch strike to the Ochs
   then to the Pfug works well...

...[51] And one should Zwerch to both sides and to Ochs and Pfug, which is to the upper and lower openings, going from one side to the other, high and low, permanently without hesitation, so that he is always in motion and does not let the adversary come to strikes. And again, if he does a Zwerchhau, he should lean and hold the sword inverted in front of his head, so that he remains well-covered.

[Twere czu dem pfluge ·
czu den ochszen herte gefuge /

[Vnd sal deñe twern czu beiden seitẽ / czũ ochszen vnd czũ pfluge / das ist / czu den ob’n blössen vnd czu den vnd’n / von eyner seitẽ of dy ander / vnden vnd obũ / vµ rm’ / an vnderloz / alzo das her vµ’mær in motu sey vnd ienẽ nich losse czu slage komẽ / vnd als oft / als her eynẽ twerhaw tuet obũ ad’ vndũ / zo sal her io wol twerẽ / vnd das swt obũ dy twer / wol vor syn ha”pt / werfen / das her wol bedeekt sey /
[66] Mark, thus strike the Thwart strike to the Four Openings:

Mark, when you come to him with the pre-fencing then stand with your left foot before, and then, when you are near him, spring well on his left side with your right foot against him, and strike the Thwart with vigor against his left side to the lower opening. That is called “striking to the Plow”. If he parries, then strike him quickly to the upper opening on his right side. That is called “[striking] to the Ox”. And then drive the Thwart strikes quickly, always one to the Ox and the other to the Plow, crosswise from one side to the other, that is to the head and to the body.

Merck also slach die twer sleg zw den vier plossen

Mark, when dw mit dem zů ym kumpst | So stee mit dem lincken füess vor | Vnd | wenn es dir eben ist | So spring mit dem rechten füess gegen ym wol auff sein lincke seitten | Vnd slach yn aus der twer mit kraft gegen sein’ lincken seitten zw der vnderń plöss | Das haist w dem phlueg geslagen | Vor setzt [21v] er | So slach im pald w der überń plöß sein’ rechten seitten | Das haist w dem ochsen | Vnd treib dann die twer sleg behendlich albeg ainen zů dem ochsen | Vnd den anderń zů dem phlüeg kräutzweis von ein’ seitten zw der anderń das ist w kopff | Vnd zu leib

[43] Again a play from the thwart-cut

Note, when you have struck with the thwart to the lower opening (as stands pictured before next to this), so quickly strike up above with the thwart to the other side to his head. This is called “striking to the oxen”. And then furthermore swiftly strike a thwart-strike to the oxen and the another to the plow crosswise from one side to the other, and with that cleave-in an over-cut above to the head, and with that withdraw yourself.
Mark, thus strike the Thwart strike to the Four Openings: (cont.)
[67] **Also you shall** always think to spring out wide on the side against him with each Thwart strike: so may you hit well to his head, and see also that you are well guarded above with the hilt before your head.

**Auch soltu** gedenken das du mit einẽ yeden twerslag albeg weit solt aus springen gegen im auff ein setten | So magstů in wol zů dem haubt treffen | vnd wart auch das du die weil oben vor dem haubt mit dem gehültz wol gedackt seist

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**[44] This is the text and a teaching thereof**

52 Whoever thwarts themselves well
With springing threatens the head.

**Das ist der text vnd ein ler daũon**
[29v] Waß sich wol zwerch
mit springẽ dem haupt geferet

**Glosa** das ist das dü mit ainem yden zwerschlage wol vñ solt springẽ Im vñ die syttẽ | do | dü Im zû schlægẽ wylt so mag stû In wol treffẽ zû sienẽ haupt vnd wart das dü In dem sprûng oben vor dinẽ haupt mit dienẽ gehûltzẽ vol bedeck sỹest

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**This is about the Zwerchhau (cont.)**

52 ...If you want to Zwerch correctly, jump to hit the head.

...[48] And wherever one wants to aim for with the Zwerchhau, to whichever side above or below, always the sword is held with the inverted hand and with the hilt high in front of the head so that he is well secured and covered. And he should bring the Zwerchhau with some strength...

...[90] Den wy her eynen twerhaw nûr dar bðgt / czu weler seitẽ is ist / vnden ader oben / zo get im io das swt obû / mit dem gehilcze / mit vorworfner / hant / vor deme hewpte / das her io wol bewart vnd bedeckt ist / Vnd eyner sal dy twerhewe / eczwas mit / sterke dar bðgẽ
Here mark a break against the lower Thwart strike: Mark, when he strikes you above to your head with the Thwart (from his right side to your left), then parry with the long edge and remain with the point before his breast. If he then strikes around with the Thwart, from the sword to the lower opening on your right side, then strike also with the Thwart below through (between you and him), also against his right side, and bind therewith on his sword, and remain in the bind and stab him Meanwhile to the lower opening.
Commentary on the Long Sword — 109

This is the text and the gloss of the technique that is called the Failer:
53 Failer misleads.
   Hit from below after your wish.

Gloss: The Failer is a technique which many fencers plan and hit with as they wish, and strike those who like parrying and who fence to the sword (and not to the openings of the body). Mark, when you come to him with the pre-fencing, then do as if you will strike him with a free Upper-hew to the head, but pull the hew and strike him with the Thwart to the lower opening of his left or his right side (to whichever you want), and see that you are well-guarded with the hilt over your head. You may also drive this thus with the Thwart-hew.

Das ist der text vnd die glos von dem stuck das da haist der veler
[22r] Veler verfüret vnd die vnden nach würsch er ruren

This is the text and the gloss of yet another play from the thwart-cut, and is called the failer
53 Whoever directs the failer well
   From below, he hits according to desire.

Gloss. Note, this is with the failer all fencers who willingly parry become mislead and struck. Execute the play thusly: When you come to him with the onset, so act as if you will strike with a free over-cut to his left side to the head, and steal-away your sword with the cut and strike him with the thwart to the lower opening of his right side or left (as stands pictured hereafter next to this). Thus is he contacted and struck below according to [your] desire.

This is about the Krumphau (cont.)
53 The Fehler (feint) misleads and hits below.
[70] Another Item, the Failer drive thus: when you come to the man with the pre-fencing, then hew the Lower-hew from both sides. If you then come to him with a Lower-hew from your right side, then shoot in the point therewith long into the breast so he must parry, then spring quickly with the left foot on his right side and do as you will strike to there in with the Thwart, and pull the hew, and strike quickly again around to the left side.

[71] Or if you come from the left side with the Lower-hew on him, then shoot in the point above in long and drive the driving as stands described before.
Commentary on the Long Sword

[72] This is the text and the gloss of the technique that is called the Inverter:

54 Inverter forces
   Running through, also with wrestling.
55 The elbow
   Knowingly take, spring into the balance.

Gloss: Mark, the Inverter is called "the half-hew" or "the turned-hew" by fencers. Therewith one forces the man, so that he may Run-through him and grasp him with wrestling. Drive that thus: When you go to him with the pre-fencing, then go before with your left foot and hew the half hew with inverted long edge from the right side, each and every, up and down, with your left foot. Afterwards you have come to him, and as quickly as you bind on his sword, then Meanwhile hang the point in above and stab in to his face. If he parries the stab and drives high up with his arms, then Run-through him.

[46] This is the text and the gloss of yet another play from the thwart-cut, and this is called the inverter

54 The Inverter overwhelms,
   Running-through with wrestling as well;
55 The elbow
   Wisely take; spring to him in the scales.

Gloss. Note, you shall also execute the play when you bind on his sword with an under- or over-cut. So invert your sword such that your thumb comes-under and thrust him above to the face...

This is about the Krumphau (cont.)

54 The Verkehrer (inverse strike) forces the running through so you can wrestle.
55 Take the elbow,
   leap into his balance to throw him down.

Das ist der text vnd die glos von dem stuck das da haist der ver kerer
Vor kerer twinget
durchlauffer auch mit ringet
Den elpogen
gewiẞ nÿm spring ym in die wage

[Glosa] Merck den ver kerer haißent dir vechter den halbt haw
oder die wendhant do mit twingt man den man
Das mä im mag durchdaußen vnd gefassen mit ringen den treib also
wenn du mit [22v] dem zû vechten zû im gest [So gee mit dem lincken fuess vor]
vnd haw von der rechten seitten den halb haw mit ver kerter langer schneid yé vnd yé auff vnd nider dein lincken fuess noch pistu zû im kumpst vnd als pald du im do mit an sein swert pindest [So heng im den ort Indes oben ein vnd stich im zû dem gesicht] Vor setzt er den stich vnd vert hoch auff mit den armen [So lauff im durch

aber ain stuck vsß dem zwerhaẘ vnd daß haÿsst der verkerer --
|Verkerer zwinget
|durch laʃfě aũch mit ringet
|den elenbogen
gewisse ným spring Im In die wage

Glosa] Merck das stûck soltû also trÿbẽ wen dü In mit ainê vndê oder oben haw an sin schwert bindest [So verker dein schwert das din doûmê vndê kome vnd stich Im obâ In zû dê gesichte

|Vorkerer twinget ⋄
durchlawfer auch mete ringet /
|den ellenbogen ⋄
gewis nym / sprinck yn den wogen /
This is the text and the gloss of the technique that is called the Inverter: (cont.)

[73] Or if he remains low with his hands in the parrying, then grip his right elbow with your left hand and hold him fast therewith, and spring with your left foot before his right and thrust him thus over the foot.

Oder bleibt er mit der vor satzung nider mit den henden | So begreiff mit der lincken hant sein rechten elpogen | vnd halt in do mit vest | vnd spring mit dem lincken fuess fur sein rechten | vnd stös in also vber den fües

This is the text and the gloss of yet another play from the thwart-cut, and this is called the inverter (cont.)

...So you overwhelm him such that he must parry, and in the parrying, seize his right elbow with your left hand and spring with the left foot in front of his right, and shove him over (as stands pictured hereafter next to this)...
This is the text and the gloss of the technique that is called the Inverter: (cont.)

[74] Or, if you will not thrust him over the foot by the elbow with your left hand (as the fore-described states), then drive in with your left arm behind around his body, and throw him before you over your left hip.

This is the text and the gloss of yet another play from the thwart-cut, and this is called the inverter (cont.)

...Or run-through with the inverter and wrestle, as you will find written hereafter in the running-through.

Oder lauff In mit dem verkerre' durch vnd ringe / alß di In dem du'ch lauffen her nach wirst findë
This is the text and the gloss of yet another Failer:

56 Failer twofold,
   Hit him, then make with the slice.

57 Twofold it proceeds,
   Step in left and be not lax.

Gloss: Mark, this is called the twofold Failer, drive it thus: when you come to him with the pre-fencing, then stand with your left foot before and hold your sword on your right shoulder, and when he is even to you, then spring well against him with your right foot on his left side, and do as if you would hew him with a free Thwart-strike to the left side of his head, but pull the hew before it hits, and spring with your left foot on his right side, and strike there to his head. If he parries and you hit his sword, then spring over to the same side near him, and slice him in his mouth with the short edge, behind his sword with the Doubling.

This is the text and the gloss of a failer

56 Fail twice;
   If one hits then make the slice with [it].

Gloss. Note, this is called the double failer for the reason that one shall execute a double misleading in one onset. Execute the first thusly: When you come to him with the onset, so spring with the right foot against him and act as if you will strike with a thwart-strike to his left side to his head, and then steal-away the strike and strike in to his right side onto his head (as stands pictured hereafter next to this).

This is about the Krumphau (cont.)

56 Double the Fehler (feint),
   if he binds execute the old cut.

Das ist der text vnd die glos aber von einem velär
Veler zwifach
Trift man den schnidt mit mach
Zwifach es für pas
Schreit in linck vnd pis nicht las

Das ist der text vnd die glos aber von einem velär
Veler zwifach
Trift man den schnidt mit mach
Zwifach es für pas
Schreit in linck vnd pis nicht las
This is the text and the gloss of yet another Failer:
(cont.)
Or, fall in with your sword over both arms with the slice. Also, you may thus drive the Failer as well from the Upper-
hew as from the Thwart strike, when you are even (or when you want).

Gloss. This is when you have struck the first misleading to his right side to his head (as stands pictured before next to this): so with that take the slice under his arms and strike quickly back-around to the left side to his head, and drive over his sword with the short edge from crossed arms, and spring left (that is, to your left side), and slice him with the long edge through the maw (as is there pictured).

This is about the Krumphau (cont.)
Double instantly,
step to the left do not be slow.
Because all fencing requires speed
and also bravery caution and wits.

Because all fencing requires speed
and also bravery caution and wits.
Commentary on the Long Sword

[76] Here begins the Squint-hew with its techniques:
58 Squinter breaks
   What the Buffalo strikes or stabs.
59 Whoever threatens to change,
   Squinter robs him therefrom.

Gloss: Mark, the Squinter breaks the guard that is called the Plow, and is a good, strange, and serious hew when it breaks with force one who is hewing in or stabbing in, and it goes with inverted sword. There are many Masters of the Sword around that know nothing to say of this hew.

Hie hebt sich an der schilhaw mit seinen stucken
Schilăr ein pricht
was püffel schlecht oder sticht
wer wechsel draut
Schilăr dar aus In beraupt

[49] This is the text and the gloss of the squint-cut and of the plays: How a man shall execute them
58 The Squinter breaks-in
   Whatever the buffalo strikes or thrusts.
59 Whoever threatens to change,
   The squinter robs him of it.

Gloss. Note here that the squinter is a cut which breaks-in the cuts and thrusts of the buffalo ([one] who acquires victory with power), ...

Der schilhaw mitt sinê stucken
|Schille' ein bricht
waß buffle' schlecht orde' stých /
|We' wech sel trawet
schille' In dar vš beraubet

Glosa Hie merck Der schille' ist ain haw der dem buffeln die sich mayste schafft an nem-ė mit gwalt In bricht [In hawė vnd stechė

[52] This is regarding the Schielhau (squinting strike)
58 The squinting strikes defends
   against a peasants strikes or thrusts.
59 And whoever threatens with a change through,
   the squinting strike will take him out...

Comment Here learn and know that a Shielhau is a strike from above from the right side with back edge of the sword, which is also called the left side. And this strike moves just as a squint-eyed person to the left side while stepping off to the right, with inverted sword and hand.
And this strike breaks all strikes of a Buffalo—which means peasant—that come downwards from above, as most peasants usually do...

[28v] Das ist von deme schilhawe: ~
S|Chiler in bricht ·
was püffel nü slet ader sticht /
|wer wechsel drawet ·
schiler dor aus in berawbet

Glosa / |Hie merke vnd wisse das eyn schilhaw ist eyn oberhaw von der / rechten seiten / mit der hindern sneiden des svtes / |dy die linke seite ist genât / |vnd get recht zam schilende ader schiks dar / |czu eyner zeítē aus geschreten / |czu der rechten / mit vorwantem svête / vnd vorworchner hant · |Vnd der selbe haw der bricht als das püffel / das ist eý pawer / mag geslaen / von obn neder als sie phleken czu tuen /
Here mark how one shall do the Squinter-hew:
Mark, when you come to him with the pre-fencing, then stand with your left foot before and hold your sword on your right shoulder. If he then hews above in to your head, then turn your sword and hew long against his hew with the short edge, over his sword with stretched arms above in to his head. If he is then clever and Fails with the hew, and will Change-through below your sword, then let the point shoot in long before you with the hew, so he may not Change-through below.

This is the text and the gloss of the squint-cut and of the plays: How a man shall execute them (cont.)
... and execute the cut thusly: When he cleaves-in above from his right side, so cut from your right against his cut into the weak of his sword, with the short edge [and] with up-right arms, and strike him upon his right shoulder; so you strike and parry with each other and hit him with the cut (as stands pictured hereafter next to this)...

This is regarding the Schielhau (cont.)
...[53] The Zwerchhau breaks the same strikes as it has been written before. And whoever threatens with a change-through will be ashamed by the Schielhau and one should well strike long enough with the strike and shoot in the point quickly, so that the adversary will be stopped in his changing through.
Another: When you stand against him and hold your sword on your right shoulder, if he then stands against you in the guard of the Plow and will stab below to you, then hew him long in above with the Squinter, and shoot the point long in to the breast, so may he not reach you below with the stab.

Ein anders: Wenn du gegen ihn stehst und beheldest dein Schwert an deiner rechten Achsel, set er dann gegen dich in der Hütte des Pfleges und will dir von unten stechen. So hau ihn mit dem Schilär lang oben ein und schieß ihn den Ort lang ein in den Brust, so mag er dich mit dem Stich nicht erlangen.

This is the text and the gloss of the squint-cut and of the plays: How a man shall execute them (cont.)

... If he changes-through, shoot with the cut long into his chest and also cut when he stands against you in the guard of the plow or when he will thrust you from below.

Wechselt er durch, so schieß ihn mit dem Hauwe lang in zu der Brust und auch hau auch wann er gen dich in der Hütte des Pfleges oder wann er von unten stehet.
[79] **This is the text and the gloss of a lesson of the Squinter:**

60 Squint that he is short on you,
Changing-through defeats him.

**Gloss**: Mark this lesson, when you come to him with the prefencing, so shall you Squint with the face and see if he fences short against you. You shall perceive if, when he then hews to you, he stretches the arms not long from him with the hew; so is his sword shortened.

---

[50] **This is the text and the gloss of yet another play from the squinter**

60 Squint if he shortens upon you
Changing-through defeats him.

**Gloss**: Note, this is a lesson that you shall squint with the visage and quite precisely see whether he fences short against you, because with that, [you] shall recognize when he cuts into you and his arms do not extend long with the cut. So cut as well, and in the cut drive-through with the point under his sword, and wind your hilt to your right side above your head, and thrust him to the face (as stands pictured next to this).

---

**This is regarding the Schielhau (cont.)**

60 ...Look, if he shortens himself,
the changing through defeats him...

¶ Schil kürzte her dich an ·
durchwechsel das sigt ym an /
This is the text and the gloss of a lesson of the Squinter:
(cont.)

Or, if you lie before him in the guard of the Fool, if he will then fall Crooked thereon with the sword, so is his sword but shortened.

Or, if he lies against you in the guard of the Ox or the Plow, so is his sword but shortened. Also know that all Winds with the sword before the man are short and shorten the sword, and whatever fencer drives the Winding thus, then freely Change through from hews and from stabs, and shoot in the long point therewith into the next opening. Therewith you force him so that he must parry, and so you come to your correct work.

This is the text and the gloss of yet another play from the squinter (cont.)

[51] Item. All fencers, they who fence short from the oxen, from the plow, and with all windings before the opponent: freely change-through [against] them out of cuts and out of thrusts with the long-point. With that, you plant it upon the sword so that they must allow you to come to the binding-on and be struck.

Oder~ ligstú für ým Inn der hüt alber wil er dir denn mit dem swert krump dar auff vallen | So ist sein swer aber vorkurtz

[Oder] legst er sich gegen dir Inn die hüt des ochsens oder des phlugens | So ist sein swert aber vorkurtz | Auch wiss das alle winden mit dem swert für dem mann Kurtz sind | vnd verkurtzen das swert | vnd welche vechter die winden also treiben den wechsel freileich durch aus hauen vnd aus stichen | vnd scheus in den langen ort do mit ein zů der nagsten plöss do mit twingstu si das si müessen vorsetzen | So kumpstu zů deiner rechten arbait

Itm~ allen vechterů die da kurz fechtů / auß dem ochsn / aus dem pflueg / vnd mit allen winden vor dem man / den wechsel frölich durch / auß hauen vnd aüs stechů mit dem langen ort / damit bestengistů (?) sy an dem schwert das sy dich müessů zu dem abent lassen kumě / vnd sy schlagen
[80] Item. Another precept.
When you go to him with the pre-fencing, then you shall Squint with the face if he fight short against you. That shall you thus discern when he hews to you he stretches not his arms long from him with the hew, so is his sword shortened, and all fencers that fence short so change freely through from hews and from stabs with the long point. Therewith you beset them on the sword that they must let you come to bind on them and allow you to strike.

|Itm~ ein ander lere
wan du mit dem zu vechtẽ zu im gest so soltu schillen mit dem gesicht ob er kurz gegen dir vicht dz soltu also erkennen wan er dir zu haulbt reckt er dan die arm nit lang vß von Im mit dem haulb so ist sin schwertt verkurtzett vnd allen vechtern die so kurz vechtẽ den wechsel frolich durch auß haulben vnd auß stichen mit dem [26v] langen ort do mit bestetigestu sie an dem schwertt dz sie dich müssen zu dem an bindẽ lassen kumen vnd sich schlagen loſen --
This is the text and the gloss of how one breaks the Long Point with the Squinter:

61  Squint to the point,
    And take the throat without fear.

Gloss: Mark, when you come to him with the pre-fencing, if he then stands against you and holds the Long Point against your face or breast, then hold your sword on the right shoulder and squint with your face to the point, and do as if you will hew him there, but then hew strongly with the Squinter, with the short edge on his sword, and shoot in the long point to the neck therewith (with a step to of the right foot).

This is the text and the gloss of yet another play from the squint-cut

61  Squint to the point
    And take the neck without fear.

Gloss. Note, the squinter breaks the long-point with a deceit of the visage and execute it thusly: When he stands against you and holds the point against the face or against the chest from extended arms, so stand with the left foot forward and squint with the visage to his point, and act as if you wish to cut to his point, and cut strongly onto his sword with the short edge, and with that, shoot the point long to his neck with a step-forwards of the right foot (as stands pictured hereafter next to this).

This is regarding the Schielhau (cont.)

61  ...Squint to the point
    and cut the neck without fear...

...[54] And one should squint with the point, to the neck bravely without fear. And
This is the text and the gloss of yet a technique from the Squint Hew:

62  Squint to the upper
    Head, hands will you harm.

Gloss: Mark, this is another break when he stands against you in the Long Point. Squint with your face to his head, and do as if you will strike him thereon, but strike him with the Squint-hew with the point on his hands.

This is the text and the gloss of yet another play from the squint-cut

62  Squint to the top of the
    Head if you wish to ruin the hands.

Gloss. Note, when he wishes to cleave-in to you from above, so squint with the visage (as if you wish to strike the head), and cut with the short edge against his cut, and strike him upon his sword’s blade with the point to the hands (as stands pictured hereafter next to this).

This is regarding the Schielhau (cont.)

62  ...And squint to the head
    if you wish to cut his hands.
xxvi Squint at the right side,
     if you wish to fence well.
xxvii I praise the Squinting strike,
     if he does not come too silently.

|Schil in dem öbern ·
hawpte hende wiltu bedöbern #
* |Schil ken dem rechten /
is daz du wol gerest vechtē /
|den schilhaw ich preize ·
küpt her dar nicht czu leize
Here begins the text and the gloss of the Parting-Hew:

63 The Parter
Is dangerous to the face...

Gloss: Mark, the Parter breaks the guard that is called Fool, and, with its turn, is very dangerous to the face and the breast. That drive thus: When you come to him with the pre-fencing, if he then lies against you in the guard Fool, then set your left foot before and hold your sword on your right shoulder in the guard, and spring to him, and hew strongly down from above with the long edge to his head...

[Pseudo-Danzig glosses all five couplets at once, but they appear broken up here to match Ringeck’s sequence.]

This is the text and the gloss about the parter, and about the plays thereof

63 The Parter
Is a danger to the face.

Gloss. Here note the parter is really dangerous to the face and to the chest; execute it thusly: When he stands against you in the guard [of] the fool, cut above with the long edge, down from your part to his head, and with the cut remain high with the arms and if he parries, so hang-in to him with the point, with the long edge above his hilt, and thrust him to the face (as stands pictured hereafter next to this).

This is about the Scheitelhau (Vertex strike)

63 The Scheitler
endangers the face...

[55] Das ist von deme scheitelhawe etc ~
D) Er scheitelere ·
deyn antlutz ist ym gefere /
Here begins the text and the gloss of the Parting-Hew: (cont.)

64  With its turn
   Very dangerous to the breast
65  What comes from him,
   The Crown takes that off...

...If he then parries the hew so that his point and hilt both stand over him, that is called the Crown. Then remain high with your arms, and with your left hand lift your sword’s pommel over you, and sink the point in over his hilt to his breast...

[55] Again a play from the parter
64  With its turn
   The chest is quickly threatened.

Gloss. Note, this is when you strike-in and hang the point to the face with the parter: if he then shoves the point firmly upward with his hilt in the parrying of the parter, invert your sword with the hilt high in front of your head (such that the thumb comes below), and set the point under his hands upon his chest (as stands pictured since).

[56] How the crown breaks the parter
65  Whatever comes from him,
   The crown takes it away.

Gloss. Note, when you cleave-in above with the parter: if he parries with the hilt high over his head, this parrying is called the crown, and with it [he] runs-in to you.

This is about the Scheitelhau (cont.)

64  ...And with its turning
   the chest.
65  The Kron
   defends against the Scheitler...

...Mit seiner ker
   Der prust vast geuer
   was von ým kumpt
   Die kron das ab nýmpt...

...Vor setzt er denn haw das sein ort |vnd das ain gehultz
   paide übersich stenn das selb haist die kron |So beleib hoch
   mit den armen |vnd heb mit der lincken hant deinen swertz
   knopf vber sich |vnd senck im den ort vber sein gehültz zw der
   prust...

Ain stuck vß dem schaiteler
   |Mit sine' ker /
   der brust fast gefer

Glosa das ist wen dü Im den ort mit dem schaitle'r oben ein
   hengst zà dem gesicht |Stost er dir denn den ort In der
   versatzûng mit dem gehültz vascht ybe's sich |So verker dein
   schwert mit dê gehültz hoch fyr din haupt vnd setz Im den ort
   vndë an die brust ~\~

Wie die kron den schaytler bricht
   |Waß vô Im komp /
   die kron das abnýmpt

Glosa |Merck wan dü Im mit dem schai'le'r oben ein hawest /
   versetzt er mit dê gehulceze hoch ob [33v] ob sinë haupt Die
   versatzûng hayst die kron vnd laufft dî' do mit eîm

|Mit seinen karen ·
   der broste vaste gewaren
   ¶| |Was von ým kümet ·
   dy crone das abe nym-et
Here begins the text and the gloss of the Parting-Hew: (cont.)

66 ...Slice through the Crown,
    So yet you break hard.
67 Press the strike,
    With slicing you pull off.

...If he then drives up with his sword and thrusts your point upwards with his hilt, then Wind your sword through under his Crown with the slice in his arms and press. Thus is the Crown again broken, and with the pressing slice fast in the arms, and then pull yourself off with the slice.

[84] Item, when you will make the Parter-hew on one, then may you allow the long point to go through him under his hands to his face on his right side and long stretched in.

[57] This is the text and the gloss: how the slice breaks the crown

66 Slice through the crown,
    So you break the hard beautifully;
67 Press the strike,
    Withdraw it with slicing.

Gloss. Note, when he parries the parter (or otherwise another cut) with the crown and with that runs in: so take the under-slice below his hands into his arm and press firmly upwards (as stands pictured next to this); so the crown is broken again, and wind your sword from the under-slice into the over-slice, and with that withdraw yourself.

This is about the Scheitelhau (cont.)

66 ...Cut through the Kron
    so it is already broken
67 Press the swipes
    and move off with cuts

xxviii I praise the Scheitelhau,
    if he does not come too silently.
This is the text and gloss on the Four Liers:

68 Four Liers alone
Therefrom hold, and curse the common.

69 Ox, Plow, Fool,
From the Day, there are no more.

Gloss: Mark the Four Liers, that is, the Four Guards from which you shall fence.

This is about the four Leger (Guards)

68 Four guards alone,
keep these and forget the others.

69 Ochs, Pflug, Alber,
and vom Tag should not be unknown to you.

Comment Here he (Liechtenauer) mentions the four guards (Leger or Hut), which he considers useful. But first of all, one should not lie in these for too long, because Liechtenauer has a proverb: "Who lies there, is dead and who moves is still alive." And this relates to the guards—a man should rather move with fencing attacks and techniques than waiting in the guards, which he may use to leave the Schanze (duelling yard).

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

This is the text and the gloss on the four leaguers

68 Four leaguers alone:
Keep to those and flee the common;

69 Ox, plow, fool,
From-the-roof are not despised by you.

Gloss. Note, this is that you shall not hold to any leaguer other than solely to the four which will be named here.

Das ist der text vnd die glos von den vier legerâ

68 Four leger allain
Da von halt vnd fleuch die gemain

69 Ochs pflueg alber
Vom tag seÿ dir nicht vn mår

[Glosa] Merck die vier leger das sein die vier hûten da du aus fechten solt
[This is the first guard:]
[86] The first guard is called the Ox, position yourself thus with it: stand with your left foot before and hold your sword near your right side, with the hilt before your head so that your thumb is under the sword, and hang the point in against his face.

[87] Mark, on the left side position yourself thus in the Ox: stand with your right foot before and hold your sword near your left side, with the hilt before your head so that your thumb is below, and hang the point in against his face. That is the Ox on both sides.

[59] Item. The first guard is called the ox; arrange yourself thusly: Stand with the left foot forwards and hold your sword near your right side with the hilt in front of your head, and let the point hang against the face (as stands pictured next to this).

This is about the four Leger (cont.)
[59] The second guard Ochs (Ox) is the upper hanging from the shoulder.
[88] **This is the second guard:**
Mark, the other guard is called the Plow, there position yourself thus with it: stand with your left foot before and hold your sword with crossed hands, with the pommel below you near your right side on your hip, so that the short edge is above and the point stands in against his face.

[89] **Mark,** on the left side position yourself thus in the Plow: stand with your right foot before and hold your sword near your left side, with the pommel below you on your hip, so that the long edge is above and the point stands in against the face. That is the Plow on both sides.

[60] **Item. The second guard** is called the plow; arrange yourself thusly: Stand with the left foot forward and hold your sword with crossed hands near your right side over your knee such that the point stands against the face (as stands pictured hereafter next to this).

[60] **This is about the four Leger (cont.)**
Alber (fool) breaks, what is being struck or thrust. And with hangings break swipes, the travelling after should follows instantly.
The third guard fool, is the low hanging with which you can break all strikes and thrusts if you know to do it correctly.
[90] **This is the third guard:** Mark, position yourself thus in the guard called Fool: stand with your right foot before and hold your sword with stretched arms before you, with the point on the earth so that the short edge is turned above.

[61] **Item. The third guard** is called the fool; arrange yourself thusly: Stand with the right foot forward and hold your sword with outstretched arms with the point upon the ground (as stands pictured hereafter next to this).

[58] **This is about the four Leger (cont.)** The first guard is the Pflug (Plough) when someone puts the point in the ground in front of himself or to the sides. If you do this after the Absetzen (parrying) then it is called differently: namely Schrankhut or the gate.
[91] **This is the fourth guard:**
Mark, the guard is called From the Day, therein position yourself thus: stand with your left foot before and hold your sword on your right shoulder, or with up-stretched arms high over your head, and stand thus in the guard.

[62] **Item. The fourth guard** is called from-the-roof; arrange yourself thusly: Stand with the left foot forwards and hold your sword upon your right shoulder (as stands pictured hereafter next to this), or hold it with outstretched arms over your head; and how you shall fence from the guards, you find it all written in this book.

[61] **This is about the four Leger (cont.)**
The fourth guard, from Tag (high guard) is also the long point. Who practices it with extended arms cannot be hit with strikes or thrusts. It may also hit the hanging over the head.

[62] Also know, that all guards are broken with strikes, by courageously striking, so he must move up and defend. That is why Liechtenauer does not hold the guards in high regard but prefers to let his students try to gain the Vorschlag.
This is the text and the gloss of the Four Preemptings:

70 Four are the Preemptings
That also sorely injure the Liers.

Gloss: Mark, you have heard before that there are Four Guards. So you shall now also know the Four Preemptings that break the same Four Guards. Also hear that the Preemptings are nothing more than breaking with four hews.

[92] This is the text and the gloss of the Four Preemptings:

This is the text and the gloss of the Four Parries which break the Four Leaguers

70 Four are the parries
Which also severely injure the leaguers.

71 Guard yourself from parrying
If it happens, it severely beleaguers you.

Gloss. Note, you have heard before that you shall fence solely from the four leaguers, so you should also just know that the same four [parries] break the four leaguers. And the four settings, they are the four cuts.

Das ist der text vnd die glos von den vier vor setzen

Vier sind vor setzen
Die die leger auch sere letzen

Glosa | Merck δu hast vor gehört was da sind die vier hütten
| So soltu nw auch wissen die vier vorsetzen die die selbigen
die hütten prechen | Och gehört kain vor setzen dar zw nicht
| Wenn es sind vier häw die sỹ prechen

26v] Merck | Der ander haw das ist der twer haw der pricht
die hüt vom tag

Merck | Der dritt haw das ist der schilär der pricht die hüt
die da haist der phlueg

Merck | Der vierd haw das ist der schaitlär der pricht die hüt
die da haist alber
| vnd wie dw die vier hütten mit den hauen prechen solt das
| vindestu vorñ in den selbigen häwen geschrieben ~

Das sind die vier verseczen die die vier leger leczen oder brechen ~
| Vie¢ sind versetzē
| Die die legē auch ser letzē
| vō versetzē hiet dich /
geschicht es se¢ es [35v] mÿt dich

Glosa Merck δu hast vo¢ geho¢t das δu alain vβ viern legern vechtē solt | So solt δu och nüb wyssen die vier versetzūng Das sind vier hew

Der erst / haw | Ist der krumphaw der bricht die hüt des
ochsen
der ander | ist der zwe’haw der bricht die hüt vom tage
der dritt | ist de¢ schähltaw der bricht die hüt deß pflügs
der vierdt | ist der schaittle¢ der bricht die hüt albe¢ /
Commentary on the Long Sword

This is the text and the gloss that one shall not parry:

71 Guard yourself against parrying. If that happens it also sorely troubles you.

Gloss: Mark, that is that you shall not parry as the common fencers do: when they parry they hold their points high or to the side, and that is to understand that they do not know to seek the Four Openings with the point with their parrying, therefore they often become struck. When you will parry, then parry with your hew or with your stab, and seek Meanwhile the nearest opening with the point; so may no Master strike at you without being injured.

This is the text and the gloss of the four parries which break the four positions (cont.)

[68] And guard yourself from all parries which the simple fencers execute, and note when he cuts, so you also cut; and when he thrusts, so thrust as well; and how you shall cut and thrust, you find that written in the five cuts and in the setting-aside.

This is about the four displacements

70 There are four displacements that also open the guards.
71 Beware the displacements, if they happen, you have to work hard...

Comment Here learn that there are four displacements to both sides, one high and one low, and these break or open all guards. And how you lead away or defend against strikes thrusts or cuts from above or below, this may be called displacing (versetzen)...

[98] This is the text and the gloss of the four parries which break the four positions (cont.)

Vnd hüt dich vō allẽ versetzen die die schlechtẽ vechte’ trybẽ vnd merck wē er hawt / So haw och / vnd wē er sticht so stych och / Vnd wie dū hawẽ vnd stechen solt / das findest dū In dē fünnf hewe vnd In den absetzẽ geschrybẽ --&--

Das ist der dext vnd die glos das man nicht vor setzen sol

Vor versetzen huett dich Geschicht das auch sere müetzs dich

Glosa | Merck das ist das du nicht versetzen solt als die gemainen vechter thuen | wenn die versetzen | So halden sŷ iren ort in die hoch oder auff ein seitten | vnd das ist ze versten das sy in der versatzũg mit dem ort die vier plōß nicht wissen zw süchen | Dar vmb werden sie offt geschlagen | oder wenn dw versetzen wild | So ver setz mit deinem haw oder mit demen stich | vnd suech Indes mit dem ort die nächst plōß | So mag dich kein maister an seinen schaden geschlachen

[63] This is about the four displacements

Vler sint versetzen · dy dy leger auch sere letzchen ¶ Vsetzten hüt dich · geschiet das auch sere müt dich /

¶ Glosa /--¶ | Hi merke / das vier vorsetzen sint / czu beiden / seiten / czu ilich’ seiten / eyn obers / vnd eyns v’nders / vnd dy letczẽ ader brechů / alle[illegible] hufě ader leger / vnd wy du von obů / ader von vndě / eyme / hewe stiche ader snete / mit deyme æwre ableitest / ader abweisest / | das mag wol heissen vorsetzẽ /
This is the text and the gloss on what you shall drive against him when one has parried you:

72 If you are parried,  
   And how that there comes,  
73 Hear what I teach you.  
   Wrench off, hew quickly with threat.

Gloss: Mark, that is when one has parried you and will not withdraw from your sword, and means to not let you come to techniques, so act as if you will draw away from the sword and yank your sword to yourself, just to the half of the blade, and with that, drive up a little with the sword and cut swiftly with the short edge or with the doubling into the head.

This is the text and the gloss of a play against the parrying

72 If you are parried,  
   And as it is arriving,  
73 Hear what I advise:  
   Wrench away, cut quickly with hurry.

[35v] Ain stuck widē die versäczūg

Ob dier versetzt ist /  
vnd wie das dar komē ist /  
hōrē was ich rate /  
rays abe / haw schnell mit dratte

This is about the four displacements (cont.)

72 ...If you have been displaced  
   and how it could happen  
73 Listen to my advice,  
   swipe off and strike back quickly... 

...And if you have been displaced however this may have happened, so move off with the sword quickly and strike quickly again while you move in towards him.

[64] Now if it happens that you displace or turn off a strike or thrust, so you should move in and follow at his sword so that he cannot move away. And then you can do as you wish — the more you hesitate the more you will receive damage...
[100] **Item another**  
*When he has parried you,* then wrench with your sword upwards on his sword’s blade, as if you would take off from his sword above, but remain on his sword and hew him, striking in with the long edge on his blade again, into his head.

**Itm- eyn anders**  
*wen er dir versetzet hatt* So reiß mit deinem swert an seiner swertz klingen vber sich auff als dw lm oben vom swert wöllest abnemen vnd pleib am swert vnd haw In slecht an der klingen mit der langen schneid wider ein zù dem kopff

---

**This is the text and the gloss of a play against the parrying (cont.)**  
**Gloss.** This is as it arrives that you are becoming parried: so note if one parries an over-cut, go to him in the parrying with the pommel over his forward-placed hand, and with that wrench downwards, and with the wrenching strike him there on the head with the sword (as stands pictured hereafter next to this).
Yet another play against the parrying

Item. Note, when you cut an under-cut from the right side: if he then falls with the sword onto yours so you cannot come up with it, swiftly drive over his sword with the pommel and wrench your blade from his [from] below and strike him with the snapping, with the long edge to the head (as stands pictured hereafter next to this); or, if he falls onto your sword against your left side, so strike him with the short edge.
This is the text and the gloss of yet another play against the parrying

Set-upon four ends;
Learn to remain thereupon if you wish to finish.

Gloss. This is when you cleave-in from your right shoulder: if you wish to quickly finish with him, so note when he parries [and] strike quickly around with the thwart, and with the strike grasp your sword in the middle of the blade with the left hand, and set the point into the face (as stands pictured next), or set-upon him to the four openings to whichever you can best come.
This is the text and the gloss of yet another play against the parrying

Item. Note, when you set the point into his face with the half-sword (as stands done before next to this): if he parries that, jab him with the pomme] to the other side to his head, or spring with the right foot behind his left and with the pomme] drive around his neck, over his right shoulder, [and] around the front of the neck, and with that, move him over your right leg (as stands pictured hereafter next to this).
This is the text and the gloss of the Four Settings-on:

Gloss: Mark, there are Four Settings-on that you hear you shall drive in earnest when you will quickly strike or injure him. Drive them thus: when you come to him in the pre-fencing with the sword, then lay with your sword in the guard of the Ox or the Plow. If he will then hew above or stab below, then mark while he lifts up his sword and will strike, or pulls it to himself below and will stab, and then come Before and shoot the long point into the nearest opening before he brings ahead his hew or stab, and see if you may Set-on him. Likewise do that also when he hews to you with Lower-hews: then shoot the point in before he comes up with the hew from below, and drive that to both sides.

Set-on four ends;
Learn to remain thereon if you will end.

Das ist der text vnd die glos von vier an setzen

Setz an vier enden
pleib dar auf lere wildu enden

Also a good fencer should well learn to bind at his sword and this can be done with the displacements, because these come from the four strikes, Oberhau (strike from above) and Unterhau (strike from below) from both sides and these move into the four hangings.

Gloss: ...[65] Also you should wind well and aim for his chest with the point, so he has to worry.

xxix Who displaces well
can defend against many strikes

[Note that in the original order, this second paragraph comes after that listed below as Yet another traveling-after.]

Von Nachraÿßen
[Nach raÿsse lere
zwýfach oder schnýd In die were

This is about traveling-after

Learn the traveling-after,
Doubly or slice into the weapon.

...Or if he will thrust you, note the moment he pulls the sword to him for the thrust, so travel-after him and thrust him before he completes his thrust.

Gloss. Note, this is so that you shall learn the travelings-after quite well, because they are dual, and the first execute thusly: when he wishes to cleave-in above him, so note while he pulls up the sword to the strike, [and] travel-after him with a strike, a cut, or with a thrust, and hit him to the upper opening before the moment he descends with the cut, or fall with the long edge above him onto his arm and with that, press him from you.

[74] Set-on four ends;
Learn to remain thereon if you will end.

Das ist das dü die nach raysen wol lernè solt / wan sÿ sind zwayerlay Die erstẽ trÿb / wẽ er dir obẽ In will hawẽ [So me’c k] [37r] die wil er dz schwert vff zicht z ù dem schlag so raÿse im nach mitt dem hawe oder mitt ainẽ stich vñ trifß in zù den oberm blosë ee er mit dz haw widè kump odè fall im mitt dè langè schnidè oben in sin arm vñ truck in domitt von dir ~

Von Nachraÿßen
[Nach raÿsse lere
zwýfach oder schnýd In die were

This is about the four displacements (cont.)

...[65] Also you should wind well and aim for his chest with the point, so he has to worry.

[66] Also a good fencer should well learn to bind at his sword and this can be done with the displacements, because these come from the four strikes, Oberhau (strike from above) and Unterhau (strike from below) from both sides and these move into the four hangings.

[67] If one defends from above or below he should move in and get into the hangings, and should see to it that he turns away or leads off all strikes and thrusts with the front edge as it is done with all displacements.

Setzt an vier enden ·
bleib droffe kere wiltu enden
wer wol vorsetczit /
der vechte vil hewe letczit /
wenn ynz hengen /
kûpstu m’ vorsetczë behëde /

Also a good fencer should well learn to bind at his sword and this can be done with the displacements, because these come from the four strikes, Oberhau (strike from above) and Unterhau (strike from below) from both sides and these move into the four hangings.

[Note that in the original order, this second paragraph comes after that listed below as Yet another traveling-after.]

<table>
<thead>
<tr>
<th>Also a good fencer should well learn to bind at his sword and this can be done with the displacements, because these come from the four strikes, Oberhau (strike from above) and Unterhau (strike from below) from both sides and these move into the four hangings.</th>
</tr>
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<tbody>
<tr>
<td>Auch saltu wol wòdè / vnd allemal deÿ ort kerken keÿs eÿs brust / zo mus h’ sich besorgen</td>
</tr>
</tbody>
</table>
| Auc] | Auch sal eÿ guter fechter / wol lernë / eyne an das swert komë / vnd das mag / her wol tuë / m’ den vorsetczë / vnden dy komë aus den vier hewë / vû itzlicher seitë / eÿ ob’haw vnd eÿ vênderhaw / vnd gen ynz dy vier hengë wë als bald als eyn’ vorsetzt vò vndë / ader von obë / Zo sal her czu hût ynz dy hëgen komen / Vnd als her mt der vörd’n sneiden / alle hewe vnd stiche / abewëdt / als ist es m’ den vorsetzen /
This is the text and the gloss of the Four Settings-on:
(cont.)

[102] Item, or if he hews then from above in from his left side, then come before with the Preempting and shoot in the point long in to the next standing opening of his right side.

[103] Item, or if he hews to you up from below from his right side etc.

[104] Item, or if he hews to you up from below from his right side, then shoot in the point long in to the nearest opening of his left side.

[105] Item, or if he hews to you up from below from his left side, then shoot in the point long in to the lower opening of his right side and wait always therewith the presentation.

[106] If he then becomes aware of the Setting-on, then remain with your sword on his and work in nimbly to the next opening. So that he may not come to any technique, if he withdraws from the sword, execute the Traveling-after that is made clear to you hereafter.
This is the text and the gloss of the Four Settings-on:
(cont.)
[107] Item. You shall also know as soon as you both come
together in the onset and as soon as he lifts up his sword and will
strike-around, you shall immediately fall into the point and
thrust to the nearest opening. But if he will not go with the
sword, then you yourself shall go with your sword and as soon as
or everytime as you end a strike, fall into the point everytime, in-
the-moment. If you can execute the setting-on correctly, then he
must balance or shift himself hard. It must allow you a wound.
This is the text and the gloss of the Travelling-after:

75 Travelling-after learn
    Twofold, or slice in the weapon.
76 Two Outside Manners,
    The work thereafter begins.
77 And prove the drivings,
    If they are Soft or Hard.

Gloss: Mark, the Travelling-afters are many and multiple, and pertain to driving from hews and stabs with great prudence against the fencers that fence with free and long hews (and otherwise do not hold well to the correct Art of the Sword).

Das ist der text vnd die glos von dem nachraisen

Nachraisen lere
zwifach oder schneid in die were
Zwaÿ eüsserw mûnne
Der arbeit dar nach begûnne
vnd prûf die gefert
Ob sû sind waich oder hert

[Glosa |Merck der nachraisen ist vil |vnd manigerlaÿ |vnd gehört zw treiben auß häwen |vnd aus stichen mit grosser fürsichtigkait gegen den vechterñ die da aus freyem |vnd langen häwen fechten |vnd sûn von rechter kunst des swertz nicht wollen halden ~

This is from the Nachreissen (adhering)

75 Learn the Nachreissen twice
    and cut into the weapons

[33r] Das ist von nochreisen etc etc
N|ochreisen lere ·
czewachader sneit in dy were /
[109] **Drive the Travelling-after thus:**
When you come to him with the pre-fencing, then stand with your left foot before in the guard From the Day, and see well how he will fence against you. If he then hews long above in to you, then watch so that he does not reach you, and mark while his sword goes under you against the earth with the hew. Then spring to with your right foot and hew him above into the head before he comes up again with the sword; so is he struck.

---

[74] **Yet another traveling-after**
Item. When he cuts-in to you downward from above, and if he then allows his sword to go down to the earth with the cut: so travel-after him with an over-cut to the head before the moment he comes-up with the sword, so is he struck...

---

**Aber ain nachraisen**
[It– wann er dir vô oben zů hawst laß er dam [!] sein schwert mitt dem haw nider gen zů der erden |So raÿß im nach mitt ainë haw oben ein zû dem kopfe ee er mitt dë schwert vff küpt...
This technique described hereafter is called the Outside Manner:

Mark, when he hews and you Travel-after him with the hew to the opening, if he then drives up quickly with the sword and comes below you on your sword, then remain strong thereon. If he then heaves fast upwards with the sword, then spring with your left foot behind his right and strike him with the Thwart (or otherwise to his head on his right side), and work quickly again around to his left side with the Doubling (or otherwise with other techniques thereafter, as you find if he is Soft or Hard on the sword).

About the outer-possession

Two outer-possession,
You work begins thereafter,
And test the attacks,
Whether they are soft or hard.

Gloss. Note, the two outer-possessions are the two travelings-after upon the sword; execute it thusly: When he mis-cuts before you, travel-after him. If he then parries you, so remain with the sword upon his and test whether he is soft or hard with the attack. If he then, with the sword, lifts yours upwards with strength, so extend your sword outside over his and thrust to his low opening.

Von der eũßern nũm
Zwai eußren nũn
dein arbat dar nach beginn
Vnd briefe die gefert /
Ob sũ sind waych oder hoũt

Glosa | Merck die zwi eũssere mũm das sind zwai nachraĩsẽ am schwert das trib also wã er sich voũ dir verhawet | So rayũs 
Im nach Versetz er dir den das | So plyũb mit dem schwert an dũ sine vnd briefũ / ob er mit denn gefoũrũt waich oder hoũt ist
| Hept dan er mit dem schwert das dim mit sterck übersich sicht | So lang din schwert vssen yber das sin vnd stich In zũ dem vnderẽ blũß ~&~

This is from the Nachreissen (cont.)

Two outside takings
and begin with your work
Test the attacks
if they are soft or hard.
Item. Another technique

When he hews before you and you hew in after, if you bind then on his sword in his left side, if he strikes then from the parry with the Thwart quickly around you to your right side, then come in Meanwhile with the weapon first before under his sword against his left side and hew his hew after to the right side, or drive the slice in over his arm to the head.

|Itm- aber ein stuck
wan er sich vor dir verhaulbet vnd du im noch haulbst pinstestu den vff sin schwert siner linckẽ sitẽ schlecht er dan vsß der versatzung mit der zwer bald vmb dich zu diner rechtẽ sitẽ so küm im Indes mit der were vorn fur vnter sin schwertt gegẽ siner l/ sitẽ vnd haulb sinen haulb noch zu der rechtẽ [33r] sitẽ oder tribe den schnidt ym vber sin arm zü dem kopff --
Here mark a good Travelling-after on the sword from Lower-hewing:
Mark, when you fence against him from Lower-hewing, or from the slashing, or lie against him in the guard that is called Fool, if he then falls with his sword on yours before you therewith come up, then remain thus with your sword below on his and heave upwards. If he then Winds on the sword with the point into your face or breast, then do not let him off from the sword, and follow him thereafter, and work in with the point to the next opening. Or, if he strikes around from the sword, then follow him or Travel-after with the point as before.

Another Mark, you shall travel after him from all hews and from all guards as quickly as you can when he hews from you or opens himself with the sword. And see that afterward you do not open yourself to hews with the Travelling-after, and mark that to both sides.

The other outer-possession
Item. When you fence cautiously from the under-cuts (or otherwise from the under-attacks): if he then lays over you and winds upon your sword before you come up with that, [and] then remains strong with your sword below upon his winding and works to your upper opening, so follow-after with the sword and take weak of his sword with the long edge, and press down and stab him in the face.
Here mark the text and the gloss of the Feeling and of the word that is called “Meanwhile”:

78  Learn the Feeling.
    “Meanwhile”, that word slices sorely.

Gloss: Mark, the Feeling and the word “Meanwhile” are the greatest and the best art with the sword, and who is a Master of the Sword (or wants to be), if he cannot understand the Feeling and the word “Meanwhile”, then he is not a Master, but he is a Buffalo of the Sword. Therefore you shall, before all things, learn well these two things so that you understand them rightly.

This is the text and the gloss about the feeling and about the word “in-the-moment”

78  Learn the feeling;
    In-the-moment, that word cuts severely.

Gloss. This is so that you properly learn the feeling and the word “in-the-moment”, and shall understand that the two things belong to the same and are the greatest arts of fencing.
Here mark the lesson of the Feeling and of the word that is called “Meanwhile”:
Mark, when you come to him with the pre-fencing, and bind one another on the sword, then, as the swords clash together, you shall feel with the hand simultaneously if he has bound Soft or Hard on you, and as quickly as you have found out, then think of the word “Meanwhile”: that is, that simultaneously as you find the same, you shall nimbly work on the sword so he is struck before he becomes aware of it.

This is the text and the gloss about the feeling and about the word “in-the-moment” (cont.)
[78] Item. And understand it thusly: When you come to him with the onset and one binds another on the sword, so in that you shall feel with the hand (that is, perceive), just as the swords spark together, whether they have bound soft or hard, and as soon as you have perceived that, think of the word “in-the-moment”; that is, in that same swift perceiving of the soft and of the hard, you shall work to the nearest opening, so [he] becomes struck before he will have his insight.
Here you shall mark...

That the Feeling and the word “Meanwhile” are one thing, and one may not be without the other, and undertake it thus: when you bind on his sword, then you must Feel with the hand (with the word “Meanwhile”) if he is but Soft or Hard on the sword, and when you have Felt, then you must but work Meanwhile after the Soft and after the Hard on the sword; thus are they both naught than one thing. And the word “Meanwhile” is in all techniques previously, and that undertake thus: “Meanwhile” Doubles, “Meanwhile” Mutates, “Meanwhile” Changes through, “Meanwhile” Runs through, “Meanwhile” takes the slice, “Meanwhile” wrestles with, “Meanwhile” takes the sword; “Meanwhile” does what your heart desires. “Meanwhile”: that is a sharp word wherewith all Masters of the Sword who know not to name this word become sliced. That is the key of the Art.

Hie soltu mercken

This is the text and the gloss about the feeling and about the word “in-the-moment” (cont.)

Item. Note, you shall think of the word “in-the-moment” in all bindings of the sword, because in-the-moment doubles and in-the-moment mutates, in-the-moment runs-through, in-the-moment changes-through, and in-the-moment takes the slice; in-the-moment wrestles, and with in-the-moment, take the sword. In the art, In-the-moment does whatever your heart desires. In-the-moment is a sharp word; with it, any fencer who knows nothing of the word becomes cut. And the word “in-the-moment” is also the key in which all of the art of fencing becomes unlocked.
[117] Here mark the text and the gloss of yet a Travelling-after:
79  Travel-after twofold.
    One hits, make with the Ancient Slice.

Gloss: Mark, that is that you shall drive the Travelling-after to both sides and you shall not forget the slice there. Undertake it thus: when he hews before you (be it from the right or from the left side), then hew in boldly After to the opening. If he then drives up and binds below you on the sword, then mark as quickly as the swords clash on each other, and then slice him Meanwhile after his neck, or fall in with the long edge on his arms and slice fast.

[80] This is yet another play text and gloss about traveling-after
79  Traveling-after twice:
    If one hits, make-with the old slice.

Gloss. Note, this is when he mis-cuts before you: so travel after him with a cut to the upper opening; if he then moves up and winds under you upon the sword, so note just as soon as one sword sparks on the other, [and] so fall upon him from the sword with the long-edge over his arm, and also press him from you (as stands pictured next), or slice him from the sword through the mouth. Execute this to both sides.

This is from the Nachreissen (cont.)
79  Nachreissen twice
    and do the old cut
xxx  Follow all binding
    of the strong if you wish to fool them
xxxii Always learn
    to turn the point against the face
xxxiii use the whole body
    with the Nachreissen and keep the point on line
xxxiv Also learn to do
    the Nachreissen quickly so you may well end.
[118] Here mark the text and the gloss of the Over-running:

80 Whoever aims below,
   Over-run, then he becomes ashamed.
81 When it clashes above,
   Then strengthen, that I praise.
82 Your work make,
   Or press hard twofold.

Gloss: Mark, that is when you come to him with the pre-fencing: if he then hews below to your lower opening, do not parry that, but hew in above strongly to his head. Or, if he hews to you with Lower-hewing, then mark before he comes up with the Lower-hew, and shoot the long point above into his face or his breast, and Set-on him above so he may not reach you below (since all upper Settings-on break and defeat the lower)...
Here mark the text and the gloss of the Over-running:
(cont.)

...If he then drives up and binds below on your sword, then remain with the long edge strongly on his sword, and work nimbly to the next opening, or let him work and come Meanwhile so that you hit him.

[119] Item, mark when you strongly have bound on his sword, if he strikes then around from the parrying to the other side, then bind in yet with the long edge strongly on the sword above to the head and work to the opening as before. Drive that to both sides.
Here mark, this is the text and the gloss on how one shall Set-off stabs and hews:

83 Learn Setting-off, 
Hews, stabs, artfully injure.
84 Whoever stabs on you, 
Your point hits and his breaks.
85 From both sides 
Hit all, if you will step.

Gloss: Mark, drive the Setting-off thus: when you come to him with the pre-fencing, if he then stands against you as if he will stab, then set your left foot before and stand against him in the guard of the Plow on your right side, and give an opening with your left side. If he then stabs to that same opening, then Wind against his stab with your short edge on his sword (and your sword on your left side), and therewith Set-off, and therewith step to him with your right foot and stab him Meanwhile to the face or the chest.

This is the text and the gloss: how one shall set-aside cuts and thrusts

83 Learn to set-aside: 
Skillfully injure, cut, thrust
84 Whoever thrusts upon you, 
Such that your point hits and his breaks,
85 From both sides; 
Hit any time if you wish to step.

Gloss. This is so that you shall learn to set-aside cuts and thrusts alike with art, such that your point hits him and, in that, his becomes broken, and understand it thusly: When someone stands against you and holds his sword as if he will stab you from below, so stand counter against him in the guard of the plow from your right side, and give yourself an opening with the left. If he then under-thrusts to the same opening, wind with the sword against his thrust to your left side and step toward him with the right foot, so that your point hits and his fails (as stands pictured next).

This is from Absetzen (setting aside), this learn well

83 Learn to artfully defeat strikes and thrusts with the Absetzen
84 So that who thrusts you, 
his point is broken and yours does hit
85 Hit from both sides 
if you step correctly
xxxvii Learn to turn the point against one’s face.

Das ist von abesetczen / das lere wol ~
|Ere abesetczen · 
hewe stiche kü-stlichen letczen /
|Wer auf dich sticht · 
dyn ort trift vnd seynen bricht /
|Von payden seyten · 
trif allemal wiltu schreiten /
|In aller lere /
deŷ ort keŷ eŷs gesichte kere /
154 — Commentary on the Long Sword

[121] **Another technique:**
Mark, when you stand on your right side in the Plow, if he then hews into your left side above to your head, then drive up with the sword and Wind therewith on your left side against his hew with the hilt before your head, and step therewith to him with your right foot, and stab him to the face or breast. Drive this technique from the Plow on both sides.

[83] **Yet another play from setting-aside**
**Item.** Note, when you stand against him in the guard of the plow from the left side: if he then cuts to the upper opening of your left side, then drive up with the sword, and wind to the left side against his cut (such that the hilt is in front of your head), and step toward him with your right foot and stab him in the face (as stands pictured hereafter next to this).
Here mark, this is the text and the gloss on how one shall Set-off stabs and hews: (cont.)

[122] Item, you may also drive the Setting-off from Over-hewing and from Under-hewing. When you lie high with the sword and will make the Over-hew, in the hew Wind on your right side in the Ox, then set off hews or stabs to your left side, again in the Ox. Meanwhile stab him always to the face or Double, or make what you will. That goes too from both sides.

[123] Item, if you then lie in the Change-hew, then turn your sword in the Plow and set off hew or stab. Meanwhile work nimbly to the nearest opening with all driving. That goes from both sides.
[129] **Note an onset from the setting-aside**

Item. When you fence with someone and when you come closing in to him, so approach in the plow, and drive it swiftly with winding from one side to the other and such that your point always stands still in front, and from that you may execute the parries; this is the boat, and into that you may strengthen with the long edge, and from that execute all the afore-named plays. You may also set-aside cuts and thrusts, and break them simply with winding, and seek the openings with the point.

[51r] **Mörck ain zů fechten vß den absäczen –**

Item wann du mitt ainẽ fichtest vnd wenn du nachend zů im kompst |So kom in dem pflůg |vñ trÿb den behentlich mitt winden vō ainẽ sýtten zů der andern |Vñ dz din ort stets dir belib ]Vnd vß dem magst du trÿben daß vercezen / daß ist die nech vō zů dem magstu stercken mitt der langen schniden vō |daruβ trÿben alle vorgenampete Stück och magstu hew vnd stich abseczen vnd die [51v] schlechtlich brechen mitt winden / vnd mitt dem ort deß blöβ süchen /
Commentary on the Long Sword

[124] This is the text with the gloss on how one shall Change-through:
86 Changing-through learn
   From both sides with stabs sorely.
87 Whoever binds on you,
   Changing-through closely finds him.

Gloss: Mark, the Changing-throughs are many and multiple; you shall drive them against the fencers that readily parry and that hew to the sword (and not to the openings of the body). You shall learn to drive it well with prudence, so that one cannot Set-on you or come in with something while you are Changing-through.

Das ist der text mit der glos wie man sol durchwechseln

[31r] [Glosa] Merck der durchwechsel ist vil vnd manigerlaß
   Die soltu treiben gegen den vechter Ṇ die do gerū vorsetzen
   vnd die do hawen Ṇ zw dem swert Ṇ vnd nicht zw den plōßen
   des leibs Ṇ Die soltu gar wol lernen treiben mit fūrsichtigkait
   Ṇ das mann dir icht an setz Ṇ oder sünst ein kum dieweil du
   durchwechselst

[84] This is the text and the gloss about Changing-through
86 Learn to change-through
   From both sides; stab with violence
87 Whoever binds upon you,
   The Changing-through finds him swiftly.

Gloss. This is so that you shall learn the changing-through well, ...

[40v] Von durchwechseln

[41r] [Durchwechsel lere /
   vō baẏden sỹtten stich mitt sere
   Wer vff dich bindet
   durchwechsel in schier vindet :

Glosa [Daß ist daß du dz durchwechseln wol lernē solt

[34v] Das ist vom durchwechsel / etc etc
   Dvrchwechsel lere ·
   von payden seytten stich mete sere /
   Wer auf dich bindet ·
   durchwechsel in schire vindet /
   * Wen du durchwechsel hast /
   slach · stich · ader winde / nich laz
   Haw nicht czū swēte /
   durchwechsel · do mete warte

¶ Glosa etc ¶ [Hie merke / das durchwechsel gar gerade
czugehet / czu beiden seiten / von oben neder / vnd von vnden
of / wer is and's rischlich treibet /
[125] **Drive the Changing-through thus:**
When you come to him with the pre-fencing, then hew in above strongly. If he then hews against your sword (and not to your body), then let the point go through his sword with the hew, below between you, before he binds on your sword, and stab into the other side to his breast. If he becomes aware of the stab, and drives quickly after the stab with parrying with the sword, then Change-through yet again, and always do that when he drives after the sword with parrying.

**This is the text and the gloss about Changing-through (cont.)**
...and execute it thusly: When you cleave-in or thrust to him in the onset, if he will then bind on the sword with a cut or with a parry, allow the point under his sword and slip through, and with that, thrust-in to him violently at the other side, thus you find the opening upon him swiftly (as stands pictured).

[85] Item. If he then becomes aware of the thrust and drives after it with the parrying, then but change-through to the other side.

**This is from the Durchwechsel (cont.)**
...If you now wish to change through from your right downwards, so strike an Oberhau directly at him. Aim for the little hole or window above and behind his hilt and shoot the point to his left opening. So that you may hit between the blade and the hilt; if you hit, you have won...
Another Changing-through
Or, When you come to him with the pre-fencing, then set your left foot before and hold the Long Point against his face. If he then hews to your sword down from above (or up from below), and will strike that away or bind strongly thereon, then let the point sink underneath and stab him to the other side. Drive that against all hews wherewith one hews to your sword (and not to the openings of the body).

That even mark...
How you shall Change-through so that one will not Set-on you while you are doing so, and undertake it thus: when he parries and lets his point go out near your side, then bravely Change-through and stab him to the other side. Or, if he remains with the point before your face (or otherwise against the opening), then do not Change-through but remain on the sword, and work therewith to the next opening so he may not Travel-after you with Setting-on.

As you come to him, set your left foot forward and hold the long [point] against his face. If he then cuts to the sword (over or under) and will strike it away, allow your point to sink downwards and stab him to the other opening of the other side, and do that against all cuts.

Whoever binds you, so move at his sword against him and he defends, so change through as before, or wind and feel his technique if it is soft or hard. Then seek strikes thrusts and cuts against the openings.

This is from the Durchwechsel (cont.)
...If he now defends against this by turning aside your point and pushes against your blade, so let your point sink down from the same side and move it around under his sword to the other side. And this should not be done wide around but as close to his sword as possible. And then move your point quickly in above his hilt, with a good and perfect thrust. And if you feel you hit, so follow well through (with your thrust). And you should do the same from the other side, low or high, as you do it on this side.

Item. Another.
As you come to him, set your left foot forward and hold the long [point] against his face. If he then cuts to the sword (over or under) and will strike it away, allow your point to sink downwards and stab him to the other opening of the other side, and do that against all cuts.

Whoever binds you, so move at his sword against him and he defends, so change through as before, or wind and feel his technique if it is soft or hard. Then seek strikes thrusts and cuts against the openings.
Here mark the text and the gloss of the Pulling

88  Step near in binding.
    The Pulling gives good findings.
89  Pull, if he hits, Pull more,
    He finds work that does him woe.
90  Pull all hits
    If you want to trick the Masters.

Gloss: Mark that Pulling pertains to driving against the Masters who bind strongly on the sword, and in the bind of the swords remain standing still, and will wait to see if one will hew off, or will draw off from the sword before them so that they can then use Travelling-after to the opening. If you will trick or deceive those same Masters, then drive the Pulling against him thus: hew in from the right side above strongly to his head. If he then drives with the sword strongly forward with the hew and will parry, or hews to your sword, then pull your sword on you before he binds on you, and stab into the other side. And do that against all hitting and binding-on of the swords.

This is the text and the gloss about pulling

88  Step near in binding;
    The pulling gives good opportunities.
89  Pull, if it connects, pull more.
    If he works, slice so that it does him woe.
90  Pull all hits
    Of the masters if you wish to deceive them.

Gloss. This is when you come to him with the onset: so cleave-in strongly above from the right shoulder to the head...

This is from the Zucken (pulling) fencer learn this

88  Step close in bindings,
    the Zucken will well find (him open)
89  Pull and should he hit, pull more,
    create your work and wind, this will hurt him.
90  Zuck in all meetings with the masters
    if you wish to fool them
xl  Pull off from the sword
    and consider your techniques.

Das ist vom Czücken / ffecht· merke /
T|Rit nü in bünde ·
das czücken gibt güt· fünde /
|Czük / trift her / czucke/me ·
erbeit her / wind / das tut im we /
|Czük alle treffen ·
den meist· nach wiltu sy effen /
-|Czuk/ab vom swerte ·
vnd gedenke io deyn· ferte /
This is the text and the gloss about pulling (cont.)

...If he then binds you with parrying (or otherwise on the sword), so step near to him in the bind on the sword and pull-away your sword from his above, and cleave-in again above to the other side to his head (as it stands pictured next to this). If he parries that too a second time, so strike-in again above to the other side, and work swiftly according to the upper openings which may occur to you with the doublings (or otherwise with other plays to his nearest opening); ...
Mark another Pulling:
When he has bound on your sword, if he then stands against you in the bind and waits to see if you yourself will draw off from the sword, then do as if you will Pull, but remain on his sword and Pull your sword on you as far as half the blade, and stab in quickly again into his face or his breast. If you do not hit him correctly with the stab, then work with the Doubling or otherwise with other techniques which are best.

Merck ein ander zucken
Wenn er dir an dein swert gepunden hat | Stet er denn gegen dir am pannt | vnd wart ob dw dich vom swert wöllest ab ziehen | So thue als wollest zucken | vnd pleib am swert | vnd zuck dein swert pis zw halber klingen an dich | vnd stich lm pald am swert wider ein zw dem gesicht | oder der prust triffst du In denn nicht recht mit dem stich | So arbait mit dem duplirn | oder sunst mit anderrn stucken | was dir | das pëst ist ~

This is the text and the gloss about pulling (cont.)
...or act as if you will pull and [then] remain upon the sword, and quickly thrust-in again upon the sword to the face. If you then do not quite hit him with the thrust, so work with the doubling or otherwise with other plays.

Oder thue als ob du wellest zucken | vnd pleib am schwert vnd stich pald am schwert wider ein zu dem gesicht | triffst du in dan nicht recht mit dë stich | so arbait mit dem duplirn oder sunst mit anderrn stucken /
Commentary on the Long Sword — 163

Here mark the text and the gloss of the Running-through and of the wrestling on the sword:

91 Run-through, let hang
With the pommel. Grip if you will wrestle.

92 Whoever is Strong against you,
Running-through therewith mark.

Gloss: Mark, the Running-through and the wrestling are of two kinds with the sword: the Running-throughs are the body wrestling, and then thereafter are the arm wrestlings. And they pertain to driving against the fencers that like to run in.

Hie merck den text vnd die glos von den durchlauffen vnd von den ringen Im swert
Durchlauf lass hangen
Mit dem knopf greif wiltu rangen
wer gegen dir sterck
durchlauf do mit merck

Glosa merck die durchlauffen vnd die ringn sind zwaierlaÿ Im swert wenn die durchlauffen das sind die leibt ringen So sind denn dar nach die arm- ringen vnd die gehörent zw treiben gegen den vechtern die do gerñ ein lauffent ~

This is the text and the gloss about running-through

91 Run-through, allow to hang
With the pommel, grasp if you wish to wrestle.

92 Whoever strengthens against you,
Run-through. With that note.

Gloss: Note, this is when one runs-in to the other: ...

Das ist von durchlawfen ~
D)Vrchlawf loz hangen :
mitt dem knawf greif wiltu rangê
Wer kegen dir störcke /
durchlauf damit mörcke :

Glosa Mörck dz ist Wann ainè dem andern einlauffe :

This is from the running-through, now see:

91 Run through and let your pommel hang,
grab if you intend to wrestle

92 Who ever presses with strength against you,
remember the running through
xli Run through and ram him,
invert your hand if he grabs after the pommel.
[132] **The Running-through, drive the first of that thus:**
Mark, when he runs into you and drives high up with the arms and will overwhelm you above with strength, then drive also up with your arms, and hold your sword by the pommel over your head with your left hand, and let the blade hang down behind over your back, and Run with your head through your arm against his right side, and spring with your right foot behind his right, and with the spring then drive in with your right arm against his left side in front, well around his body, and grasp him thus on your right hip and throw him before you backwards on his head.

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**This is the text and the gloss about running-through (cont.)**
...if he then drives up with the arms and wishes to overwhelm you above with strength, so drive up as well with the arms, and hold your sword with the left hand near the pommel over your head and allow the blade to hang behind over your back, and run-through with your head under his right arm and spring with the right foot behind his right, and with the spring, drive him well forward with the right arm around the body, and clasp him thusly to the right hip and throw him in front of you (as stands pictured here).
[133] **Yet another body wrestling:**
Mark, when he runs into you with up-stretched arms, and you do so against him, then Run-through him with the head to his right side, and let your sword hang behind over your back (as the before stated describes), and step with your right foot in front before his right, and drive in with your right arm through below his right arm, behind, around his body, and grasp him on your right hip and throw him behind you. Drive these two wrestlings to both sides.

[89] **This is yet another play about running-through**
Item. Note, when he wishes to overpower you with strength by running-in with the sword high: so hold your sword with the left hand near the pommel and let the blade hang over your back. Run-through with the head under his right arm, and remain with the right foot forward before his right and drive in well behind him with the right arm around the body, and clasp him upon your right hip and throw him behind you (as stands pictured here).
[134] **Yet another body wrestling:**
Mark, when he runs into your right side and is high with his arms, and you are also, then hold your sword in the right hand with the pommel reversed, and thrust his arms and his sword from you with your hilt, and spring with your left foot in front before both his feet, and drive in with your left arm well behind, around his body, and grasp him on your left hip and throw him before you.

[90] **A wrestling at the sword**
Item. When one runs in to the other: so release your sword from the left hand and hold it with the right, and shove his sword from you to your right side with your hilt, and spring with the left foot in front of his right and drive him well back with your left arm around the body, and clasp him to your left hip and throw him in front of you.

Though watch that it does not fail you.

Ain Ringen im schwert
[43r] | It~ wann ainẽ dem andern einlaufft so lauß dein schwert vò der lincken hand vñ halt es in der rechten vñ stoß sein schwert mitt dinẽ gehültze vff din rechte sytten vò dir / vñ spring mitt dem lincken fuß für sinẽ rechtẽ vñ far im mitt dem lincken arm hinden wol vm dë lýb vñ fasse in vff din lincke hüffe vñ wirff in für dich &~

☞ Doch lûg dz es dir nit fel ~
[135] **Yet another body wrestling:**
Mark, when he runs into you and is high with his arms, and you are also, then hold your sword in your right hand and thrust his arms from you therewith, and spring with your left foot behind his right, and drive in with your left arm through, below, before his breast on his left side, and grasp him on your left hip and throw him behind you. Drive these two wrestlings also to both sides.

[136] **Mark, when he runs into you with the sword and holds his arms low, that you may not run through him, then drive this wrestling as hereafter described.**

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[91] **Yet another wrestling at the sword**
Item. When one runs-in to the other: so release your sword from the left hand and hold it in the right, and shove his sword from you to your right side with the hilt, and spring with the left foot behind his right and drive him forward with the left arm under his chest (well around the body), and throw him backward over your foot.

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**Aber ain ringen im schwert**
Ift- wann ainẽ dem andern ein laufft so lauß din schwert vsß der lincken hand vñ halt es in der rechten vñ stoß mitt dem ghültz sein schwert vff din rechte sÿtten vò dir / vñ spring mitt dem lincken fuß hinder [43v] seinè rechten vñ far im mitt dem lincken arme voren vndé sin brüste wol vm den lýb vñ wirff vñ vff dein fuß hindershich –
Here mark now the arm wrestling with the sword:
Mark, when one runs into you with the sword and holds his hands low, then invert your left hand and grip his right inwardly therewith (between both his hands), and press him therewith on your left side, and strike in with the sword with the right over his head.

Or, if you will not strike, then spring with your right foot behind his left, and drive in with your right arm in front or behind his neck, and throw him thus over your right knee.
[139] **Yet an arm wrestling:**
Mark, when he runs into you with the sword and is low with his hands, then let your left hand drive from the sword, and drive in with your right with the pommel out over his right hand, and press down therewith, and grip him with your left hand by his right elbow, and spring with your left foot before his right and thrust him over thus.

[Aber ein arm- ringen]

[92] **Yet another wrestling at the sword**
Item. Note, when you run-in with another: so release your sword from the left hand and hold it in the right, and drive him outside with the pommel over his right arm and with that pull downwards, and seize his right elbow with the left hand and spring with the left foot in front of his right, and move him thusly over the foot to your right side (as stands pictured next to this).
[93] *Yet another wrestling at the sword*

Item. Note, when one runs-in to the other: so drive with the left arm over his right, and with that seize his right arm with an inverted hand and press his left over your left with the right arm, and spring with your right foot behind his right and turn yourself away from him to your left side, and thus you throw him over your right hip (as stands pictured next to this).
Yet an arm wrestling:
Mark, when he runs into you with the sword, then let your sword fall and invert your right hand, and grip his right outwardly therewith, and with your left grasp him by the right elbow, and spring with your left foot before his right, and thrust his right arm over your left with your right hand, and heave him over you therewith. Thus may you break his arm, or throw him over your left leg before you (if you want).

Yet another wrestling
Item. When someone runs-in at the sword, etc.: so let your sword fall and invert your right hand, and with that seize his right hand outside and clasp it near the right elbow with the left, and spring with the left foot in front of his right and shove his right arm over your left with the right hand, and with that lift it upwards; thus is he locked and thus [you] may break the arm, or throw him in front of you over the leg.
Here mark a sword taking:
Mark, when one runs into you with the sword, then invert your left hand and drive therewith over his right arm, and grip his sword by the handle therewith (between both his hands), and press therewith on your left side; so you take his sword.

A sword taking
Item. Note, when one runs in to the other: so invert your left hand and with that drive over his right arm, and with that seize his sword by the grip between both hands, and move to your left side (as stands pictured next to this); so you take the sword from him.

This will vex him badly.

Hie merck ein swert nemen
| Merck wenn man dir ein lauf Im swert | So verker dein lincke hant | vnd var do mit vber sein rechten arm | vnd begreiff do mit sein swert zwijchen seinen paiden hendñ peÿ der hanthab | vnd ruck do mit auff dein lincke seitten | So nûmpstu Im sein swert

Ain andë ringë Im schwert
| It- wann ainë dem andern eënlaufft | So verkër dein lincke hannd vnd domitt übë sinë rechten arm vñ begriffe domitt sêyn schwert bÿ der handhäbe zwischen sinë baiden henden vñ rucke vff dein lincke sûtten | So nîmest du im dz schwert

Das wurd in übel kîén
[142] Yet another sword taking:
Mark, when he parries or otherwise binds on your sword, then grip both swords in the middle with your left hand on the blades, and hold them both fast together, and with your right hand drive with the pommel below, through, in front over both his hands, and press upwards therewith on your right side. Then you remain with both swords.

Aber ein swert nemen
Merck wenn er dir vorsetz oder sünst an dein swert pint So begreiff mit der lincken hant paide swert mitten in den klingen vnd halt sÿ paide vest zw sämen vnd var mit der rechten hant vnden durch mit dem knopf vorñ vber sein pede hendt vnd ruck do mit vbersich auff dein rechte seitten so peleiben dir paide swert

[96] This is yet another sword taking
Item. Note, when he binds on your sword (with parrying or otherwise): so seize both swords in the middle of the blade with the left hand inverted and hold them tightly together, and drive through below with the pommel with the right hand against the left side over both his hands, and with that move upward to the right side. So you keep both swords (as stands pictured next to this).
Here mark the text and the gloss of Slicing-off:

Slice off the hard ones
From below in both drivings.

Gloss: Mark, that is what you shall drive when one binds on your sword strongly above, or falls thereon, and undertake it thus: when you fence-to with the Lower-hewing or with the slashing, or lie against him in the guard Fool, if he then falls with his sword on yours (before you come up therewith), then remain below on his sword and heave upwards with the short edge fast. If he then presses your sword downwards fast, then slash off from his sword from below on his blade with your sword behind yourself, and hew in to the other side on his sword’s blade quickly again, above into his mouth.

Hie merck den text vnd die glos von abschneýden
Schneid ab die herten
von vnden In paiden gefertten

[Glosa merck] das ist was dw solt treibnh wenn man dir starck oben auff dein swert pintt oder dar auff velt vnd das verným also v Wenn du zú vichtest aus den vnder häwen oder aus den streichen oder ligst gegen Im In der hůt aber Velt er dir denn mit dem swert [34v] auff das dein ee wenn du do mit auff kũpst So pleib vnden an dem swert vnd heb mit der kurtzen schneid vast vber sich Druckt er denn dein swert vast nyder
So streich vnden mit deinem swert an seiner swertz klingen hinder sich ab von seinem swert vnd haw ln zwè der anderñ seitten an seinem swert pald wider oben ein zwè dem maul ~
[144] **Yet another:**
When you fence to him with Lower-hewing, or lie in the guard Fool, if he then falls with the sword on yours nearby the hilt (before you come up therewith), so that his point goes out to your right side, then drive up nimbly with your pommel over his sword and strike with the long edge to his head. Or, if he binds on your sword so that his point goes out to your left side, then drive with your pommel over his sword and strike in with the short edge to his head. That is called the Snapping.

[70] **Yet another play against the parrying**
Item. Note, when you cut an under-cut from the right side: if he then falls with the sword onto yours so you cannot come up with it, swiftly drive over his sword with the pommel and wrench your blade from his [from] below and strike him with the snapping, with the long edge to the head (as stands pictured hereafter next to this); or, if he falls onto your sword against your left side, so strike him with the short edge.
Here mark the text and the gloss of the Four Slices:

Four are the Slices,
Two below, with two above.

Gloss: Mark the Four Slices: know that the first are the two Uppers, which pertain to driving against the fencers that like to strike around with the Thwart (or otherwise to the other side) from the parrying or from the bind of the sword.

Break that thus:
When he binds you on your sword to your left side, and strikes quickly again around therewith with the left foot on your right side, then fall in with the long edge above over both arms and press from you with the slice. You shall always drive that to both sides when he strikes around from the parrying, or hews from the sword.

This is the text and gloss about slicing-away

Slice away the hard ones
From below in both driving.

Four are the slices:
With two below, two above.

Gloss. Note, there are four slices; execute the first thusly: ...

This is the over-slice

Item. Note, execute the slice thusly: when one binds on the sword against your left side, and he then strikes around from the sword to the right side (with the thwart or otherwise), so spring from the cut with the left foot to his right side, and fall with the long edge above over both arms and press from you (as stands pictured here). Execute this to both sides.

This is about Abschneiden (cutting off)

Cut off the hands
from below from both sides

There are four cuts,
two low and two high.

Against the Zwerch,
cut well to avoid damage

Do not cut too soon,
observe your chances carefully

You may well cut all crossings,
just avoid the Nachreissen (adhering)

If you wish to remain uninjured,
do not stand but move with the cutting.
Here mark the text and the gloss of the Four Slices:
(cont.)
[147] Mark that the two Lower-slices pertain to driving against the fencers that like to run in with outstretched arms. Drive it thus: when he binds on your sword and drives high up with his arms, and runs in to you on your left side, then invert your sword so that your thumb comes below, and fall in with the long edge in his arm, under the pommel, and press upward with the slice.

[148] Or, if he runs with out-stretched arms to your right side, then invert your sword so that your thumb comes below, and fall in with the short edge in the arms, under his pommel, and press upwards with the slice. Those are the Four Slices.

This is the text and gloss about slicing-away (cont.)
...when he runs-in and drives up high with the arms, and will overpower you above against your left side with strength, so twist your sword and fall under his hilt, into his arms with the long edge with crossed hands, and press-upward with the slice (as stands pictured next to this); or, if he runs-in against your right side, fall into his arm with the short edge and press upwards as before.

[98] Yet another slice
Item. When you bind strongly on his sword (with a cut or otherwise): if he then allows his sword to snap-away from yours and strikes you above to the head, so twist your sword with the hilt in front of your head and slice-through his arm below, and with the slice, set the point below upon his chest.
Here mark the text and the gloss of the turning of the slices:
95 Turn your edge; To escape, press the hands.

Gloss: Mark, that is how you shall drive the two Upper-slices from the two Lower-slices. Undertake it thus: When he runs in to you on your left side with up-stretched arms, then invert your sword and fall with the long edge in the arm, under his pommel, and press fast upwards and step therewith on his right side, and Wind your pommel below through, and come not from his arms with the sword, and turn the sword from the Lower-slice into the Upper-slice with the long edge over his arms.

This is the text and the gloss about the transformation of the slice
95 Turn the edge To flatten; press the hands.

Gloss. Note, this is when you come in your running-in with the under-slice below into his arm (such that your point goes out against his right side): so with that, press firmly upwards with the slice, and amid the pressing spring with the left foot to his right side, and turn your sword with the long edge above over his arms (such that your point goes-out against his left side), and with that, press his arm from you. Thus have you transformed the under-slice into the over; execute this to both sides.

This is about Hände drücken (pressing the hands)
95 Turn your edge to flat for pressing the hands
xlvi The second is turning aside, one is winding and the third is hanging
xlvi If you wish to despair the fencers, press with pushing
xlviii and quickly cut over the hands
xlix Also take off the cuts and strike to the head
l Whoever presses hands without damage protects his fingers

Also know, as soon as you defend a strike or a thrust with the turning-aside, so you should step sideways and move quickly to him; the slower you are the more damage you sustain.

Das ist von hende drücken/ etc etc
D) Eyn sneide wende · czum flechen drucke dy hende /
[Die schnüde wende /
zu flechen druck die hende ·]

Das ist von hende drücken/ etc etc
[Die schnüde wende /
zu flechen druck die hende ·]

Das ist von hende drücken/ etc etc
D) Eyn sneide wende · czum flechen drucke dy hende /
[Die schnüde wende /
zu flechen druck die hende ·]

Das ist von hende drücken/ etc etc
D) Eyn sneide wende · czum flechen drucke dy hende /
[Die schnüde wende /
zu flechen druck die hende ·]
Here mark the text and the gloss of the turning of the slices: (cont.)

[150] Or, if he runs in with up-stretched arms to your right side, then turn your sword against his arms with the short edge, under the pommel, and press fast upwards, and step on his left side therewith and let the pommel go through below, and turn your sword with the long edge over his arm and press from you with the slice.

**Oder** lauffet er dir ein mit auff gerackten armen zw dein° rechten seitten [So wend im dein swert mit der kurtzen schneid vnder dem knopf in sein arm~ vnd druck vast vbersich } vnd schreit do mit auff sein lincke seitten } vnd lass den knopf mit vnden durch gen } vnd wendet dein swert mit der langen schneid oben vber sein arm~ vnd druck mit dem schnyt von dir ~

---

[137] Against the slice below into the arms

**Item.** When you fence someone and if [you] cleave-in to him with the wrath-cut (or otherwise) from above downward, and he parries it and drives high with the hilt, and you as well, and [you] both run-in with each other, so take the under-slice; and if he is then so prudent and wishes to take the under-slice to you, under your hands into the arms, follow-after underneath his sword with the long edge and press down; thus you have broken it, and seek the openings.

[138] **Item.** But when you come high with the arms, and if he also goes thusly and again runs-in, and if he will then jab with the pommel [either] through the arms, under your hands, under the eyes, or on the chest, then drive below with the pommel strongly with the arms, and move into him and strike him with your sword upon his head; thus you have broken it.

[139] **Item.** When you have bound-upon with someone and if he changes-through with the pommel and falls with the half-sword, this breaks simply with the over-slice; and in the slice, you may fall into the half sword and set-upon him.

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[53r] Wider den schnitt vnden zů den armen --

**Item wann du ainẽ von oben eyn hawst vnd er dz verseczt vnd fört hauch vff mitt dem gehülcz vnnd du och vů lauffend mitt aninder eyn } So nim den ° vndern schnitt vů ob er dir den schnitt nem−en wollt Vnndẽ din hend In die arm }So volg sinẽ schwert nach vndersich mitt der [53v] langẽ schnyden vů truck nider } So haustu es gebrochen vů séch die bloß --&--

---

[53v] **Item wenn du aber hoch mitt den armẽ k ümpst / vnd genẽ och also } Vnnd lauff aber eyn Vnnd wollt er dich dann mitt dem knopff durch den arm vnder dinen henden vnder die ogen oder an die brüst stossen } So far vndersich mitt dem knopff starck mitt den armen } So haustu es gebrochen ~ --

**It− wann du mitt ainẽ angebunden häst vũ wechslet er durch mitt dem knopff vũ felt in daß halβ schwert } daß brich schlecht mitt dem ober [54r] schnitt } Vnd im schnitt magstu in dz halβ schwert fallen vũ im anseczen − − − − − − − − − −
This is about Hände drücken (cont.)

[77] Also know and learn that you turn aside all strikes and thrusts with the front edge of the sword, from its middle to the hilt. And the closer to the hilt a strike or a cut comes on the front edge which you have used to turn aside, the slower and stronger you can defend. This is because the closer you bind at the hilt, the stronger you can defend and the closer to the point the weaker you are. Now whoever wants to be a good fencer should firstly learn to turn-aside well, because by turning aside well he can get into the winding from which he can practice all art and grace of fencing.

[78] The front edge at the sword is called the true edge and all strikes or thrusts are ruined by the turning-aside.
Here mark the text and the gloss of the two lower hangings:

96 Two hangings come
From one hand from the earth.

97 In all drivings,
Hew, Stab, Liers, Soft or Hard.

Gloss: Mark, the two hangings from the earth, that is, the Plow on both sides: and when you will fence therefrom, or are fencing, then you shall therein also have the Feeling if he is Soft or Hard in hewing, and in stabbing, and in all binding of the swords.

Also you shall therefrom drive the four Windings, and from each Winding feature a hew, a stab, and a slice, and otherwise also drive all driving as from the two upper hangings.

This is the text and the gloss about the two hangings

Von zwaÿen hengen

Zwaÿ hengen werden /
Vß ainer hand von der erden /
In allem [46v] gefert /
hew stich leger waich oder hert :

Das ist von hengen / ffecht° daz lere / etc
Czwew hengen werden -
aus eyner hant von der erden /
In allen / 86ferten /
[hewe · stiche · leger ·] weich ader herte /

[Hie merke vnd wise das czu itzlicher seiten sint czwew hengen · Eyv vnderhengen / vnd eyv obirhengen / mit den du eyme wol an das schwert magst komen + ] wen dy komê aus den ob'hewê vnd vnderhewen /
Here mark the text and the gloss of the two lower hangings: (cont.)

[153] Item, the Hanging mark also thus. When you come to the man with the pre-fencing, then lay yourself in the Plow or in the Change-hew, be they whatever side is well, then hang your sword’s pommel against the earth and thrust in up from below from the hanging to the face. If he then thrusts the point over you with parrying, then remain thus on the sword and drive up with the pommel and hang in the point above in to the face, and in the two hews you shall always drive with hews, stabs, or slices.

| Itm~ dz hengē merck auch also wen du mit dem zu vechtē kūmpst zu dem man so leg dich in den pflug oder in den wechsel haubl es sy von welcher sitē es woll so heng din schwerttz knopf gegē der erdē vnd stos in von vntē auff vsβ den hengē zu dem gesicht stost er dan den ort mit versetzen vber sich so pleyb also am schwertt vnd far vff mit dem knopf vnd heng im den ort oben In zu dem gesicht vnd in den zweybēn haulben soltu alle gefertt triben mit haulben stichen oder schnitten --
Here mark the text and the gloss of the Speaking-Window:

98  Speaking-Window make.
    Stand freely, see his business.

99  Strike in so that he snaps.
    Whoever pulls off before you,

100 I say to you truthfully,
    No man can protect himself without danger.

101 Have you understood,
    To strikes may he barely come.

Gloss: Mark, you have heard before how you shall position yourself before the man with the sword in the Four Guards, and you shall fence therefrom. So shall you now also know the Speaking-Window, which is also a guard that you may well stand in, and the guard that is called the Long Point is the noblest and the best ward with the sword. Whoever correctly fences therefrom can force the man, that he must let you strike as you desire, and may not come to strikes and stabs himself before the point.

This is the text and the gloss about the speaking-window

98  Make the speaking-window;
    Stand freely, seek out his thing,

99  Strike him such that it snaps
    Whoever withdraws before you.

100 I say to you in truth:
    No one protects themselves without danger.

101 If you have correct understanding,
    He may barely come to strikes.

Gloss. Note, this called the speaking-window: ...

If it now happens that you bind with your opponent on purpose or without so you should well stay at the sword and use the winding. So you can stand happily with relaxed mind and without fear at the sword and see, notice and wait for what he tries to do next; and what his plan is he intends to execute. And the standing at the sword is called the Sprechfenser (speaking window) by Liechtenauer. If you now stand at the sword with him, you should notice and feel his technique, be it soft or hard...
Position yourself thus in the Speaking-Window:
When you go to him with the pre-fencing, with whatever hew you then come on him (whether it be a Under or an Upper-hew), then let the long point always shoot in to his face or his breast with the hew. Therewith you force him, so that he must parry you or bind on the sword, and when he thus has bound on, then remain strongly with the long edge on the sword and stand freely and see his business (what he will further fence against you). If he pulls off backwards from the sword, then follow after him with the point to the opening. Or, if he strikes around from the sword to the other side, then bind after his hew strongly above to his head...

This is the text and the gloss about the speaking-window (cont.)
...when he binds you on the sword with cuts or with parrying, so remain strong from extended arms with the long edge upon the sword, with the point in front of the face, and stand freely and seek out his thing (whatever he will execute against you).

Item. If he strikes-around from the sword with an overcut to the other side, so bind-after with the long edge against his cut with strength, above into the head.
Or if he strikes-around from the sword with the thwart, so fall into his arms with the over-slice.
Or if he pulls his sword to himself and wishes to thrust you below, so travel-after him upon the sword with the point, and set-upon him above.

This is from the Hängen, fencer learn this (cont.)
...Be it that you stay at the sword so you can do
...strikes thrusts and cuts, learn the feeling
...without all hesitation, and you should not flee from the sword
...because a master’s fencing is rightfully at the sword...

...And according to this you should act, as it has been written before. Now if he pulls off from the sword before you could begin your technique, so you should follow with him and beat strike or thrust him whatever you can bring surest, before he can do anything himself before you. You can do this because by staying at the sword and extending yourself your (point) moves nearer to him. If someone pulls off because he has to recover from a strike he just executes, then follow in with the point...

Das sprechfenster schick dich also
Wenn du mit dem zů vechten zw ým gest mit welichem haw du denn an ýn kumpst es seýnder oder ein ober haw |So lass ým den ort albeg lanck mit dem haw ein schiessen zw dem gesicht oder der prust |Do mit twingstu In das er dir vor setzen mues oder an das swert pinden |Vnd wenn er also an gepunden hat so pleib im starck mit der langen schneid auff dem swert |Vnd stee freyleich vnd besich sein sach was er für pas gegen dir vechten well zeucht er sich zw ruck ab vom swert |So volg ým nach mit dem ort zw der plöss |Oder schlecht er vom swert vmb dir zw der anderñ seittñ |So pint seinem haw nach Im starck oben ein zû dem kopf

Wenn er dir mitt hewen odé verseczenn an dz schwert bindet
So belib starck auß gerechtenn armen mitt der langé schniden am schwert mitt dem ort im vor dem gesicht vñ stand freýlich vnd besich sin sach was er gegen dir çryben wöll

It~ schlecht er vom schwert vmb mitt ainé oberhaw dir zû der anderé sýtten So bind mitt storck síñé haw nach |Schnº vnd mit der langen schniden im obeb ein zû dem kopff
Oder schlecht er vmb mitt dë zwer So fall im mitt dem obern schnitt in die arme
Oder zuckt er sin schwert an sich vñ will dir vnnánden zû stechen |So raise im nach an dem schwert vñ sez im oben an

Is das du bleibest ·
am swerte da mete auch treibest /
Hewe |stiche ader |snete ·
das |fülen merke mete /
An alles vorczihen ·
vom swerte du / auch |nicht salt frien /
|wen meister gefechte /
ist am swerte von rechte /

dornoch salt du dich defe richtê als vor ofte gesprochê ist ·
Ist / das her sich vör allen sachen / e defe du noch ichsicht begyñest / abe czewt von deme swête / zo salt du czu hant noch volgen vnd salt in slæn hawê ader stechê was du am schiresten magst dar brêgen / e den her czu keyn’leye dinge kome +נ |weîe du hast io neher czu im mit dem das du am swête blibest / vnd dyn ort key im rekest / wê iener mit syme abe czihen / |den e her sich eýs slags erholt dir dar brengt / |zo var czu håt dar m’dy orte /
Commentary on the Long Sword

**Position yourself thus in the Speaking-Window: (cont.)**

...Or, if he will not draw off from the sword or strike around, then work with the Doubling (or otherwise with other techniques) thereafter as you find him soft or hard on the sword.

odrer wil er sich vom swert nicht abziehen noch vmb slahen
|So arbeit mit dem duplirn|oder sünst mit anderē stücken
|Darnach als dw emphindest swech|vnd sterck ĭm swert

---

**This is the text and the gloss about the speaking-window (cont.)**

[106] *Item. Note*, if he does not wish to withdraw nor strike around from the sword, so work upon the sword with the doubling (or otherwise with other plays) as you thereafter perceive the soft and the hard upon the sword.

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**This is from the Hänge, fencer learn this (cont.)**

...If he instead stays at the sword you have to gauge and notice whether he is soft or hard at the sword. If he is soft and weak, you should quickly and bravely proceed and hurry at him with the strength of your sword and force his sword aside with pressure, seeking his openings, to the head or the body wherever you may get at.

|wer an dich bindet ·
der krik mit im sere ringet /
|Das edle winden ·
kan in auch schire vinden /
|Mit hewen mit |stichen
mit |steten vindest in werlichen /

---

...those who bind you
will be forced with the Krieg
The noble winding
may also find him open
With strikes with thrusts
with cuts you find him defenceless...

Bleibt her aber mit dir an dem swte / |zo prufe / io vnd merke
ab her sy weich aber herte an dem swerte / |ist das her ist /
weich vnd swach / |zo saltu rischlichen vnd künstlichen
volvaren vnd dar hurten / mit dyner sterke / vnd salt / im syn
swert hin dringen vnd drücken / |vnd süchē syne bloßen / czu
koppe ader czu leibe / wo du nür czu magst komen /
This is from the Hängen, fencer learn this (cont.)

If he is hard and strong at the sword and intends to force you aside strongly, you should be soft and weak against his strength, and yield to his strength and forward pressure, thus evading with your sword. And with this evading as his sword swings about, as it has been written before, and now as this happens and while he is recovering from that and thus cannot execute strikes or thrusts, you should attack his openings, with strikes thrusts or cuts, wherever you may hit him best. According to the teaching you should do this quickly bravely and fast so that your adversary cannot come to strikes. As Liechtenauer says: "I tell you truthfully, no man defends without danger, if you have understood it, he will not come to strikes." And by this he means that the adversary will not be able to safely defend if you act according to this teaching.
This is from the Hängen, fencer learn this (cont.)

As soon as you have done the first strike the adversary has to defend against it or has to take the hit. When you do the first strike, may you hit or muss, so you should quickly in one rush follow with the Nachschlag before he comes to strike. If you want to do the Vorschlag, you should also do the Nachschlag just with same thought or the same intention if possible. This is why he says: “Vor and Nach those two things” (etc.) If you do the Vorschlag, no matter if you hit or miss, you should do the Nachschlag in one rush quickly and fast, so that he cannot under any circumstances to his strikes...
This is from the Hängen, fencer learn this (cont.)

In allen winden
hewe |stiche |sete saltu vinden /
|Das edle hengen /
wil nicht syn an dy windñ
|wen aus den hengê |
saltu dy widen brêgen /

...So see to it that in all instances of fencing you act before your opponent and as soon as you move before him and have gained the Vorschlag so do the Nachschlag with moving in. You should never do a Vorschlag if you have not prepared the Nachschlag in your senses and mind as well, so that you are always in constant motion and never you should pause or hesitate. Always do one after the other quickly and fast so that your adversary cannot do any technique. Really, if you do exactly that, then he must be a really good (skilled) man to get away from you without being struck.
This is from the Hängen, fencer learn this (cont.)

Because with this art or advantage it often happens that a peasant or anyone untrained defeats a skilled master by gaining the Vorschlag and rushing in quickly. Because it is easily missed that Indes hits him and also defeats and humiliates him. Because one that observes the strikes and waits for the defense is in greater danger than the one who strikes him and thus wins the Vorschlag. So always be that you are the first in all instances of fencing that you get to ones right side, there you are safer than your adversary.
Here mark the text and the gloss of the Speaking-Window:
(cont.)

[156] Item, then shall you [make] the Speaking-window, which are two guards from the Long Point, one on the sword and the other before the man, ere when you bind him on his sword, or the swords clash together, and is yet the same, not more than one guard.

[157] Item, I say truthfully that the Long Point is the best ward on the sword, when therewith you compel the man that he must let you strike, and therefore to no strikes may come. Therefore you shall drive the point in to the man in all stabs and strikes, to the breast or to the face, and further therefrom drive stab and strike.

| Itm~ so soltu die sprech fenster dz sindt zwo hutte auß dem langẽ ortt ein am schwert vnd die ander vor dem man ee wan du ým [42r] an sin schwertt bindest oder die schwertt zu samen glictzen vnd ist doch In Im selber nit mer dan eyn hute ~ |

| Itm~ ich sage vor ware dz der lang ortt die best were ist am schwert wan do mit zwingstu den man dz er sich schlagen muß lößen vnd do vor zu keynen schlag mag kumen dar vmb soltu mit allen heulben den ort eyn triben dem man zu der brust oder zu dem gesicht vnd furbas dar vß triben stich vnd schlech |
Here mark the text and the gloss of the Speaking-Window: (cont.)

[158] This is another stance and is also called the Speaking-Window. Mark, when you just about come to him with the pre-fencing, then set your left foot before, and hold the long point with your arms against his face or his breast before you bind him on the sword, and stand freely and see what he will fence against you. If he then hews in to your head long above, then drive up and Wind against his hew with the sword in the Ox, and stab into his face. Or, if he hews to your sword and not to your body, then Change through and stab in to the other side. If he runs in and is high with his arms, then drive the Lower-slice. Or, if he runs in through with wrestling and is low with his arms, then drive the arm wrestling. Thus you may drive all techniques from the Long Point.

Das Ist ein ander Stant vnd haist auch das sprechfenster Merck wenn dw mit dem zw fechten schir zw ým kömen pist | So setz den lincken fues vor zw halt Im den ort lanck aus den armen gegen dem gesicht oder der prust ee wenn dw Im an das [37r] swert pindest vnd ste freylich vnd besich was er gegen dir vechten wil | hauet er dir denn oben lanck ein zw dem kopf | So var auf vnd windt mit dem swert tegen seinem haw In den ochsen vnd stich ým z ÿm dem gesicht | Oder hauet er dir zw dem swert vnd nicht zw dem lieb so wechsel durch vnd stich Im z ÿm der anderñ seitti lauff er ein vnd ist hoch mit den armen so treib den vnderñ schnit oder lauff ým durch mit ringen | Ist er nýder mit den armen so wart der arm~ ringen | Also magstu allew stuck aus dem langen ort treibñ

[107] Here note how you shall stand in the long-point and what plays you shall execute from it

Item. Note, when you come too closely upon him with the onset: so set your left foot forward before when he binds you on the sword, and hold your point long with extended arms against the face or against the chest. If he then cuts-in from above to your head, so wind against his cut with the sword and thrust into his face.

[108] Or if he cuts from above to below, or from below up into the sword, and wishes to strike the point away, so change-through and thrust to the other opening or side.

[109] Or if he hits your sword with strength with the cut, so allow your sword to snap-around, so you hit him in the head.

[110] Or if he runs-in, so execute the slice or await the wrestling.

Watch that it does not fail you.

Hie nach mörck waß do haýsset der lang ort

|Mörck Ee wenn du mitt dem züfechten zú nahent an In kümst | So secze dinẽ lincken fûss vor vnd halt Im den ort auß gerächten [124r] armen lang gegen dem gesicht oder der brüst Hawt er denn dir oben nider zû dem kopfẽ | So wind mitt dem schwert gegen sinẽ haw vñ stich im zû dem gesicht

| Oder hawt er vô oben nider odẽ vô vndẽ auff dir zû dem schwert vñ will dir dẽ ort wegk schlachen | So wechsel durch vñ stich im zû der anderẽ sÿtten zû der blöß

| Oder trifft er dir mitt dem haw dz schwert mit störcke so lauß din schwert vmb schnappen | So triffest du in zû dem kopf Laufft er dir ein | So trëb die ringen oder den schnitt ~ ~ ~ ~

Lûg dz es dir nitt fel
Here mark the text and the gloss of the explanation on the Four Hangings and the Eight Windings with the sword that the Epitome holds:

102 Whoever drives well, and correctly breaks, And finally well accounts,  
103 And breaks particularly Each of the Three Wounders,  
104 Who correctly hangs well, And brings therewith Winding,  
105 And eight Windings With correct weighing considers.  
106 And to your one The Windings are triple, I mean,  
107 So are they twenty- And four pieces only.  
108 From both sides Learn eight Windings with steps,  
109 And prove the driving, Not more than soft or hard.  

This is from the Hängen, fencer learn this (cont.)

108 From both sides learn eight windings with the according steps  
106 And each of those has three techniques  
107 So there are twenty four windings, count them one by one  
1xi Fencer this observe and correctly understand the windings  
1xii And learn to use them well so you may hit the four openings  
1xiii Because every opening has six sure ways to be hit.

111 This is the text about the conclusion of the entire Recital

102 Whoever commands well and properly breaks, And finally fully accounts,  
103 And particularly breaks, Each into three wounders;  
104 Whoever properly hangs well, And with that brings the winding,  
105 And considers the eight windings, With proper movement;  
106 And yet I mean your one Of the windings are triple,  
107 So are they simply counted Twenty and four.  
108 From both sides Learn eight windings with stepping,  
109 And test the drives [for] Nothing more than soft or hard.

112v] Der text von der beschliessung der zedel ~ ~

102 Wer wol fürett vnd recht bricht / vnd endlich gar bericht  
103 Vnd prich besunder / Igliches ï dreẏ wunder  
104 Wer recht wol henget / vnd windē n̄ doit mit prinet  
105 Vnd winden acht / Mit rechtē wegen betracht  
106 Vnd zw ir eine / Der winden selb dritt ich meine  
107 So sind ir zwaintzigk / vnd vier zel sî entzīg  
108 von paiden seittē / Acht winden lere mit schritten  
109 Vnd pruf die gefert / Nicht mer nūr waich oder hert  

108 From both sides / ler acht widen mit schreite ŏ /  
106 Vnd io ir eyne / der widē m’ dreẏ stöckē meyne  
107 So synt ir czwenczik ŏ / vnd vier / czele sy enczik  
1x Ffęchter das achte ŏ / vnd dy winden rechte betrachte  
1xii Vnd lere sy wol furē ŏ / zo magst du dy vier blōßen rūrē  
1xiii Wen itzliche blōsse ŏ / hat sechs ruren gewisse ŏ
Here mark the text and the gloss of the explanation on the Four Hangings and the Eight Windings with the sword that the Epitome holds: (cont.)

Gloss: Mark, this is a lesson and an admonition of Hanging and of Winding with the sword; therein you shall well meditate on and take account of, so that you boldly drive with agility and break against the others fencers’ techniques correctly, and drive boldly against him therefrom. When the hangings are the Ox above on both sides, these are the two upper hangings; and the Plow 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 Plow, and the same Eight Windings you shall further thus consider and correctly weigh, so that from every particular Winding you shall drive the Three Wounders (that is a hew, a stab, and a slice).

[112] Item. You shall also properly hang upon the sword and from the hangings you shall bring Eight Windings, and you shall also consider and properly estimate the windings, so that you know to execute which one of the said three.

Glosa | Merck das ist ein ler vnd ein dermanung der hengen vnd der winden im swert dor in soltu gar wol geübet vnd bericht sein das dw behendlich kündest füren [37v] vnd die prüch gegen eines andernr vechters stucken recht dar aus gegen ym kündest treiben Wenn der hengen sein vier der ochs oben von paiden seitten Das sind die obern zwaỳ hengen vnd der phlueg vnden von paiden seittn Das sind die vndernée zwaỳ hengen Aus den vier hengen soltu pringen acht winden aus dem ochsen vier vnd aus dem phlueg vier vnd die selbigen acht winden soltu fürpas also betrachten vnd recht wegen das thue aus ÿedem winden besundr solt treiben die dreý bunder das ist ein haw ein stich vnd ein schnyht

This is the text about the conclusion of the entire Recital (cont.)

Glosa | Das ist ain lere do die zedel kurcz Inen begriffen ist die lert also Daß du in dẽ kunst gar wol bericht vů geüpt [124r] solt sin gegen den do du mitt fichtest daß du dine brüch gegen sinè stucken also wisset zú tryben Daß du vů ainé ýeden bruch besündr magst gearbaitten mitt dreýen wunden

Auch solt du wol hengē am schwert Vů auß den hengen solt du bringē acht winden vů die winden solt du also betrachten daß du der aines selbs dritt wissetz zů treiben –

This is from the Hängen, fencer learn this (cont.)

Comment: Here learn that the winden are the real art and the base of all fencing with the sword and from these all other techniques and methods come from. And one rarely is a good fencer without the windings. Just as the Leychmeister disdain them and say that fencing from the winding is weak and they call it from the shortened sword because that they are done simple and stupid. And they mean that these are fenced from the long sword which is done with outstretched arms and extended sword and also aggressively with all strength of the body only by pressing themselves forward. And this is painful to watch! If one stretches just as running after a rabbit this is not the way, neither the windings nor Liechtenauers art, because there is no strength against (the opposing strength)! Whoever does it differently should prefer strength.
Here mark how you shall drive the four Windings from the right side and from the left side from the two upper hangings, that is, from the Ox:

These are the first two Windings from the Ox on the right side alone, drive them thus: When you come to him with the pre-fencing, then stand with your left foot before and hold your sword on your right side before your head in the Ox. If he then hews from above on his right side, then Wind against his hew on your left side with the short edge on his sword, yet still in the Ox, and stab above into his face. This is one Winding.

Mark, if he parries the stab with strength and forces your sword on the side, then remain on the sword and Wind again on your right side over in the Ox, and stab above into his face. These are the two Windings on the sword from the one upper hanging from the right side.

Here note how you shall execute the hangings and the windings

Item. Understand it thusly: there are four bindings-on of the sword, two over and two under. You shall only execute two particular windings from each binding-on of the sword.

Do it thusly: When you come to him with the onset, if he then binds-on to you above against your left side, so wind the short edge upon his sword and drive well up with the arms, and hang-in your point to him above and thrust into his face. If he parries the thrust with strength, allow your point to hang-in above upon the sword, and wind to your right side and thrust. These are two windings on one side of the sword.
Here mark, these are the two other Windings from the Ox on the left side. Drive them thus:

When you come to him with the pre-fencing, then stand on your left side in the Ox, and if he then hews in above from his left side, then Wind against his hew on your right side with the long edge on his sword, and stab above in to his face. That is one Winding.

Mark, if he parries the stab and presses your sword to the side, then remain on the sword and Wind on your left side, yet in the Ox, with the long edge on his sword, and stab in above to his face. These are the four Windings from the upper two hangers on the left and on the right side.

Here note how you shall execute the hangings and the windings (cont.)

Item. Or if he binds-on above against your right side, wind the long edge upon his sword also against your right side and drive well up with the arms, and hang-in your point to him above, and thrust-in the point above into his face. If he parries the thrust with strength, allow your point to hang-in above upon the sword, and wind to your left side and thrust. These are four windings from the two over-bindings-on, from the left and from the right sides.
Here mark the text and the gloss of the explanation on the Four Hangings and the Eight Windings with the sword that the Epitome holds: (cont.)

[164] Now you shall know that the Plow on both sides are the two lower hangings. When you lie therein, or will fence therefrom, then you shall also drive four Windings therefrom, from the left and from the right side with all your fencing as from the upper hanging, so the Windings become eight. And mark, as you Wind, then think of the hew and of the stab and of the slice in each Winding particularly. Thus, all you find described before in the glosses comes from driving the Eight Windings.

Now you shall know that the Plow on both sides are the two lower hangings. When you lie therein, or will fence therefrom, then you shall also drive four Windings therefrom, from the left and from the right side with all your fencing as from the upper hanging, so the Windings become eight. And mark, as you Wind, then think of the hew and of the stab and of the slice in each Winding particularly. Thus, all you find described before in the glosses comes from driving the Eight Windings.

Here note how you shall execute the hangings and the windings (cont.)

[116] Item. Now you shall know that you shall also execute four windings from the two under-bindings-on with all attacks, as from the over-bindings-on. Thus the windings, over and under, become eight. And remember that you shall execute one particular cut, or one slice, or one thrust, from each winding. And this is called the three wounders. From those, one can and shall execute them from the eight windings into twenty-four instances...

Item nun soll du wissen dz du vß den vnndern zwaÿen anbind- auch soll träben vier winden mitt allen gefertenn alß vß den ober[]-bindings-on. Thus the windings, over and under, become eight. And remember that you shall execute one particular cut, or one slice, or one thrust, from each winding. And this is called the three wounders. From those, one can and shall execute them from the eight windings into twenty-four instances...
Here mark the text and the gloss of the explanation on the Four Hangings and the Eight Windings with the sword that the Epitome holds: (cont.)

[165] Here mark even more that you may not rightly drive the Eight Windings except with stepping from both sides, and that you prove not more than the two drivings well before, which are, when he binds on your sword, that he is but Soft or Hard in his driving. When you have found that first, then Wind and work to the Four Openings (as that described before states). Also, know that all fencers that Wind on the sword and cannot Feel on the sword, they become struck by the Winding. Therefore be diligent, so that you mark well the Feeling and the word "Meanwhile", when all the Art of Fencing goes from these two things.

Hie merck gar eben Das tů die acht winden nicht magst recht getreiben es seÿ denn mit schreitten von paiden seitten vnd das dw vor gar eben prüfest nicht mer denn die zwaÿ gefert das sind die Wenn er an dein swert pindet ab|er in seinem gefert waich oder hert ist |Erst |wenn dw das emphunden hast |So wind vnd arbait zů den vier plössen als vor geschrieben stet |Auch wist das alle vecht° die do winden am swert vnd können sý nicht das fulñ am swert die werden peÿ den winden geschlagen |Dar vmb so vleis dich das dw das fulñ vnd das wort Inndes wol merckest |wenn aus den zwaïen dingen get alle kunst des vechtens ~

Here note how you shall execute the hangings and the windings (cont.)

...And you shall properly learn to execute the eight windings from both sides, so that you step towards with each winding, and you test his attack, no more than if he is soft or hard upon the sword. And when you have sensed these two things, execute the play into the winding which is called for. Whenever you do not do this, you become struck by all windings.

Vů die ach windẽ solt du wol lernẽ trÿben vǒ baiden · sýtten Also daß du mitt ÿedem Wûnder brieffest sin gefört |Nicht mer dann õb er damit waich odẽ hert am schwert sý |Vnnd wenn du die zwaÿ ding empündenn hauüst |So tryb die stuck gerecht die zů dem windẽ gehören Wo du dz nicht tüst |So wirst du ëb allen winden geschlagen ~~~
Here you hear the techniques and principles of the unarmored fencing of master Liechtenauer in simple words, so it may be better understood than it is written before in the verses and the comments which might be difficult to understand. That is why this is a brief summary here.

At first learn and know that fencing art of Liechtenauer depends completely on the five words Vor Nach Schwach Stark Indes which form the basis the core and the foundation of all fencing. And no matter how able a fencer is, without knowing the foundation he will often be shamed/defeated in his art. And these same words have been explained already by stating that these only are about staying in constant motion and not hesitating or pausing so that the adversary does not come to strikes, and also that it is about Vorschlag and Nachschlag as hit has been written often before.
And this is based upon a principle that is called “Principium et finis”, begin and ending. If a serious and good fencer has to fence with an opponent as to defeat him with his art, and wishes to remain unhit, he cannot do that without begin and ending. If he now wishes to begin correctly, he should gain the Vorschlag and not his opponent. Because one that strikes his opponent is safer and is protected easier because the opponent has to watch out for the attacks.

If he now gains and executes the Vorschlag, may it hit or miss, so he should do instantly without pause in the same rush the Nachschlag, be it the second, third or fourth or fifth strike, be it strike or thrust so that he stays in constant motion, doing one after the other without pausing so that the opponent may not come to strike. Liechtenauer says: I tell you truthfully, no man defends without danger, if you have understood it he will not come to strikes. So just do as it is often written before and stay in constant motion.
The word Indes relates to the words Vor and Nach; if someone does the Vorschlag and it is parried, Indes or while he is defending the Nachschlag should be done. It also relates to the words Schwach und Stark (weak and strong) which mean the feeling at the sword, gauging whether the opponent is either strong or weak at the bind and then working according to the often written teaching.

And the foundation of the teaching needs at first the principles of courage, quickness, carefulness, deceit and wits etc. And before these, control, so that when he wins the Vorschlag, he should not do it too fast so that he may recover for the Nachschlag.
Also, he should not step too wide so that he can recover himself for the next step, be it forward or backward, as it is appropriate. As Liechtenauer says: Be prepared for this, all things have measure and control. And because of this one should well take his time with considering what he can do against his opponent and then move in quickly, going for the head or the body but never to the sword. Because if one strikes surely to the head or to the body—that is to the four openings—then it often happens that he gets to the sword anyway, if the adversary protects itself by using his sword. This is why Liechtenauer says: Never strike to the sword, always aim for the openings. To the head or to the body, if you wish to remain unhurt. May you hit or miss, aim for the openings. In all teachings, turn the point to his face. And whoever swings wide around, will often be ashamed. To the very nearest, bring your strikes or thrusts surely. And see to it that your adversary does not act before you, so you may well stand your ground against a good man.
Commentary on the Recital of the Short Sword
Translation of
Pseudo-Peter von Danzig
(from Cod. 44. A. 8)
by Mike Rasmusson

Translation from
Cod. 44. A. 8
(Accademia Nazionale dei Lincei)
by Dierk Hagedorn

Translation of
Sigmund Schining ain Ringeck
(Ms. Dresd. C. 487)
by David Rawlings

Translation from
Ms. Dresd. C. 487
(Sächsische Landesbibliothek)
by Dierk Hagedorn

Translation of
Peter von Danzig
(Cod. 44. A. 8)
by Michael Chidester

Translation from
Cod. 44. A. 8
(Germanisches Nationalmuseum)
by Dierk Hagedorn
In the name of St. George here begins the art.

[1] All raise yourself here to the analysis and interpretation of the verses on the art of combat fencing

Those composed and devised by Johannes Liechtenauer, who was the one high master of the art and well respected and so that princes and gentlemen Knights and squires hear the art so that they then learn and shall know Thus the art has been allowed to be written with concealed and considered words

This is so that not every man who hears it shall even understand it and if this is done through an irresponsible fightmaster’s will then your art will be lessened because of it, similarly your art shall then not be open but vulgar, so direct the art that it not become widely heard as in hear the art and conceal the same and consider the words on combat fencing that stand after here and then are clarified In the comments and laid out so that any man can retain well and will understand if he knows other fencing.

Here begin the comments and explanations of the art of armored dueling, created and written by Peter von Danzig of Ingolstadt. They treat the text set down by Johannes Liechtenauer in secret and cryptic words. He has done this so that everyone can understand these words better.

[53r] All hye hebt sich an die glos vnd die aus legůg der zedel der kunst des kampffechtens

Die gedicht vnd gemacht hat Johannes liechtenawer der ein hoher maister in der kunst gewesen ist dem got genädig sey vnd dar vmb das die kunst fürsten vnd her’en Ritter vnd knechten zw gehört das sy die lernen vnd wissen süllen So hat er die kunst lassen schreibů mit verporgen vnd verdachten worten Dar vmb das sy ýdernan nicht vor nēmen noch ver sten sol vnd hat das getan durch der leichtfertigen schirmaister willen die ir kunst gering wegen das von den selbigen sein kunst nicht geoffenwartt noch gemain solt werden sollichen leitten die die kunst In würden nicht chũnnen halden Als denn der kunst zu gehört vnd die selbigen verporgen vnd verdachten wort des kampfs vechten die stenn hie nach In der glosen Also verkler vnd aus gelegt das sy ýder man wol ver nemen vnd ver sten mag der do anders vechten kan ~
Here you come to the foreword
Young Knight
learn to have God’s love and women honour
Thus grow your honour
upon Knightlyhood and learning
Art you must seize
and honour courtesy in war
Wrestle well trap
Lance spear sword and messer
wield skillfully
and in other hands ruin
strike in and hard there
Rush him stepping or in driving
That the wisdom
that one keeps sees praise
Thereon you retain and have
all the length and breadth of the art.
This is the text and the analysis of a general lesson in combat
He who dismounts begins fencing on foot

Analysis Mark this is a lesson one can fence in harness on foot and on horse. And this is as you should both realise and also well know and when it happens that you shall strike or fence with one on horse and it appears to you that he will injure or overpower you. Then dismount onto your feet and fight him with the art described as follows.

Das ist der text vnd die glos einer gemainen ler zw kampff
Wer ab sinnet vechtens zw fuess beginnet

Glosa merck das ist ein ler Man mag vechten In harnasch zw fuess vnd zů ross Dar nach als sich zwen verwilligent vñ auch was das recht aus weist vnd wär es sach das du dich mit einë solt slachen oder vechten zw ross vnd deucht dich das er dir do mit zw gescheid oder zů mächtig wer So trit ab zw fuess vnd vicht mit ym aus der hernach geschriben kunst

Fight with the spear
When two fight together in coats of mail, then each of them will have three different weapons: A spear, a sword and a dagger. And the beginning of the fight will occur with the spear. So you should prepare yourself with two ground positions, just as is now explained.

Das ist der text von der vor red
Wer absynnet vechtens zu fueß begynnet
Der schick sei sper zway stenn an heben recht wer

Glosa Merck das ist / das du wissen solt / wen zwen Im harnasch zu fuesss mit ein ander vechtñ sullen / So solt ýtlicher habñ haben dreñ wer Ein sper / ein swert / vnd ein gegen / vnd das erst an hebñ in dem kampf das sol geschechñ mit dem sper / darüb solt du dich mit rechter wer / gegen im mit dem sper wissen zu schicken in zwen stendt /

This is the Text
Whoever dismounts, begins fencing on foot. He may judge from his spear. Defense in two stances right from the beginning.

Glosa: Note how you should set up gallantly with matching weapons, so that you neither give your opponent nor overlook any advantage.

Das ist der text
Wer absynnet fechtens zů fuess begynnet der schick sein sper zwaý sten an heben rechtwere

Glosa merck das ist das du dich schicken solt ritterlich mit geleicher were das du deinë veint chain vortail geben noch vbersehen solt lassen –
[4] **This is the text and the analysis of two stances**

He places his spear
two stances to wield weapons right

Analysis mark that when you step off of the horse Then at first you should keep to hand two stances The first stance is how you shall fight with the lance The second is how you shall resort to the sword Also you shall know two particular stances with the lance. The first stance is taken to oppose him who stays on his horse The second stance is taken to oppose him if he also dismounts against the two stances You should rightly know the plays to then deploy that which will be clarified next.

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**Das ist der text vnd die glos von zawaien stënden**

Der schick sein sper
zwa sten anheben recht wer

Glosa merck das ist wenn dw abgetreten pist vom ross So soltu zw hant des ersten In dem anheben wissen zwen stënt Der erst stant ist wie dw dich mit der glefen schicken solt ze kampf Der ander ist wie du dich solt schicken mit dem swert Auch soltu wissen mit der glefne zwen besunder stãnt [54r] Der erst stant ist vnd gehört zw dem ob er auff dem ross beleibt Der ander stant gehört zw dem ob er auch abtritt gegen den zwaen stenden Soltu die stuck gerecht wissen zw treiben die dir hernach am nagsten verklert werden
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[5] This is the first play
Mark now the first play, place yourself thus when you have dismounted from the horse and he will not dismount. Then stand with the left foot forward and stand your lance on the ground to your right side and hold the point toward him to whichever side he rides to you, always orient yourself toward him on that same side and with your lance deflect his off and thus attack him.
[6] **Yet one play**
When you are dismounted from the horse (and on) foot, if he then stays on his horse Then stand with your left foot forward and hold your lance in the middle with both hands out in front of you so that your forward end is longer than your butt end If he rides to you with the lance then strike close with the forward part of your lance onto the right side of his and attack him thus with a step out to one side.

[7] **Yet one play**
Mark when you are dismounted and on foot, if he then stays on his horse Then hold your lance near your right side in the low guard with the point toward him If he then rides to you with his lance aimed at your left side then set it aside with your lance also to your left side and spring to your right side and attack him.
Yet another play
Mark when you are dismounted and on foot If he then rides to you with the sword Then stab to his openings with the lance and wait to see if you can hit him and do this with springing out to one side.
[9] Yet another play
Mark when you are dismounted. If he then stays on the horse and rides to you with the sword. Then hold the lance at the farthest length out in front of you with the point to the ground and when he rides to you. Then drive the lance between his horse’s front legs and spring to the side and try to see if you can thus throw the horse over.
This is the text and analysis of the second stance when both of you dismount to continue the fight again with lances on foot
Spear and point
then before stabs, stab without force

Analysis mark that this is the second stance when he too has dismounted and wields his lance and you yours Then place yourself thus against him standing with the left foot forward and hold your lance near your right side in the low guard and always wait so that you can stab him when he stab you. Or hold your lance with the right hand over your head to the shot and then step to him and wait so that you shoot when he stabs and follow soon after the shot with the sword against the lance, thus the second play will now be clarified to you.

The first ground position

When you are both down from the horses, Then stand with your left foot forward and hold the spear ready to throw. And close to him thus; so that the left foot always stays in front. And wait, so that you can throw before him. And follow on at once shooting forward with the sword, then he cannot safely cast against you, and grip the sword.

This is the Text
Spear and point, thrust before.
Thrust without fear.

Glosa: Note that when you’ve positioned yourself and made ready to throw your spear, then cast the throw with concern. If you hit successfully, run in immediately. Do this even if you stand and do not want to throw. If you do not hit the opening correctly with the throw or the thrust, do not plunge with the spear, so you’re not losing your balance so that he can throw you down, but take up the sword.

Das ist der text vnd die glos des anderñ stantz wenn ir paid abgetreten seit zw fuess mit der glefen wider die glefen zw kampff ~
[55r] Sper vnd ort
den vorstich stich an voricht

Glosa merck das ist der ander stant wenn er auch abgetreten ist vnd be helt sein glefen vnd du die dein So schick dich also gegen ym ste mit dem lincken fuess vor vnd haelt dein glefen neben deiner rechten seitten In der vnderñ hüt vnd wart da du Im albeg ee zu stichst wenn er dir Oder haelt dein glefen mit der rechten hant vber dein haubt zw dem schüß vnd tritt also zw Im vnd wart das du ee scheust wenn er vnd volg pald dem schuss nach zw Im mit dem swert gegen der glefen die dir her nach In anderñ sticken vorklert werden ~

Das ist der text des erstn Stands mit dem sper
Sper vnd ortt /
den vorstich nym an forcht /

Glosa Wen du hast dein sper vnd er das sein / so schick dich mit dem erstñ standt gegen Im also / Ste mit dem linckñ fueß vor / vnd haelt dein sper in der rechtñ hant zu dem schüß / vnd schews den vorschuß an alle vorcht / vnd folg pald dem schuß nach zu im mit dem schwert / So mag er zu dir mit dem sper kainen gewissen schüß gehabñ / vnd wie du den mit dem schwert solt vechtñ gegen dem sper / das vindest du hernach geschribñ /
[11] This is the text and the analysis of engaging and disengaging in fighting with the lance

Spring wind attack him
onward disengage to face him on

Analysis: mark that this is another when both of you have dismounted onto your feet and each has his lance and you will not shoot as described above. Then hold your lance near your right side in the low guard and thus approach him and stab him skillfully with extended arms to the face. If he then stabs at the same time as you, then drive your lance onto his in the high hanging and spring with it to him and attack him high. If he drives up then with the arms and wards the high stab, then disengage and with your point attack the opening under his left shoulder or elsewhere as you can and force him ahead of you.

Das ist der text vnd die glos von an setzen vnd von zucken mit der glefen zw kampf
Spring wind setz recht an
wert er zuck das gesigt Im an ~

Glosa merck das ist ein anders wenn ir paid abgetreten seit zw fuss vnd yeder hat sein glefen willtu denn nicht schiessen Als vor geschriben stet So halt dein glefen neben deiner rechten seiten in der vnderñ hüt vnd gee also zw Im vnd stich yn kundlich zw dem gesicht aus gestrackten armen Sticht er denn mit dir geleich ein So var auf mit deiner glefen an den seinen In das ober geheng vnd spring do mit zw Im vnd setz ým oben an Vert [55v] er denn auf mit den armen vnd wert den oberñ stich So zuck vnd setz Im den ort vnder sein lincks vchsen In die plöss oder sünst wo dw höyn magst vnd dring In vor dir höyn

[4] The second ground position

When you would not shoot [throw] your spear, then hold it next to your right side in the lower guard and go to him thus. And stab him bravely from underneath at his face, before he does it [to you]. If he jabs at the same time or sets aside, then drive up in the high guard. So that his point remains on your left arm. Stab him at once with the point over his arm into his face. If he then drives up and sets aside with his left arm then jerk down and set the point in the opening of his left arm pit.

Das ist der text des andern stands mit dem Sper
Spring windt setz recht an
wert er kuck das gesigt Im an /

Glosa das is / Ob du dein sper nit verschissen wild / also vor geschribi stet / So schick dich mit dem andern stant geg Im also / Ste mit dem linckñ fuss vor / vnd halt dein sper mit peidiñ hundtñ in der mit / (als das halb schwert) neben deini [83v] rechtni seyttñ / in der vntter huet / vnd stich den vor stich an alle forcht im zu der ploß / wil er dir dan nit versetzñ / vnd stich mit dir gleich ein / So spring mit deini stich zu im vnd far auff mit den armen / vnd wint im dein ort oben ein / vnd setz im deñ recht in sein gesicht / Stost er dir den mit dem linckñ armñ- dein ort vbersich auß seinē gesicht / so setz im dein ort vnder sein lincks vchsen in die ploß / oder sünst wo du hin magst vnd tring in da mit von dir

This is the Text
Spring, thread, set upon him correctly.
If he defends, twitch. That will defeat him.

Das ist der text
Spring wind setz recht an
Wert er zuck das gesigt Im an

Glosa: Note that if you want to stay with the long weapon and work or stand with the spear and not throw it, then be quick, and jump and stab with artistry. Once you have it set up in his face or under the armpit, inside his glove or elsewhere you have found open to attack, wind your spear under your armpit and press forward. See if you can beat him in the side. You can pierce his foot with the same or between his feet, jerking your sword until he surrenders. Seek no other advantage, unless you have it completely secure and without any doubt. If he forbids the setting of your point from there, if it is recognized as just described, then twitch your spear and set with him again to the opening with skill, where you can. Work with the point or wrestling techniques, which are described below. If he thrusts, jump off to one side by the spear.
Commentary on the Short Sword

This is the text and analysis from a lesson on how one shall disengage

If you will stab ahead with disengaging break the defense

Analysis mark this is when you will stab ahead to him as and when he comes ahead to you or otherwise with the stab if he then displaces the stab then you should know just then how you should change through or disengage so that he will not attack you while you are disengaging through and this undertake thus if he displaces the stab strongly with the lance and lets the point go aside near you then soon disengage and stab him on the other side Or if he stays in the displacement with the point in front of your face then don’t disengage through but stay with your lance on the side and work to the opening after you have found whether he has bound light or hard.

The jerk with the spear

When you stab from the lower guard, and he sets [it] aside with his spear, and his point to the side and goes beyond you [pushes out], then jerk through and stab him to the other side.

Or if he stays with the point before his face, then don’t jerk. But remain with the spear on his and wind to the next opening, that he opens to you.

This is the Text

If you will thrust before, Learn to break the resistance with twitching.

Glosa: If you miss your thrust and have not made it so that you hurt him, to bring you advantage, then twitch your spear. Thrust again and attack of his body with your grappling, as is described below. One must know that the twitch is as follows: Take your spear in both hands in the same manner as the half-sword, so that the thumbs stand together. If you want to twitch, pull the spear with your right hand back and let your spear run with a light touch in your left hand. Then when you have made a free thrust below on the hands or elsewhere, then thrust with twitching above to the visor.

Item: You can also move through under his spear, or twitch and always start again at any opening. Do not do anything else.

The jerk with the spear

Wildu vostechñ/ mit Zucken lerr wer brechñ ·

Glosa / daz ist / Wen du vor wild stechñ / oder sunst vor kumbst mit dem stich / So soltu wissen / wen er versetzt wie du zueken solst / das er dir nit an setzt die weil du durch zuchst / vnd das vernym also · Versetzt er dir den stich mit sterck / das sein ort neben dir beseitt auß gett / vnd dir damit nicht pleibt gegen der ploß / So zuck vnd stich im zu der anderñ seyttñ / Merck pleibt er dir in der versatzug mit dem ort gegen der ploß / so zuck nit / so pleib mit deinem sper an dem seinem / vnd rem mit dem ort der nechstñ ploß zu wo dir die werdñ mag

Das ist text von dem Zucken

Das Ist der text vnd die glos von einer ler wie man zucken sol
Wiltu vor stechen mit zucken lere wer prechen

Glosa merck das Ist wenn dw yim wilt vor stechen ee wenn er dir oder sünst vor chümpst mit dem stich Vor setzt er den stich So soltu lnndes wissen wie dw durch wechselñ oder zucken solt das er dir icht an setzt die weil du durch zuckest Vnd das vernym also Vor setzt er den stich starck mit der glefen vnd lest den ort neben dir beseitt aus gen So zuck pald vnd stich Im zw der anderñ seitten Oder pleibt er dir in der vorsatzung mit dem ort vor dem gesicht So zuck nicht durch so beleib mit deiner glefen an der seinen vnd arbeit zw der plöss Darnach als dw emphindest ob er hert oder waich angepunden hat

Das ist text vor stechen

Das Ist der text
Wiltu vor stechen mit zucken ler wer prechen

Glosa merck das Ist das du stichst felst vnd in nicht hast getroffen das Im schäddlich señ vnd frum dir pringen mag So zuck dein sper vnd stich wider vnd wart In auf sein leip mit [109r] deinen ringen als her nach stet geschrihen Es ist zu wissen das Das zucken zú get also Ným dein sper in ped hênd in aller mass als das halb swert das die daumë zu samen sten vnd wenn du wild zucken so zeuch das sper mit der rechten hant hindersich vnd mit linden füln dein sper gen lest in der dencken hant Hastu denn vnden gestochen einen freyen stich zù den henden oder anders wo wo es señ so stich mit zucken Im zù dem fisir oben ~

Item du magst auch zucken vnden durch an sein sper oder wechselñ vnd wider an setzen ye zù der ploss vnd nicht anders ~

Das ist der text vnd die glos von einer ler wie man zucken sol
Wiltu vor stechen mit zucken lere wer prechen
Commentary on the Short Sword

This is the text and analysis on how one shall counter

—if he will pull back from injury and will fly
Then you should close to wisely deploy blocks

Mark analysis: That is if he comes forward with a stab so that you must displace then displace so that your point does not go too far aside from him outward. But stay close to him in front of the face or chest, if he then disengages or changes through then don’t displace him but follow after him with the point and meanwhile attack him as he disengages through step to his right then with the attack then force him thus ahead and let him not come off of the point if he would then fly from the point with backward steps or jumps or will thus twist out of the stab and twists to you on one side. Then spring to him and see that you do so wisely and rightly grapple with arm breaking or with other wrestling.

Das ist der text vnd die glos wie man das zucken prechen sol
Merck wil er zyhen von schaiden vnd wil er fliehen
So soltu ým nahent
Ja weisleich wart vahen

Glosa merck: Das ist Ob er vor chumpt mit dem stich das du Im vor [56r] setzen muest So vorsetz also das dein ort nicht weýt neben Im beseitt aus gee Sunder beleib ým do mit nahent vor dem gesicht oder der prust Zuck er denn oder wechselt durch das vorsetz ým nicht vnd volg ým nach mit dem ort vnd setz ým an die weil er durch zuckt Triffstu ýn denn recht mit dem ansatz So dring ýn also für dir hynd vnd lass ýn von dem ort nicht abkömen Wil er denn mit absrettů hindersich zw ruck aus dem ort fliechen oder hinder sich dar aus springen oder wil sich also aus dem stich wenden vnd wendt dir zw eiñ seitent So spring zw ým vnd wart das dw In ia weisleich vnd recht begreiffest mit arm- prüchen oder sünst mit anderů ringen ~

The traveling after with the spear.

When you stab and he sets aside and loosens himself from the bind, then follow quickly with the point. Strike him with it. Then press [push] him in that way back. If he now wishes to flee backwards before the stab and turns aside close to you. Then run in on this side and grip him with such wrestling grips and arm breaks, just as you find described in the following.

Das ist der text vŏ ansetznû / vnd von ringû
Merck wil er zuchû von schadûn vnd wil er fliechnû / So solt du Im nahen / Ja weyslich wart des fahenn /

Glosa Merck das ist / wen du im mit dem sper dem ort hast angesetzt in sein gesicht / oder sunst an ein ander stat / velt er den mit den hendtû in dein sper / vnd wil dein ort aû õ dem gesicht reûssûn vnd mit abtrettû hindersich zu rück fliechnû / vnd wil von schaidû nûn dich sweît õn sein deûgn / So merck wen er hinder sich zu ruck trûtt / so geûr er sich gegûn dir plõ õ mit der seûttû / So laû für dein sper fallûn vnd nachen dich zu im mit dem leib vnd wart [84r] das im die selbig seûtt vnd den ruck gewinnest / vnd vmbfach in weûslich / vnd heb in aûff / vnd schlag im sein rechtûn fuûß aûff / mit deinem rechtûn / vnd wirff in aûff deûn rechte seûtûn /

This is the Text
If he wants to pull back
And escape
Then you shall approach him
And wisely deploy grabs.

Glosa: If you twitch and destroy your opponent’s skill and his devices, do not let him come to strike or thrust. If his weapon has become too long or too short and he tears with his hands your point from the side on which you have planted it, or pulls it, or if he intends to take to draw a sword or dagger and escape, or go backwards, then you shall follow his lost balance, with your short or long weapon, whichever seems you best. So if you will grab him or throw him with certainty, stay with your short weapon and not the long, so you have the advantage to grapple his body. This breaks his strength.

Das ist der text
Merck wil er zyehen von schaiden vnd wil er fliehen So soltu Im nahen Zu weisleich wartes fachen

Glosa merck das das wenn du Im zuckest vnd Im sein kunst vnd stuck zû nicht machest vnd In nichst lest kumen zû schlegen oder zû stichen vnd Im sein were zû lanck vnd zû kurzt worden ist vnd mit seinen henden dein ort aus wil reissen von der seûttû do du Im hast angesetzt oder chihen oder wil zû dem swert oder degen greifen das sein vnd wild fliechen [109v] oder tretten hinder sich So soltu Im nach volgen nach seinê verloren gewicht mit deiner kurzen oder langen were was dich das pest gedunket Also wilto In fachen oder werfen weislich vnd pald so pleib peû der kurzen were vnd nicht peû der langen so hastu deûn die vorgreifen zû seinê leib das pricht sein sterck ~
This is the text and analysis on wrestling in combat
If you would wrestle legs back rightly teach springing
trap before shooting
That you shoot front leg artfully

Analysis mark that is if you would wrestle Then before all other things you should know how you rightly should spring to him behind his forward foot and you should first trap the same foot with art and locking it will now be clarified to you.

The battle wrestle.
When you come in to fight him, then you should know, just as you should step in front or behind his leg, you should no longer need to step.

This is the Text
If you will wrestle,
Learn to jump right behind the leg.
Put a stop
To lock the leg skillfully.
From both hands,
If you want to stop skillfully.

Glosa: These are the grapples that you shall have to try in the duel...

Das ist der text
Ob du wil ringen
Hinder pain recht lere springen
Rigel für schiessen
das vor pain kunstlich schliessen
von paiden henden
ob du mit kunst gerest wenden

Glosa merck das ist vnd sind ringen die du treiben vnd suechen soldest Im kampf
Commentary on the Short Sword

[15] **This is one wrestling**
Mark when you approach him with wrestling and he also to you Then see whether he has set one foot forward or has neither forward Then pull him to you or thrust him from you so he must step if he then steps forward with the left foot then spring soon with the right foot behind his left and thrust your right knee cap and hit into his left knee hollow with it and with both hands pull him over.

[8]
When you [come to] each other, then be aware which foot he sets forward, then strike him to the left side with your right foot. From the beating aside, spring to him with your right foot behind his left, and press behind his knee joint with your right knee, and using both hands tear him backwards over your knee.

**Item móreck dë thu also**
Wenn du in angriffest mitt ringen / vnd er dich widē / |Welchē füß vor sez / hat er den lincken vor so schlach im sin lincke hand vô mitt diner rechten Vnnd mitt dem vôschlagē so spring mitt dinē rechten füß hinder sinē lincken [92r] vnd truck in mitt dem rechtē kny hinder In sin linck knyckel vô ruck in mitt baiden henden über daß selbig kny

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This is the Text (cont.)
...The first: Spring behind his leg, or go quickly behind his back with your right foot behind his left leg or side. Then push down with your right knee behind his left knee. Approach it vigorously with your body and pull him backward above also with the right hand, in a way that the knee below and the hand above pull and press together.

das erst is hinder pain zù springen oder Im rasch hinder sein ruck zù tretten mit deinem rechten fuess hinder sein lincks pain oder seiten so dauch vnden mit deine rechten kny e sein linck knyepüg vnd nahen Im fast mit deine leib vnd oben mit der rechten hant zeuch auch zù ruck Also das das knye vnden vnd die hant oben mit ein ander gee mit dem zyehen vnd dauchen
Item: You can also quickly spring or step behind his back, and put your knee in his back. Push him from you and pull up on his helmet toward you. Be careful that he does not grab your knee or leg and turn around. So you should better avoid this, because there are many breaks.

This is the Text (cont.)

Item du magst auch hinder ruck springen oder tretten mit schnellichait vnd mit deinê knÿe in sein ruck gesetzt vnd druck von dir vnd oben peÿ seiner hauben gezogen zû dir hûtt dich aber das er dein knÿe oder pein nicht begreiff vnd sich [110r] vmb drât Dar vmb ist es pesser vermiten wenn es hat vil pruch ~
Commentary on the Short Sword

Item: The second grapple is to cast a bar before one or both legs. It is on both sides are good and safe. Then see which leg he has set before him and sit the same steps to lock it. Is it the right leg, closer up to him and sit him with your right leg between his, so that your right knee is just to his right.

Above all, to unbalance him you must first take his right wrist with your left hand and with your right hand on the outside of the elbow toward you. With your right hand or your right arm you should reach in your hand from below, so that your arm is up. Draw up his arm to you and press down with your bar away from you. Cast him on your right side on his face or break his arm.

This is the Text (cont.)

Item das ander ringen Ist der rigel fur schießen fur einen oder paide pain vnd von paiden seiten ist es albeg gü t vnd gewis Also siech welches pain er vor gesetzt hat das selb setz Im auch für fur einen rigel Ist das er setzt für das recht pain so nah im nach vnd setz dein rechts pain Im zwischen sein paide das dein rechte scheib wol stee an seiner rechten scheiben – Doch vor allen sachen so müst du vor begreifen sein rechte hant in der wag Im gelenck mit deiner lincken vnd dein rechte hant auswendig in der püg zū dir mit deiner rechten hant oder mit deinē rechten arm- von vnden auf dein hant seŷ vnd dein arm- oben seŷ so zeuch oben den arm- zū dir vnd dauch mit deinē rigel vnden von dir vnd würf In auf dein rechte seitten auf das maul oder arm- prich
Another wrestling
When you spring to him with the right foot behind his left then stride with your left foot to him between both his feet and trap his left knee between both your knees and thus hold it fast and thrust with the left hand ahead to his head and with the right pull him behind and to the side so that he falls.

Ein Ander Ringen
Wenn dw Im springst mit dem rechten fuess hinder sein lincken So schreit mit dem linckë fuess hin nach zwischen seinew paide fuess vnd fass sein lincks knëye zwischen deine paide knëye vnd haldes do mit vest vnd stos yn mit der lincken hannt voren an die hauben vnd mit der rechten zeuch yn hyñden auff die seitten So feltt er

Or try the following.
When you spring with your right foot behind his left, then go with your left foot between his legs. Clamp his left knee between both of your legs and hold it firmly. Push/thrust him in front against his forehead with your left hand, and with your right draw him backwards to behind him.

Item mörck ain anderß
Wenn du springst mitt de,— rechten ùß hinder sinë lincken So schrytt mitt dem lincken hin nach zwischen sine baide bain vñ faß sin linckes knëy zwichen din høyde kny vñ halt es domitt föst Vnnd stoß in mitt der lincken hand vornë an die haw–ben vñ mitt dë rechtz zeüch in hinden vif dë sýtten --

This is the Text (cont.)
Item: The third grapple is when you artfully block the front leg. Thus notice the leg that is closest to you. If you want to throw him in battle and come to your advantage, drive with your two legs around his leg, with your knee caps to his kneecap. Push both knees firmly together so that he and his knee can not escape from you. Push him up by his helmet and tear with one or both hands. If he does post back with jerking or breaks down and goes back, follow him and attack him on the other side.

Item das dritt ringen ist das vor pain kunstiglich schliessen Also merck auf sein pain das dir am nagstenn ist wenn du in der arbeit in wild werfen vnd mit vortail dar zü kûnen magst So far mit deinen paiden offen painen vmb sein pain das da vor stet vmb sein knyscheib mit deinen paiden scheýben vnd druck dein paidew knye zü sam–en fast Also das sein scheýb seins pains nicht von dir chôme [110v] vnd stos in oben peý seiner hauben So ruck mit einer oder mit paiden henden pricht er mit hinder rucken oder zucken vnd trit hindersich folg ým nach vnd gewin Im an die ander seitt ~
[17] Another Wrestling
Mark when you grapple him with wrestling and he also you if he stands with the left foot forward then spring with the right foot forward in front of both his feet and drive with the right arm under his left through behind him around his body and trap him on your right hip and throw him in front of you Or if he stands with the right foot forward Then spring with the left foot in front of both his feet and drive the left arm behind around his body and throw him forward over your left hip.

Ein ander ringen
Merck wenn dw In fast mit ringen vnd er dich wider Stet er denn mit dem lincken fuess vor So spring mit dem rechten voren für sein paide füess vnd var Im mit dem rechten arm vnder seine lincken durch hinden vnb den leib vnd fass yn also auff die rechten hüff vnd würff yn für dich Oder stet er mit dem rechten fuess vor So spring mit dem lincken für sein paide füess vnd var ym mit dem lincken arm hinden vnb den leib vnd wurff yn für dich vber dein lincke huff

Wenn dw jn vast mit ringen vnd er dich wider stet er denn mit dem tenckenn fuess vor so spricht mit dem tenckenn fuess vor hinder sein tennckenn tritt er denn jm sprung oder die weyl dw springst mit dem fuess ze ruck so schreyt im pald nach zw seiner rechten seytten mit dem tennecken fuess hinder seinen rechtenn vnd treyb das vor ringenn vnd das verschliesessn als vor
This is the text and analysis so that one shall know how to deploy all wrestling techniques to both sides.

From both hands
if you would conclude well with art

Analysis mark that is when you would artfully end the wrestling. Then you should deploy the wrestling from both sides and undertake this thus when he springs with the right foot behind his left stand as written before, if he steps then in the springing or while you are springing backward with the left foot then stride soon after to him with the left foot behind his right and drive to trap and then you have undertaken to lock him.

The Text

You should control all wrestling techniques on both sides. therefore you’ll counter all that he attempts against you. When you have sprung with your right foot behind his left foot and he climbs back with his left foot, then follow him quickly to the other side with your left foot to behind his right foot. And throw him over over your knee with or lock his knee with both of your legs, as described earlier.

Der text

| Von baßden henden /
| ob du mitt kunst gerst zū enden : |

Glosa Daß ist daß du alle ringen solt wissen zū tribenn vō baiden sÿtten Ist daß du mitt kunst enden wilt dar nach [92v] alß du an in kunst Vnd dz vernŷm also Wař du mitt dem rechtē füß springst hinder sinē lincken Tritt er dann im spring mitt sinē lincken füß zū rucke So volg im bald nach zū der andern sÿtten mitt dinē lincken füß hinder sinē recht- vň wirff in über dz knŷ | Oder verschlaiß im sin knŷ mitt dinē bain alß vor geschreiben stät ~
Commentary on the Short Sword — 223

[19] This is the text and analysis of the plays where one shall strive with the sword against the lance

If you’ve been reversed
the sword against spear will go seek
The weapon will take the stab
Spring to wrestle reach to him

Analysis mark that is when you have shot your lance and he still holds his Then take the weapon you have reserved if he puts the point before you long or short letting the hand go forward and if he will stab to you high or low,


When you have thrown your spear and he has kept his, then place yourself in the following position: Grip your sword in the middle of the blade and place it before your left knee in the guard. Or hold it next to your right side in the lower guard.

This is the Text

If it ends thusly,
That sword is drawn against spear,
Pay attention to the thrust. Spring,
Catch, wrestle with him.
Strike immediately with the left hand.
Spring surely and start then.
If he wants to draw
From the scabbard, catch and press him,
So he gives up his openings
With the point of the sword.

Glosa: If you have a sword and he had a spear with which he stands out to you to attack you from a distance, where it strikes a long free thrust to your body, ...

Das ist der text vnd die glos der stuck die man sol treiben mit dem swert gegen der glefen
Ob es sich ver rückt
das swert gegen sper wirt ge zuckt
Der stich Ja war ným
Spring vach ringens eil zw ym

Glosa merck das ist wenn dw dein glefen verschossen hast
Behelt er denn die sein So ným gar eben war wie er sý gefast
hab Ob er den ort lanck oder kurz für sein vor gesetzte hant läst fur gen vnd ob er dir oben oder vnden do mit wil zw stechen

Daß ist der text wie man sich sol schicken mitt dem sper widé daß schwert ~~
Ob er sich ver ruckt /
daß schwert gegen sper würd gezückt
|Der stých war ným |
|Spring fahe ringens eyl zů im :

Glosa | Mörck daß ist wann du din gleffen ver schossē häst
Vnd er behelt die sinen | So [93r] schick dich also gegen im
mitt dē schwert Griff mitt der lincken hand mittē in die
clingen vñ leg das schwert für dich mitten vff din linckes kný
In die hůt oder halt es neben diner rechten sýtten In der
vndern hůt ~~~ ~ : ~

Das ist der text
Ob sich vor ruckt
das swert gegen sper wirt gezuckt
der stich Ju war ným spring
vach ringes eil zu lm linck
lanck von hant slach
spring weislich vnd deñ vach
Ob er wil zuchen
von schaidn vach vnd druck In
das er die plöss
mit swertes ort verdröss

Glosa merck das ist hastu ein swert vnd er ein sper vnd er auf
dich sticht mit dem sper vnd dich vber lengen wil vnd sticht
einen langen freŷen stich zů deinem leib
Then mark the plays here...

When you have a sword and he has a lance and holds it short and stands with it in the high guard Then stand in the guard with your sword over your left knee if he stabs one high to your face Then drive out and with the sword displace the stab on your left hand side against his right side and drive it onto his lance in the high guard and spring to him and attack him if you don’t hit right with the attack then let your sword drop from your hand and reach to him and resort to wrestling.

This is the Text (cont.)

...it should be noted that when it stings, you should calmly and quickly jump away from the spear thrust. Seize him and cast him with the aforementioned wrestling before he strikes again. But if you don’t have a weapon in your hands, deflect with empty hands as described in the Roßfechten. If you have a sword, strike from the left side of his spear. Once you meet his spear and he does not or cannot twitch, when he thrusts after you and you hit well and have jumped or moved to him, then catch or grab him with circumspection, and throw. If he will draw a sword or dagger and let the spear fall, watch for the drawing of the dagger, messer or sword before he draws. Do not let him, but take the front of his hand or his body and send him down, as described above in the wrestling. When you get close to him, he can do you no harm with his sword, neither with setting the point nor with the pommel, because both of you are too close together, so that it can not happen.

So nỳm war wenn er sticht so spring weislich vnd rasch aus dem stich des spers vnd begreif in vnd würf in mit dem vorgeschrieben ringen ee er wider sticht Hastu aber kein were In deinen henden So streich ab mit lerer hend als Im ross vechten geschrieben stet Hastu aber ein swert so streich von der lincken seittñ zũ seinë sper vnd als pald du sein sper trïf st vnd dir nicht zuckt oder zucken mag Also wenn er sticht vnd du wol trïf stũ Im gesprungen oder getretñ hast so vach oder begreif in mit vernüft [111r] vnd würf Wil er aber zuken swert oder degen vnd wil das sper fallen lassen So lug auf den degen oder messer oder swert zyehen Ee er zeucht vnd lass in nicht dar zũ chûmen Sunder begreif Im vorït sein hant oder sein leip vnd druck in dar nûder mit kunsten als vor geschrieben ist Im ringen vnd du Im nahent zũ chumpst so mag er dir kainen schadũ zũ zyehen mit seinë swert weder mit an setzen weder mit slachen mit dem kloñ wenn ir seit paid zũ nahent an ein ander das er nicht mag dar zũ chômen ~
[21] **Yet one play**
When you have a sword and he a lance If he stands then with it toward you in the low guard and holds his lance short Then stand with your sword also toward him in the low guard If he stabs then low to you, then set the stab aside with the sword and your left hand ahead and drive the pommel forward over his right shoulder around his neck and spring with the right foot behind his left and pull him over your right knee with the pommel.

Aber ein Stuck
Wenn dw hast ein swert vnd er ein glefen Stet er denn do mit gegen dir In der vnderñ hütı vnd hat sein glefen kurtz gevast So stee mit deine swert auch gegen ym in der vnderñ hütı Sichter dir denn vndñ zw so setz den stich ab mit dem swert für deiner lincken hant vnd ym mit dem knopf vorden vber sein rechte achsel vmb den hals vnd spring mit dem rechtñ fuss hinder sein lincken vnd ruck yn mit dem knopf vber dein rechtñ knyë

[14] When he jabs towards you and you stand in the lower guard, then set [aside] his stab from with the sword before your left hand on his right side, and go over in setting aside or the wrestle.

|Sticht er dir zû mitt der glefen wañ du stäst in der vndern hütı So secz im den stich ab mitt dem schwert vor [93v] dîner lincken hand vff sin rechte sÿtten vnd wart deß anseczents oder der |Ringen ~ ~ ~ ~ |
This is the text and analysis on displacing with the left hand against the lance

Hit long from left hand
Spring wisely and then see
If he will seek away
from injury and hit
so that his openings
are harassed by the sword’s point

Analysis mark that is when you have a sword and he a lance if he stands with it toward you in the high guard and has held it such that the point goes out long ahead of his forward hand
Then hold your sword toward him also in a guard if he stabs then high to your face then strike his lance aside with the left hand and soon after grip your sword with the left hand in the middle of the blade and spring to him and attack him in a second play.

Parry with the open hand.

When you stand in the lower guard, and he jabs above to you, and he holds the spear, so that the point in front broadly juts over the hands. Then strike his spear down to the side with your left hand, and spring to him setting the point on him.
[23] Another play
Mark that when you have a sword and he lets the point of his lance go out long in front of his hands and stabs low to you then grab the lance with your left hand and hold it fast and with the sword stab low to his genitals, if he then pulls the lance back hard to himself then let it drive clear Thus he opens his side so hold the sword with the left hand again in the blade’s middle and follow after him with an attack to the same side, or resort to wrestling.

Ein anders stuck
Merck wenn dw hast ein swert vnd er ein glefen löst er denn den ort lanck für die hant aus gen vnd sticht dir do mit vnden zw dem gemächt So begreif sein glefen mit der lincken hant vnd halt sy do mit fest vnd stich yn mit dem swert vnden zw den hodhen Zuck er denn sein glefen vast an sich So lass sy vbäring faren er die seitten do mit begreiff dein swert mit der lincken hant pald wider mitten in der klingen vnd volg ým nach mit an setzen zw der selbigen seitten oder wart der ringen

[16] When he stabs underneeth with his spear, to your guts. Then grab his spear with your left hand and hold it firmly. At the same time stab him underneeth in the gut. And if he then wants to pull strongly on the spear and jerk it from your hand, then press the spear up over and let him go. So that he gives you an opening. Grab your sword at once with your left hand, follow to him and set the point on him.

[94r] Item sticht er dir mitt dem sper vnden zů dem gemächt |So fahe sin sper in die lincken hand vů halt es domitt vast vů stich im mitt der rechtẽ vndě zů den gemächt |Vnd ruckt er dañ sin sper fast an sich vů will dir daß vsß der hand rÿssen |So lauß daß sper über in vß der hand far So gibt er sich blöß So begriff din schwert bald mitt der lincken hand widě mitten in der dingen vů volg im bald nach vnd secz im an ---
Commentary on the Short Sword

This is the text and analysis on how you seek the openings on an armoured man
Leather and gloves
under the eyes seek the openings rightly

Analysis—Mark that where the armoured man is best overcome is through the harness that is under the face or under the shoulders Or in the hollow of the hand or on the arms behind the gloves or in the knee hollows or below to the soles of the feet and in the joints of the arm and between the legs and in the knowledge that his harness has joints you should thus seek the openings so that onward you need not work but stab when you next have one before you.

Das ist der text vnd die glos an wellichen enden du an dem gewappendem mann die plössen suchen solt
leder vnd hantschuech
vnder den augen die plössen recht sűch~

Glosa ~ [58v] Merck das ist wo der gewappent man am pesten zw gew-inenn ist durch den harriasch das ist vnder dem gesicht oder vnder den vchsen Oder In den tanär der hendt oder auf dem arm~ hinder Inn den hantschuechäh oder in den knykeln oder vnden an den fuessen den süllen vnd In den gelencken der arm-püg vnd zwischen den painen vů an den steten da der harnasch sein gelenck hat vnd die plössen soltu also suechen das dw zw einer ferrên nicht solt arbeitten noch stechen wenn dw ein nähere vor dir gehaben magst

When you set the point to an equipped (armoured) man.

Then you must quickly recognise his openings. At first try and strike him in the face, but also in the armpits, in the palms of the hands, or in from behind the gloves, or in from the knee pits, between the legs and on all the limbs, where the coat of mail joins inside. Because these are the best place in which to strike him. And you should know precisely, how you can strike these openings. Therefore you will not aim at a more remote one, when you could hit a closer one with greater ease. Practice with all the arms, that pertain to the fight.

Der text von den blossen
|Leder vnd handschůch
Vnnd den augen die blöß recht sűch ·:

Glosa |Das ist wañ du ainē gewapnetē man an seczen wilt |So solt du der blöß eben war nemen |Der ersten [94v] |In daß gesicht / oder vnder den vĉhsen / oder in den teiern / odē hinden in die handtschůch |Oder in die knykeln oder zwischen den bainen oder in allen glden da der harnosch sin gelenck iñen hat Wann an den stetten ist dē man am besten zegewinnen vů die blossom solt du recht wissen zů sűchen / dz du nach ainē nicht wyt griffen solt wañ dir ain nächere werden mag / Daß tů mitt aller were die zů dem kanpf gehörent i&~

This is the Text
Leather and gauntlets,
Under the eyes. Search the openings carefully.
The forbidden wrestling
Surely learn to use.
Find closing,
So overcome the strong.

Glosa: This deals with the openings which you should look for in fencing or if you have thrown him and overpowered him. You shall thrust him down in the gauntlet or under his armpit, or to all points on the abdomen. Beware not to pierce deeper than to the testicles, otherwise he can run up and throw you, too.

Das ist der text
Leder vnd hantschuech
vnder augen die plössen recht sűch
Verpotne ringen
weislich zů lere pringen
zů schliessen finde
die starcken do mit vberwinde

Glosa merck das ist vnd sind die plöss die du suechen solt Im fechten oder wenn du In geworffen hast vnd sein mächtig pist also du solt Im stechen vnden zů dem hantschuech oder stich Im vnder sein vchsen oder stich zů allen pauchfecken vnd huett dich das du zů nider nicht stichst als zů den hodn Anders er vber lauft dich vnd wirft dich auch ~ ~
Note: If you have the correct thrust below into his gauntlet or on the leather and you realize that you have hit and it bleeds through the thrust or not, then do not wrestle. Instead, push him away from you with your point to the ring until he surrenders. Thrust him also directly in his visor and do not twitch your point while you can keep it there. If he wants to counter with his devices, break them and wrestle. Follow him always and do not flee before him or give up the advantages you previously won in the opening.

[111v] Merck hastu recht an gesetzt den ort vnden in sein hantschuech oder zům leder vnd merckest das du hafst vnd er plūtt vom stich oder nicht so ring nicht Sunder druck in mit deinẽ ort von dir zům kraiß vntz er sich ergeit das selb setzt du Im recht an in sein visir zuck nicht dein ort die weil du magst vnd wenn ers prechã wil mit seinen stucken so prichã vnd ring vnd volg Im albeg vnd fleuch nicht von Im vnd vber gib Im nicht der vor gewunnen vortail mit der ploss
Note: When you come with your weapon to his opening under the gauntlet to keep it open and you have overcome your opponent on the side and want or need to wrestle, then look on the other side. Seize his leg with both your hands. Go on like this with one hand in front between his two legs and supporting it with your other hand behind up to his buttocks. Locking your two hands together, lift and throw him immediately to his side. Do not bend down with your head in the grab, but direct it up and to the front, and sink with the buttocks down and the head back if necessary. Then you can feel well if he is long or short.

Or throw him with the aforementioned wrestling. Search with good sense for your advantage in the same way to any opening, be it one or the other.
Analysis mark that is If you can’t come to attack when you approach one to the openings just described Then see that you bring the wrestling to task wisely and deploy that which is forbidden by all wise masters of the sword that which school fencers often are not allowed to learn or even see, onward these are known in the fight as the arm break and leg break and knee thrust and testes thrust and finger wrench and eye gouge and with these plays one shall be a stronger grappler in that he will not need to fully leverage his strength and mark this in the wrestling described as follows.

Secret wrestling techniques.

When he runs in, then drop your sword and use carefully the wrestling, that belong to the battle fight. These shall not be taught or shown in publicly accessible fencing schools, so is it from all to show sword mastery closed. Because he will to the earest fight to use dignity, and there are arm breaks, leg pieces, testicle thrusts, death strikes, knee thrusts, finger breaks and eye grips [gouges] and more.

Glosa Das ist wañ ainer dem andern ein laufft So lauß din schwert fallen vñ wardt [95r] domitt wÿßlich der ringen die zû dem kampff gehören / vû verbottë sin von allen wÿsen maistern des schwerts Daß man die vff offenbarë schülen nÿemancz lernen noch sechë lasen sol darû daß sÿ zû dem kampff fechten gehörn vû daß sind die armbrüch / Bainbruch / hodent stöß / mortstöß / knystöß / vinger laut’snge / äugen griff / vnd dar zû mer ~ ~ ~ ·
[26] The first Wrestling
Mark if he falls to you with strength from above and will pull you to him or thrust from himself Then strike your right arm out over his hand in front of his left and punch your arms on his chest with both hands and spring behind his left foot with your right and throw him off his feet over the knee.

Das erst Ringen
Merck felt er dich oben an mit sterck vñ wil dich zw Im rucken oder von ym stossen So slach dein rechten arm vñ druck sein arm an dein prust mit paiden henden vnd spring mit dem rechten fuess hinder seinen lincken vñ würf In aus dem fuess vber das knÿe

[19] The first technique.
The cast over the leg to behind: When he seizes you you above and then draws you to him with strength to him or will thrust you from him, then strike the right arm outside over his left hand, just behind his hand. Press his arm with both hands at the breast, spring with your right foot behind his left and throw him over your knee.

Hie solt du morcken die ringen
[Item griff dich an ainer oben mitt ringen vñ will dich mitt störck zu im rucken oder vô im stossen] So schlach den rechten arm vssen über sin lincken vornê by siner hand vnnd truck den mitt baiden henden an din brüst vñ spring mitt dim [95v] rechten füß hindê siden lincken Vñ wirff in über dz knû yb dem füß ~
[28] **This is an arm break**
Mark if he falls to you with both hands on your arms and you (hold) onto his if he does not then hold you fast Then with the right hand grip his right arm by the hand or by the fingers and thus hold him fast and with the left trap him by the right elbow and then thrust him over himself and with the right hand shove his right arm over your left and with the left arm raise his right over yourself Thus you break his arm or throw him ahead of yourself.

**Das ist ein arm-pruch**
Merck velt er dir mit paiden henden in die arm- vnd thû ým wider heltt er dich denn nicht vest So begreiff mit der rechten hent sein rechten arm- vorñ pei seiner hant oder peñ den vingerñ vnd halt ýn do peñ fest vnd mit der lincken vass In peñ dem rechtñ elpogen vnd stos Im den vber sich vnd peug mit der rechten hant sein rechten arm- vber dein lincken vnd heb mit dem lincken arm- sein rechten vbersich So prichstu Im den arm- oder würffst In für dich
[29] **A wrestling and an arm break**

Mark if he falls to you with both hands on the arms or into the chest if he does not then hold you fast. Then grasp his right hand with your right and keep him thus before you and with the left trap him by the elbow and step with the left foot in front of his right and pull him thus over so he falls.

Or when you hold him before you with the right arm then fall out strongly with the chest thus you break his arm.

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[59v] **Ain Ringen vnd ain arm–prüb**

Merck felt er dich an mit paiden henden In die arm–
oder an die prust helt er dich denn nicht vest So begreiff sein rechte hant mit deiner rechten vnd zeuch In also do mir fur dich vnd mit der lincken vass In peÿ dem elpogen vnd schreitt mit dem lincken fuess fûr sein rechten vnd ruck In also dar vber so felt er

Oder wenn dw In mit dem rechten arm– für dich zeuchst So vall Im stack mit der prust dar auf So prichstu Im den arm–

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[20] Cast over the leg in front, and break the arm when he siezes you above but doesn’t grip firmly. Then grab his right hand with your right, draw him to you with your left hand and grab his elbow. Step with your left foot in front of his right and pull him over that.

Or fall with your breast onto his arm and break it so.

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**Item grifft er dich an mitt ringen vñ halt er dich dann nitt vast**

So begrÿff sin rechte hand mitt diné rechten vñ ruck in zû dir mitt der lincken begrÿff im den elnbogen vñ schrytt mitt dë lincken fuß für sinen rechten Vñ ruck in also darûber

**Oder fall im mitt der brust vff den arm vñ brich im den also**
This is yet a wrestling
Mark when you wrestle with him and come with your body near to him if he drives then with the left arm over your right shoulder around the neck Then drive out with the right arm over his left and over the the joint of his elbow and bring the left hand to help the right and punch with both hands downward and spring with the right foot in front of his left and twist yourself from him on your left side and throw him over your left hip.

Das ist aber ein Ringen
Merck wenn dw mit ym ringest vñ chumpst mit dem leib nahent an In fert er dir deñ mit dem lincken arm vber dein rechte achsel vmh den hals So var mit dem rechten arm aussen [60r] vber sein lincken vber das gelenck des elpogens vnd chüm mit der lincken hant dein' rechten zu hilff vnd druck mit paiden henden vnder sich vnd spring mit dem rechten fuss für sein lincken vnd wendt dich von ym auf dein lincke seitten vnd wurff in vber dein lincke hüff -

Grip his left hand with your left hand, just above the hand, and tear him to you. Strike your right arm strongly over his left arm (in the bend) and break it over your right using your left. Spring with your right foot behind his right and throw him over that.

|It- grýff mitt der lincken hand sin lincke vornë bý der hand vñ ruck in zü dir vö schlach din rechtë arm mitt störck über sin lincken In das glenck der armbüge vnd brich mitt der lincke hannd sin lincke vöber sin rechtë vnd spring [96r] mitt dem rechtë fuss hindë siden rechten vñ wirff in also darüber u&-|
[31] **Yet a wrestling**
Mark if he falls with both hands to your arms and you to him if he strikes with his left arm to your right and drives with the left arm to you under your right through behind around your body then strike with the right arm strongly from above down outward to him in the joint of his left elbow and step with the right foot in front of his left and twist yourself from him and sling him to the left side.

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**Aber ein ringen**
Merck feltt er dir mit paiden henden in die arm vnd dw Im wider Slecht er dir denn mit seinem lincken arm auff deinen rechten vnd vert dir mit dem lincken vnder deinem rechten durch hinder vmb den leib So slach mit dem rechten arm starck von oben nyder yn aus wendig In das gelenck seines lincken elpogen vnd schreit mit dem rechten fuess für sein lincken vnd wendt dich von ym vnd schlëwder In auff dein lincke seitten ~

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[22] **When he drives through under your right arm with his left arm and wants to catch you around the body, then strike with your right arm strongly from above and outside into his left elbow joint and turn away from him.**

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**Item fört er dir mitt ëm lincken arm vndê denen rechten durch vmb din lÿbe So schlach in mitt dem rechten arm starck von oben nydê vsswendig in das gelenck sins lincken elnbogens vñ wend dich do mitt von Im ~ ~**
[32] **A wrestling and a murder thrust**
Mark when you have gripped him by the arms and he then has set a foot forward and stands it straight. Then thrust one foot to his same knee. Or kick to his testes and wait to see that he does not grab the same foot with which you kicked.
Or when you set one foot forward then budge the knee ahead of you. Thus he will not want to injure the knee with the kick.

[23] When he has you gathered in his arms and you also have him in the same way, and he stands with a straight leg. Then stamp against his straight leg, so you break his leg.

[24] You will also thrust with the knee or foot into the testicles. But be aware that he does not catch your leg.
[33] **Yet a wrestling**
Mark when you will grab him with wrestling and he then grabs you to wrestle with extended fingers or an open hand and does not hold you fast Then see if you can grasp between both his fingers and then break them upward and wrench them before him in a ring so that you force him to the side and thus to great advantage.

**Aber ein ringen**
Merck wenn dw mit ſym ringen wild greifft d er denn nach dir mit gerackten fingern oder mit offen henden oder begreifft dich mit ringen vnd helt dich nicht fest So wart ob dw In peÿ einem vinger begreiffen magst vnd prich ym den vber sich vnd für In do mit ſū kraiß do mit gewingstu Im auch die seitt an vnd sūn st ander gross vortail ~

[25] When he approaches you with an open hand or outstretched fingers, then try to seize a finger. Break it above, then you’ll lead him to the edge of the arena, also weaken him on this side and win ever more advantage.

[96v] **Item wann er nach dir gryfft mitt offen henden oder mitt gerackten fingern So wart ob du im aïnen finger begruffen mügst Vū bruch im den übersich Vnd für in domitt ſū dem kraiß ~ |Auch gewinst du Im do mitt die sytten an vū sunst vīl ander grosser vortail ~**
[34] **This is an arm break**
Mark if you throw him down and he falls onto his belly and pull his arm from him then soon knock him with your knee on the joint of his arm and hold the same arm forward with your hand and pull it up upward Thus you break his arm.

**Das ist ein arm-pruch**
Merck würfstu In nider vnd er velt auf den pauch vnd reckt sein arm- von ým So knýe ým pald mit einem knýe auff einen arm- in sein gelenck des elpogens vnd begreif ým den selbigem arm- vorñ mit deiner hant vnd ruck do mit über sich So prichstu ým den arm- ~
A hold down and an arm break
Mark if you throw him down and he falls onto his belly Then soon sit on his back and grip him by an arm and wrench it onto his back and hold it fast with one hand Thus he can not come to get up.
Or if you would break the arm that you are holding with the one hand then with the other hand raise that arm’s elbow well upward thus you break his arm.

Ein vnderhalt en vnd ein arm-prúch
Merck würfstu In nýder vnd er velt auf den pauch So sitz pald hinden auf yn vñ begreiff yn peý einem arm- vnd zeuch Im den auf seinen ruck vnd halt den fest mit einer hant So kan er nicht auff kömen
Oder wiltu Im den arm- prechñ den dw Im heldest mit der ain hant So heb mit der anderñ hant den selbigen elpogen vast vbersich So prichstu ym [61r] den arm- ~
[36] **A good hold down**
Mark if you throw him down and he falls onto his belly Then sit down on his back near his shoulders and wrench his right arm over your right leg over your thigh and wrench his left arm over your left thigh Thus he can not come up and so must die under you.

**Ain güt vnderhalden**
Merck wurfstu yn nýder vnd er velt auf den pauch So sitz grittling hinden auf yn nahent zw seinen schulterñ vnd zeuch ym sein rechten arm vber dein rechts pain vber dein diech vnd sein lincken arm zeuch vber dein lincks diech So mag er nicht auf chömen vnd mues also vnder dir sterben
[37] **Yet a hold down**
Mark if you throw him down and he falls on his back then let your body fall with the midsection over his face and trap his neck under one arm and thus hold him fast and pull his arm out with the other hand the one with which he wants to help himself So he won’t come out and work with the dagger.

**Aber ein vnderhalden**
Merck würfstu In nýder vnd er velt auf den ruck So val ým mit dem leib die twirch vber sein antlütz vnd vass yn peý dem hals vnder einen arm- vnd halt In also vest vnd mit der anderñ hant ruck ym den arm- aus Do mit er sich behelffen wil So mag er nicht auf chömen vnd arbait mit dem degen ~
This is the text and analysis on how to resort to the weapon and how one shall work with the points to the openings
With all weapons
turn the point to the openings

Analysis: mark this is a lesson that with all weapons you resort to in combat against an armoured man you attack with the point when you would best win the openings and you should know to seek the openings rightly with the point and there are four points with three weapons the first weapon is the lance and it has one point the second weapon is the dagger which also has one point and third is the sword which has two points one point is the tip the other is the pommel and all about how you work with the points you will find described from end to end in the lessons.

This is the Text
In all learning,
Turn the point to the opening.

Glosa: You should set the point upon him at the opening, or where one can defeat the enemy, and you should not go out of balance.

Der text vô ainë lere
| Item aller lere /
| den ort gegê der blöß köre ·:

Glosa | Daß ist daß du mitt allen drë wörm die zû der kampff gehörn allweg mitt dem ort zû den blossen stechen sollt die dir vorgenant sind / vnd sunst nicht / anders es bringt dir schaden

Das ist der text
In aller ler
den ort gegen der plöß ker

Glosa merck das ist das du nỳndert sollt an setzen den ort denn zû der plöß oder do der man zû gewinnë ist vî du dich nicht vorgebst aus der wag
Here mark well that this is the text and analysis on how one fights in combat with the sword from four guards
Where one in defense
draws the sword visibly to him
That one shall strongly
defend right mark well

Analysis: mark this is a lesson where both have shot the lance and shall fence with the swords Then before all else you shall know the four guards with the shortened sword from which you shall always stab strongly to the face If he stabs then at the same time as you or displaces Then stay strong on his sword with the point in front of his face or his chest and mark if he is weak or strong at the sword if he is strong then deploy the play against strength or if he is weak then deploy instead what you have learned for weakness, as taught in the plays one deploys from the four.

The serious fight sword vs sword
When both javelins have been thrown and the sword fight begins, then you should before all things pay attention to the four guards with the half sword. From them stab always to his upper opening. If he then jabs or binds with your sword. Then your should immediately notice if he is hard or soft at the sword. And when you have noted that, then use the strong against him, as is described in the following.

This is the Text
When we see that from the sheath
Both draw their swords,
One should be strong,
And defend well, remember.

Glosa: If you then come from the spears and both have a sword, strengthen your sword thus, that you take up your sword hilt with your right hand and your left hand is forward, near the center of the sword blade. Go to the opponent and try to reach him with blows and thrusts. Should he strike his pommel to you, deflect the blow with the half-sword. Set your point back to the opening: the visor, the chest, and down into his front hand. And remember the thrust when you move your sword, and deflect correctly and high enough and with equal strength, so he does not hit you and you can set your thrust to his opening again after his thrust...

Der text wie man soll fecht- Im schwert gegen schwert zu kampff ~~
Wo man von schaiden / schwert zücken sieht von in baiden /
So soll mä stercken
Die schütten recht eben mörcken :

Glosa |Daß ist öb sÿ balde die sper verschossen hetten vnd solten vechten mitt den schwerten |So salt du vor allen dingen mörcken vñ wissen daß die vier hüten mitt dem kurzen schwert / vnd dañst sich im allweg zü der obern blöß |Sticht er dan mitt dir gleich ein odé bindt dir an dz schwert |So salt du zû hand mercken ob er hert oder waich am schwert ist |Vñ wenn du enpfunnden haïst |So tryb die [97v] stöerk gegen im die du hernach geschrieben wirst sehen ~~~ /~
...Or watch him carefully if he acts as if he would strike with the pommel, but does not hit and wrestles or thrusts to the hands.
246 — Commentary on the Short Sword

[40] Mark here the first guard with the shortened sword in combat with its plays and your placement
Mark this is the first guard for combat and place yourself in it thus Stand with the left foot forward and hold your sword with the right hand on the grip and with the left hand in the middle of the blade and hold it near your right side over your head and let the point hang toward his face.

Hye merck die erst hüt mit dem kurtzā swert zw champf mit Irē sticken vē irē schickung
Merck das ist die erst hūt zw champf Do schick dich also mit Stee mit dem lincken füess vor vnd halt dein swert mit der rechten hant peŷ der hanthab vnd mit der lincken greif mitten in die klingen vnd hald es neben deiner rechten seitten vber dem haubt vnd las lm den ort hangen gegen dem gesicht ~

[28] The first guard from the half sword.
Holding your sword with the right hand on the grip and the left in the middle of your sword, keeping it on your right side above your head and let the point hang down towards his face.

Die erst hūt In dem haˈben schwert ~~
|Item halt din schwert mitt dē rechten hand by der händhabe vū mitt dē lincken grýff mitten in die clingen vū halt es neben dinē rechten sÝtten über din hāupt vū laß den ort vndersich hang~ dem man gegen dem gesicht ~&
Mark the first play
When you stand in the high guard if he stands against you in the low guard and will stab low to you, you should not defend or displace but stab to his face Or attack him high so that he can’t reach you below as all high attacks counter and defeat the low ones.
Or if he stabs you high be it to the face or elsewhere, you shall defend from this so that he does not outreach you with the attack.

Merck das erst stuck
Wenn dw stest in der oberñ hüt Stet er denn gegen dir In der vnderñ hüt vnd wil dir vnden zw stechen das solt ým nicht werñ noch vorsetzen sunder stich Im zw dem gesicht Oder setz ým oben an so mag er dich vnden nicht erlangen wenn alle überñ an setzen prechen vnd ledigen die vnderñ Oder sticht er dir oben zw Es seý zw dem gesicht oder wo es seý das soltu ým weren Dor vmb das er dich oben nicht vber leng mit ansetzen
[42] **Yet one play**
Mark when you stand in the high guard and he stabs low to you Then stab from above down between his sword and his forward hand and push the pommel to the ground and wind your point on his sword's blade through below his sword and attack him to his right side.

[29] If he then stands in the lower guard and wants to stab you underneath, then stab down from above between the sword and his closest hand. Press the pommel underneath, wind the point on his sword under and through to his right side and set the point on him.

[30] Stab him in the face from the first guard. If he fends that off then jerk or go through with the point to the other side, just as before. When you have set the point against him then put your sword under your right armpit with the hilt on your breast and push him from you.

[98r] **Item** stätt er dañ gegen dir In der vndern hüt Vnd will dir vnden zú stechen | So stich durch vö oben nider zwischen dem schwert vñ einer vorgesäczner hand Vñ truck den knopf vndersich vnd wind im den ort am schwert vndê durch gebê sinê recht- sýtten vö secz im an ---- ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~
[43] Yet one play
Mark when you stand in the high guard Then stab him cunningly to the face if he displaces with the sword in front of your left hand and stays with the point at your face and would attack you then with the left hand grab his sword by the point and hold it fast, and with the right hand stab with force to his testes.
If he pulls his sword strongly back to himself and will wrench it out of your hand then suddenly let the sword go back. As he thus opens a side, with the left hand grip the middle of the sword’s blade again and follow after him to the same side with an attack or wrestling.

[31] Stab him in the face from the first guard, hust as before. If he puts the sword in front of him with the left hand in front and keeps the point in front of the face, and sets it round to you. Then grip with the left hand the point of his sword and hold it tight. With your right hand stab him hard in the face.

[32] If he then wants to jerk on the sword and pull it from your hand, then suddenly let it go, so he gives you an opening. Straight away grip your sword again in the middle with your left hand and follow straight away to him.

Aber ein stuck
Merck wenn dw stest in der oberñ hüf So stich Im dar aus kundlich zw dem gesichtt Vor setzt er mit dem swert für seiner lincken hant vnd beleit dir mit dem ort vor dem gesicht vnd wil dir an setzen So begreiff mit der lincken hant seins swertz peÿ dem ort vnd halt es vest vnd stich In mit der rechten hant mit macht zw den hodern Zuckt er denn sein swert vast an sich vnd wil dir das aus der hant rucken So lass ym das swert vrbrigen varñ So emplöst er die seitten mit dem begreif dein swert pald wider mit der lincken hant mitten in der klingen vnd volg ým nach zw der selbigen seitten mit an setzen oder mit ringen

Item mörck ain anders
Stich im zú alß vor / verseczt er vor siner lincken hannd mitt dem schwert vñ blipt dir mitt dem ort vor dem [98v] gesicht vñ will dir anseczen so begrüff mitt dë lincken hand sýn schwert bý dem ort vnd halt daß föst vñ mitt dë kerechten hand stich im kröffticlichen zú den gemächten

Zuckt er dann sýn schwerst vast an sich vñ will dir daß vß der hand rissen |So laß im dz schert / Vrbringe faren |So gibt er sich bloß |So begriff sin schwert bald mitt dë lincken hand wider mitten in der clingen vñ folg im nach -&
This is yet one play
Mark when you stand in the high guard then stab out to his face If he displaces the stab and punches your point to your left side then spring with the right foot behind his left then drive the pommel ahead over his right shoulder around his neck and pull him over your right knee with it.
If you grab his sword and he grabs yours, then let go of his sword and grip yours again in the middle with your left hand, wind the point out and over his left hand and set the point at him

**Item ain anders**

Begriffst du sin schwert vū er das din | So [99r] wirff sin schwert vō dē lincken hand Vnd do mitt begriff daß din widē mitten inder clingen vnd wind im den ort ausen über sin lincke hand vū secz im an ~ ~
The first counter against the play
When he drives the pommel around your neck over your right shoulder Then let your sword drop and grasp his right hand with your right and with the left hand trap him by his right elbow and spring with the left foot to his right and deploy the arm breaking or pull him over the left leg.

Or throw the sword in front of his feet. Grab his left hand with your left hand and set an arm break, or some other wrestle on.
[46] A counter against the break
Mark when he would drive the pommel around your neck
Then grasp his right elbow with your left hand and with it
thrust him from yourself and with the right hand stab behind
him to the back.

Ein prüch wider den prüch
Merck wenn er dir mit dem knopf vmb den hals varen wil So
begreiff mit der lincken hant sein rechten elpogen vnd stos in
do mit von dir vnd mit der rechten stich In mit macht hinder
zw dem ruck
Mark a good counter
Mark when he has driven the pommel over your right shoulder and around your neck Then grasp up from below with your left hand between both his arms and grab his right arm with it and hold fast and twist yourself from him around to your right side and throw him over your left hip.

Merck einen guten pruch
Merck wenn er dir mit dem knopf vber dein rechte achsel vmb den hals gefarñ ist So begreif mit der lincken hant von vnden auf zwischen seinen paiden arm~ vnd begreiff ym do mit sein rechtñ arm~ vnd halt fest vnd wendt dich von ým vmb auf dein rechte seitten vnd würff In vber dein lincke hüff
[48] **Yet a counter**
When he would drive the pommel around your neck. Then grasp with the left hand behind his right by the handle of his sword or by the pommel and push it downward and with your sword attack him where you will. Or drive your pommel through under his right arm forward over his right hand and pull his hand upward with the pommel and attack him.

**Aber ein prûch**
Wenn er dir mit dem knopf vmb den hals varen wil So begreiff mit der lincken hant hinder seiner rechten sein swert peÿ der hanthab oder peÿ dem knopf vnd druck das vndersich vnd setz ym mit deinem swert an wo dw wild Oder var ym mit deinem knopf vnder seinem rechtñ arm- [63v] durch vorñ vber sein rechte hant vnd ruck ym mit dem knopf die hant vndersich vnd setz ym an ~
Yet a play from the high guard
Mark when you stab to his face from the high guard If he drops his left hand between both your hands to the middle of your sword’s blade Then drive him with the pommel as you will below the (crossed) or above over his left hand and wrench with it to your right side and attack him.
Mark How to strike from the high guard is described in the plays found above. There it says You must guard the forward foot in striking.

Aber ein stuck aus er öberñ hût
Merck wenn dw Im aus der oberñ hüt zu dem gesicht stichst Velt er dir denn mit der lincken hant zwischen deinen paiden henden mitten in dein swertz klingen So var ým mit dem knopff wie dw wild vnden oder oben vber sein lincke hant vnd reiß do mit auf dein rechte seitten vnd setz Im an Merck wie dw aus der oberñ hüt mit dem knopff slahen solt das vindestu da hinden geschriben in dem stuck Das da spricht Des voderñ fuess mit slegen dw hutten müest

When you stab him to the face from the upper guard. And he with his left hand siezes your sword between your hands, then drives through with his pommel outside or inside above his left hand. Tear to your right side and set the point on him. When you do, you’ll also strike him with the pommel from the upper guard.
[50] Mark here this is the second guard with the shortened sword with its plays and its placement in the fight
This is the second guard in the fight and you place yourself in it thus Stand with the left foot forward and hold your sword with your right hand on the handle and with the left grip the middle of the blade and hold it near your right side downward with the pommel against your right knee so that the point stands up toward the man’s face or chest.

[36] The second guard with the half sword
Hold your sword with both hands, down to your right side, with the grip next to your knee. Your left foot will stand forward and the point shall be directed at the face of your opponent.

Hie merck das ist die ander hūt mit dem kurtzen swert zw champf mit irů sticků vnd ir” schickung
Das ist die ander hūt zw champf do schick dich also mit Ste mit dem lincken fuess vnd halt dein swert mit der rechten hant peỳ der hanthab vnd mit der lincken greif mitten in die klingen vnd halt es neben deiner rechtů seitten vndersich mit dem knopf gegen deinem rechten knyľe vnd das der ort vbersich ste dem mann gegen dem gesicht oder der prust
[51] **This is the first play**

*When* you stand in the low guard If he stands against you in the high guard and stabs to your face or will attack you high Then stab to his forward hand to the opening of the gauntlet Or set the point under his left shoulder in the opening.

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[37] When you stand in this guard and he faces you in the upper guard and wants to set it in from above (stab at you). Then stab him first and set the point on his forward hand in the opening of the flat of the hand. Or stab through over his forward hand, press down with your pommel and set him to the other side.

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[100r] [It~ wenn du also steest In dē hūt ]s[tem er dann gegen dir in der obern hūt vū will dir oben ansezen ]s[So stich du vor vū secz im den ort für sin fūrgeseczte hand zū der blōß des teners oder stich im über sin vorgeseczē hand durch vū vnd din schwert vū truck dinē knopff gegen der erden vnd secz im an zū der andern sŷtten ~
[52] The second play
Mark when you stand in the low guard and he will attack you high from the high guard Then with the left hand grasp his sword by the point and with the right twist your sword up with the hilt on your chest and thus attack him.

Das annder Stuck
Merck wenn dw stest in der vnder hüt vñ er in der öberñ wil er dir denn oben an setzen So begreiff mit der lincken hannt sein swert pey dem ort vnd mit der rechten wind dein swert mit dem gehültz an dein prüst vnd setz am also an –

[38] When he jabs at you from above, grab his sword with your left hand in front of his left hand, place the hilt on your breast and set the point against him.

|Item wañ er dir oben zü sticht | So grŷffe mitt der lincken hand sin schwert vor sinẽ lincken vñ mitt der rechten secz din schwert mitt dem gehülcz | 100v | an din brüst vnnd secz im an |
[53] **The third play**

_Mark_ when you stand in the low guard Then stab him freely to the face If he then stabs at the same time as you then grasp his left hand with your left and with the right trap him by the left elbow and try the arm break.

**Counter it thus**

When one grabs your left hand with his left Then drive the forward part of your sword ahead over his left hand and push below with it and attack him.

Or when you push his hand down with the sword Then drive the pommel over his right shoulder and throw him over your right knee.

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**Das dritt stuck**

Merck wenn dw stest in der vnderñ hüt So stich ųm freյleich dar aus zw dem gesicht Sticht er denn mit dir geleich ein so begreiff sein lincke hant mit deiner lincken vnd mit der rechten vass yn pe˚ dem lincken elpogen vnd treib den arm-prüch

**Also prich das**

wenn dir einer begreiff dein lincke hant mit seiner lincken So var ųm mit dem voderñ tail deins swertz voren vber sein lincke hant vnd druck do mit vndersich vnd setz ųm an Oder wenn dw Im sein hant mit dem swert nyder druckst So var ųm mit dem knopf vber sein rechte achsel vnd wurf ųn vber dein rechtz knye
[54] **Counter it thus**
When he drives the pommel over your right shoulder and around your neck Then twist yourself against him on your right side and drive outward with the pommel over his right leg into the knee hollow and raise it up with it Then throw him behind you.

**Das prich also**
wen er dir mit dem knopf vber dein rechte achsel vmb den hals fert So went dich gegen ÿm auf dein rechte seitten vnd var ÿm mit dem [64v] knopf auswendig vber sein rechts pain in die knÿekel vnd heb do mit vast auf So wirfstu yn hinder dich
[55] **The fourth play**  
Mark when you stand in the low guard and he in the high if he would then attack high Then stab through over his forward hand and his sword and push the pommel toward the ground and attack to his right side.

**Das vierd stuck**  
Merck wenn dw stest in der vnderñ hût vñ er in der öberñ wil er dir denn oben an setzen So stich Im vber seiner vorgesatzten hant durch vnd dem swert vnd druck den knopff gegen der erden vnd setz Im an zw seiner rechten seitten
The fifth play is the counter against the stab through

Mark you stab to him from the low guard If he stabs to you from the high guard through between your forward hand and the sword and pushes the pommel toward the ground and would attack you, then mark while he pushes the pommel down Then drive out on the sword in the high guard and attack him.

Das fünfft stuck ist ein pruch wider das durchstechen

Merck wenn dw Im aus der vnderñ hüt zw stichs Sticht er dir denn aus der oberñ hüt Durch zwischen deiner vorgesatzten hant vnd dem swert vnd druck den knopf gegen der erden vnd wil dir ansetzen so merck die weil er den knopf nyden druckt So var auf am swert in die über hüt vnd setz ym an

A break against the setting through

When you stab him from the lower guard and he stabs you from the upper guard between your forward hand and your sword and pushes his pommel down. Then go in to the upper guard and set on him at once.

Ain bruch widē daß durchseezen

|tem wañ du im vß der vnder hüt zû stichst |Stich| er dir vß der oberñ hüt durch zwischen dinë vorgesäczteñ hand vnd dem schwert |So mörck die wil er den knopf nîdê truckt / so far vff zû der oberñ hüt vñ secz im an --
[57] This is the sixth play
Mark when you stand in the low guard Then freely stab out strongly to his face If he stabs at the same time as you and stops you with the point before your face and will attack you Then drive out on the sword in the high guard and attack him to the face if he then also drives out with the left arm and would displace you Then disengage and set your point under his left shoulder and force him ahead.

Das Ist das sechst stuck
Wenn dw stest in der vnderñ hüt So stich ym freŷleich dar aus starck zw dem gesicht Sticht er denn mit dir geleich ein vnd beleibt dir mit dem ort vor dem gesicht vnd wil dir an setzen So var auf am swert in die ober hüt vnd setz ým an in das gesicht Vert er denn auch auff mit dem lincken arm- vnd wil dir do mit vorsetzen So zuck vnd setz ým den ort vnder sein lincks vchsen vnd dring fur dich
[58] The seventh play
Mark when you stand in the low guard Then stab out strongly to him Inward to his face If he displaces then disengage through and stab him outward to the face if he displaces again and punches your point to your left side Then step to him and thrust the hilt under his left shoulder and drive the forward part through between his legs and with the sword lift his left leg hard upward by the knee hollow with your left hand and with your right above thrust forward hard with the hilt so he falls.

[59] Thus counter the play
Mark when he drives the sword’s forward part ahead between your legs to your left knee hollow and so lifts it up Then grasp his right elbow with your left hand and thrust him thus from yourself.

[65r] Das sibent stuck
Merck wenn du stest in der vnderñ hüt So stich ym starck dar aus Innwendig zw dem gesicht Vor setzt er so zuck durch vnd stich ym aus wendig zw dem gesicht Vor setzt er fürpas vnd druckt dir den ort auf dein lincke seitten So trit zw ym vnd stos ym mit dem gehültz vnder sein linckes vchsen vnd var ym mit dem voderñ tail durch zwischen seine pain vñ heb mit dem swert sein linckes pain In der knyeknel vast übersich auf mit der lincken hant vnd mit der rechten stos Im oben mit dem gehültz vast von dir So felt er

Also prich das stuck
Merck wenn er dir mit dem voderñ tail seins swertz voren zwischen die pain fert In dein lincke knybel vnd heb do mit auf So begreif mit der lincken hant sein rechten elpogen vnd stos in do mit von dir
[60] **This is another play**
When you have grabbed his right elbow with your left hand
Then with your right hand grasp his right forearm near the hand and deploy the arm break and throw him before yourself.

**Das ist ein anders stuck**
Wenn dw Im mit der lincken hant sein rechten elpogen begriffen hast So begreif mit der rechten sein rechten arm~ vorñ peý der hant vnd treib den arm~ pruch vnd würff in für dich ~
[61] **The eighth play**
Stab him from the low guard outward to his face if he
displaces the stab with strength Then drive outward with the
pommel to his left knee hollow and pull the pommel to
yourself and stand your right side up strongly on him so he
falls.

[62] **Counter the play thus**
When one has driven the pommel out over your left leg into
the knee hollow Then grab his left hand with your left and his
left elbow with your right hand and deploy the arm break and
throw him before yourself.

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**Das acht stuck**
Stich ým aus der vnderñ hút auswendig zw dem gesicht
vorsetzt er den [65v] stich mit sterck So var im mit dem knopf
auswendig in sein lincke knýbel vñ ruck mit dem knopf zw dir
vnd leg dich mit der rechten seitten oben starck in Inn So velt
er

**Das stuck prich also**
Wenn dir ein' mit dem knopf vert aussen vber dein linckes
pain in die knýbel So begreiff mit der lincken hant sein lincke
vnd mit der rechten begreiff sein lincken elpogen vnd treib
den arm- pruch vnd würf in für dich
[63] **The ninth play**
Mark when you stab to his face from the low guard if he then drives with the pommel through below your sword and will set it aside or wrench, then stay with the point strongly in front of him and push his right hand down with the sword while he drives through and attack him.

Das Newnt stuck
Merck wenn du Im aus der vnderñ hüt starck zw dem gesicht Stichst Vert er denn mit dem knopf vnden durch dein swert vnd wil do mit absetzen oder reissen so beleib mit dem ort starck für In vnd druck sein rechte hant mit dem swert nýder die weil er durch vert vnd setz ým an ~

[40] When you want to stab at him from the lower guard and he wants to drive through with the pommel under your sword and thus parry, then keep the point strong in front of his face and press his right hand down (underneath) then set upon him. You can also change through with the pommel and set aside his thrust.

|Item stich im zů vß der vndern hüt fert er dann durch mitt dem knopf vndē din schwert vnd will domitt abseczen | So blyb im mitt dem ort starck vor dem gesicht vnd truck Im sin gerechte hand also vnder [122r] die wyl er durch windt vŋ secz im an ~ ~}
[64] The tenth play
Mark when you stab him from the low guard strongly to his face If he drops to you with his inverted left hand forward on the sword Then wind the sword with the point out over his left hand in the high guard and attack him.

Das zehent stuck
Merck wenn dw Im aus der vnderññ hût starck zw dem gesicht stichst velt er dir denn mit lincker verkarter hannt vorñ In dein swert So wind das swert mit dem ort aussen vber sein lincke hant in die öber hût vnd setz ým an
The 11th play is a sword taking
Mark when you stab strongly to his face from the low guard if he stabs then at the same time as you Then grab the middle of his sword with an inverted left hand and hold both fast and drive the pommel through under his sword and pull it over yourself on the right side Then you take his sword.

Counter it thus:
When one grabs the middle of your sword with his left hand and would wrench out below with his pommel Then mark while he is trapping your sword with his left hand Then drive up to the high guard and attack him.

Note: Thrust to him strongly from the lower guard to the face. If he thrusts the same way to you, grasp his sword in the center to yours with your left hand inverted and hold the two swords fast together. And go through with the pommel under his sword, with the right arm jerking it over to your right side, so that you can take his sword.

Note: this is the counter:
When he grabs your sword in the center and wants to take it away from you, note: when he has your sword held fast in his left hand, drive up into the upper guard and set upon him.

Item stich im starck vß der vndern hüt zú dem gesicht | Sticht er dann mitt dir glych yñ | So begryff sin schwert in der mitte zú dem dinz mitt lincker ver korter hand vnd halt sy bayde foxt zú samen vnd far mitt dem knopff vnden durch sin schwert vnd mitt dem rechten arm rück ubersich vff din rechten sýtten so nýmpst du im sýn schwert ~

Item also brich daß
Wenn dir ainë mitt sinë lincken hand begryfft din schwert In der [122v] mitten zú dem sinen Vñ will dir daß vßerissen So mörck die wil er dir daß schwert fasst in die lincken hand zú dem sinë So far vff in die obern hüt vnd secz im an ~
[67] The 12th play
Mark when you stand in the low guard Then stab out strongly below to his crotch if he then drops his left hand onto your sword and you also onto his Then throw his sword outward with your left hand and once again grasp your blade’s middle with it and wind the point out over his left hand in the high guard and attack him.

Das xij stuck
Merck wenn dw stest in der vnderñ hut So stich ym starck dar aus vnden zû den hodên velt er dir denn mit der lincken hant in dein swert vnd tû ym wider in das sein So würf sein swert aus der lincken hant vnd begreif das dein do mit wider mitten in der klingen vnd wind den ort aussen vber sein lincke hant in die ober hut vnd setz Im an
[68] **The 13th play**
Mark when you stab to him from the low guard if he drops his left hand to your sword and you also onto his Then throw your sword with the pommel ahead of the feet and grasp his left hand with your left and with the right grab his left elbow and deploy the arm breaker.
Or when you have thrown your sword before the feet Then thrust your left hand ahead on the chest and with the right hand grasp his left knee hollow and pull him thus to yourself and thrust with the left hand upward so he falls

Das xiiij stuck
Merck wenn dw Im aus den vnderñ hüten zu stichst velt er dir denn mit der lincken hant in dein swert vnd tû ým wider in das sein So wurf Im dein swert mit dem knopf für die fuess ~ [66v] vnd begreiff sein lincke hant mit dein’ lincken vnd mit der rechten sein lincken elpogen vnd treib den arm-pruch Oder wenn dw ým dein swert fur die fuess geworfen hast So stos ýn mit der lincken hant vorñ an die prust vnd begreiff ýn mit der rechten in seiner lincken knýbel vnd ruck in do mit zw dir vnd stos mit der lincken oben oben von dir so velt er
Note: Thrust to his face from the lower guard while turning. If he displaces, zucken and thrust to his face. If he displaces, move your pommel over his right shoulder and around his neck, jumping with your right foot behind his left, and tearing him over your leg with the pommel so that he falls.

Item stich im vsß der vndern hüt in wendig zü dem gesicht / verseczt er |So zuck vñ stich im vß zü dem gesicht / verseczt er fürbaß |So far im mitt dem knopff vornen über sin rechte achseln vmb den halß vñ spring mitt dem rechten füß hinder sin lincken vñ ruck in mitt dem knopff über daß bain so folt er u&~
You should also know that you can also strike with the pommel from the low guard just like the high guard when it suits you.

Auch soltu wissen das dw aus der vnderñ hût mit dem knopf auch wol slahen magst Als aus der öberñ wenn es dir eben ist ~

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Note: This is the counter:
When he moves his pommel over your right shoulder and around your neck jumps with his right foot behind your left, grasp his left hand, and press it toward your breast, and turn from him to the right side; and throw him over your left hip.

Note, you will also want to strike him from the lower guard, when he likewise has you.
Mark the third guard in combat, place yourself thus: Stand with the left foot forward and hold your sword with the right hand on the hand grip and with the left hold the middle of the blade and hold it across over your left knee in the guard that counters his plays with displacement.

Hie merck Das ist die dritt hüt mit dem kurtzen swert zw champf mit irñ stucken vnd schickūg
Merck in die dritt hüt zw champf schick dich also Ste mit dem lincken fuess vor vnd halt dein swert mit der rechten hant pey der hanthab vnd mit der lincken greiff mitten in die klingen vnd leg es die twer vber dein lincks knyxe in die hüt dar aus prich Im seine stuck mit vorsatzūg

Third Half-Sword Guard
Hold your sword with both hands, as described before, over the left knee. And from it, break all his techniques by displacing.

Die dritt hüt mitt dem kurczen schwert
|Item halt din schwert mitt bayden henden allf vor geschrieben stät vñ leg es über [125v] din linckes kny Vñ daruff brich im alle sine stuck mitt versezen ~/
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[71] **The first play**
Mark when you have your sword over your left knee in the guard If he then stabs to your face from the high guard Then set the stab aside on the sword ahead of your left hand toward his right side and drive up to the high guard and attack him. Or displace the stab on the blade between your hands and drive the pommel over his forward hand and pull it downward and attack him.

[72] **Yet a play**
Mark when you have your sword over your left knee in the guard If he then stabs to your face Then drive the pommel through below his sword and with it set the stab aside ahead of his left hand and attack him.

[47] If he thrusts to your face from the upper guard, set the thrust aside to his right side with your sword in front of your left hand driving into the upper guard and setting the point upon him.
[48] Or drive up with the sword, displacing the thrust from above between your two hands. And drive with the pommel over his forward hand and with it jerk down; setting the point upon him.

**Das erst stuck**
Merck wenn dw hast dein swert vber dein lincken knitye in der huët Sticht er dir denn aus der übern huët zw dem gesicht So setz den stich ab mit dem swert für deiner lincken hant gegen seiner rechten setitten vnd var auf in die ober huët vnd setz im an
Oder versetz den stich zwischen deinen ~ paiden henden in die swertz klingen vnd [67r] var ým mit dem knopf vber sein vor gesatzte hant vnd ruck do mit vndersich vñ setz ým an

**Aber ein stuck**
Merck wenn dw hast dein swert vber dem lincken knitye in der huët Sticht er dir denn zw dem gesicht So var mit dem knopf vnden durch sein swert vnd setz ým do mit den stich ab für seiner lincken hant vnd setz ým an

| Item sticht er dir vö der obern huët zü dem gesicht vñ seetz den stich aber mitt dem schwert vor dinë lincken hand gegë sinë rechten sîttten | So für vff mitt dem schwert in die obern huët vnd secz im an
| Item oder für vff mitt dë schwert vñ versecz den oberen stich zwischen dinë baiden henden vñ far im mitt dem knopff über sin vor geseczte hand vñ ruck domitt vndersich vñ secz im an |
Yet a play
Mark when you have your sword over your left knee in the guard. If he then stabs to your face, then drive the pommel down over his sword behind his forward hand, and with it pull his hand downward and attack him.
Or if he is too strong and you cannot pull his hand from the sword, then wind the pommel up outward from below over his left hand, and thrust him from yourself, and thus attack him.

You should also know that you should not displace strikes with the pommel that come from the guard over the left knee. You will find this described after here in the plays that will address his strikes with your point.

Aber ein Stuck
Merck wenn dw hast dein swert vber dem lincken knyie in der hüt Sticht er dir denn zw dem gesicht So var vnden durch mit dem knopf vber sein swert hinder sein vor gesatzte vnd ruck im die hant do mit vnder sich vnd setz ymin an Oder ist er dir zw starck das dw Im die hant von dem swert nicht gerucken magst—So wind den knopf von vnden auff aussen vber sein lincke hant vnd stos ymin von dir vnd setz ymin do mit an—

auch soltu wissen das dw die sleg mit dem knopf nicht pas vorsetzen magst wenn aus der hüt vom lincken knyie Das vindestu hernach geschrieben in dem stuck Das da spricht Mit seine schlahendem ort—

Move the pommel over his forward hand and then back through, and jerk him down with it. You can also change through below with the pommel and set aside his thrust.

Note, you wind and hereafter is described how you should do the third guard and how to strike your opponent with the pommel.
[75] **Mark here the fourth guard with the shortened sword with its plays and placements in the fight**
Mark the fourth guard in combat, place yourself thus: hold your sword with the right hand by the hand grip and with the left grasp the middle of the blade and hold it under your right shoulder and set your hilt forward fast on your chest and hold the point toward the man.

[Hie merck das ist die vierd hüt mit dem kurtzen swert zw champf mit iren sticken vnd ir° schickung -
Merck in die vierd hüt zw champf schick dich also Halt dein swert mit der rechten hant pey der thanhab vnd mit der lincken greif mitten in die klingen vnd hald es vnder deinem rechten vchsen vnd setz das ain gehültz vorñ vast an die prust vnd halt den ort gegen dem mann ~

[51] **The fourth guard with the half sword**
As above hold your sword with both hands—holding it with the grip under the right armpit and place the hilt (in) on your breast on the right, so that the point sticks out to your opponent.

[Die vierd hüt mitt dem kurczen schwert zü kampff
Item halt dz schwert mitt baiden henden als vor geschribë stät vñ halt es mitt der handhæbe vnder din rechte vchsen vnd secz daß gehülcz vornë an die rechte brüst daß der ort gegë dem man stee
Mark a good lesson
Mark that you come into the fourth guard from all other guards through attacking. Place it thus when you stab to him from a guard and it strikes him rightly so that your point is in his harness then just as soon wind your hilt onto your chest and force him forward from yourself and let him not come off the point thus he can not strike or stab again.

Merck ein güte ler
Wiss in die vierd hüt soltu chömen aus allen anderñ hüten mit an setzen Das verným also wenn dw Im aus einer hüt zw stichst Ist denn sach das du ým recht trifft das dein ort haft in dem harnasch So wind als pald das gehültz an dein prust In die hüt vnd dring yn also vor dir hyn vnd lass ýn von dem ort nicht abchömen So mag er wider gestechen noch geslachen ~

In this guard you should come from all previous mentioned. Also when you have stabbed him to the opening and fixed the point in his armour then wind the hilt constantly in front of your breast and push him from you. And don’t let him detach from your point. So he can neither stand still, hew or stab.

Vnd in die hüt solt du vff allen |drýen vorgenäpten [101v] hüten kumen |Also weñ du im stichst zů der blöß vð dz dē ort haft in dem harnasch |So winde allwegé din gehülcz an din brust vnd dring in also von dir hinweg vnd lauß in nitt von dem ort abkommen |So mag er weder stechen noch hawen noch schlachen ~~~ ; ~
This is yet a lesson
Mark all who would strike to attack the face or the throat or his left shoulder or under his left shoulder and when you have attacked then mark if he is taller than you Then force him thus before yourself and wait for his point to go out above you and he can be fully attacked with wrestling
Or if he is shorter than you then let your sword sink with your hand down till it’s on your right hip and your point stands above fully set into his harness and force him thus forward from yourself.

When you have applied it and he has a longer reach than you, then push him thus from you, so that the point sticks out above and is set well into the rings of the chain mail.

If he has a shorter reach than you let the pommel of your sword drop to your right hip and the point will jut out above and stick in the rings, just as above. Thus press him away from you and don’t release him from the sword.

Item wuñ du im hast angesesczt Ist er dañ lenger wann/du bist
So dring in also von dir daß din ort übersich vff gee vñ im wol in die ringe geseczt sÿ

Ist er aber kürçzer dañ du bist So lauß din schwert mitt dem knopff zu diner rechten [102r] sjetten vnder sich ab sinken bisß vff die rechten hüffe vnd daß din ort übersich stande Vnd im in die ring wol geseczt sÿ alß vor vnd dring in also für dich vñ lauß in von dem schwert nicht abkomen ~ ~ ~ ~
Commentary on the Short Sword

[78] This is the text and analysis on two things which are named the before and the after

Before and after the two things
teach testing wisely with springing away

Analysis mark that the first principle you should know before all others is the before and the after that from these two things come all arts in combat and mark that the before is that you should always come before he does Be it with the stab or with the strike so he must displace and as soon as he binds with displacement or otherwise on your sword Then skillfully deploy your play just then After you judge if he is weak or hard on your sword Thus he can come to no counter.

Das ist der text vnd die glos von den zwaien dingen das ain haist das vor Das ander haist das nach

Vor vnd nach die zwaÿ dingk
prüf weislich lere mit ab sprünck

Glosa merck ~ das ist das dw vor allen sachen sollt wissen das vor vnd das nach wenn aus den zwain dingen get alle kunst zw champf vnd merck das vor das ist das dw albeg sollt vor chümen ee wenn er Es seŷ mit dem stich oder mit dem slag so mues er dir vorsetzen vnd als pald als er mit der vor satzung oder sünst an dein swert pindt So treib Inndes dein stuck behentlich Dar nach als dw prüefst ob e waich oder hert am swert ist So mag er zw kainem pruch nicht kumen

[55] The before and the after in the fight/fence

You should in all things know the before and after. Because all skill in the fight comes from it. Take note, that you come before him with strikes and stabs, then he must move. And straight away, when he binds with his sword, set your techniques on, so he cannot get his techniques through your assault. This is the before.

Der text von den vor vñ nach
| Vor vnd nach die zwaÿ dingk /
| briefe wyßlichē lere mitt ab spring ::

Glosa Das ist dz du vor allen sachen sollt wissen daß vor vnd daß nach waï vü den zwaŷen dignë gett alle kunst zũ kampffe

| Doch So gedenck daß du allweg vor [102v] komest ee daň er Es sy mìtt ainē schlag odē mìtt ainē stich So müũ er dir versezcen vnd alß balde alß er mitt der versaczûg an daß schwert bindt | So trybe din stuck behentlich | So mag er vor sînen stucken vor dinē arbaÿt nicht komen Vnd daß haisst daß vor ~~~

This is the Text

Before and After: Consider these two things
Calmly. Learn leaping away.
Follow in every encounter
With strength, if you want to weaken them.
If he defends, then twitch, thrust.
If he defends this, then follow him.
If he fights extended,
You are skillfully prepared.

Glosa: You should always be present in all things in the "Before", with thrusts, blows or wresling. But if you cannot come before your opponent does so, look wisely to the "After", which is the break against all the things he wants and intends to do. Break all of his devices before he executes them, or he will overcome you.

Das ist der text

Vor nach die zwaÿ dingk
prüf weislich lere mit abspringk
volg allen treffen
den starcken wiltu sỹ effen
wert er so zuck
stich wert er Jũ zũ Im ruck
Aber lanck ficht
so pistu kunstlich bericht

Glosa merck das ist das du in allen sachen albeg sollt vor chumen es seŷ mit stichen mit schlegen mit ringen magstu aber nicht chumen dar zũ ee den deĩ deĩ feint so wart kluglikh auf noch das sind die prüch auf alle sach die er ver maint vnd begert zũ tûn vñ prich ſe sein stuck Im noch ee ers vor pringt oder er gesigt dir an
[79] Mark here that which is called the after
The after is to counter against all plays the man deploys to you. Undertake it thus when he comes before you with a stab or strike so that you must displace him. Then mark as soon as the sword connects with his in displacement. Then seek just then for the next opening with the point or wait to wrestle. Thus with the displacement you win his before with your after.

[Hie merck was da haist das nach]
Das nach sind die prüch wider alle stück die man auf dich treibt. Das ver nüm also wenn er vor chümpit mit dem stich oder slag ee wenn du das dw Im vorsetzen müest. So merck als pald dein swert mit der vor satzung klitzt an das sein. So suech Indes mit dem ort ~ die nachgst plöss oder wart der ringen So gewingstu ým mit der vorsatzung das ist mit dem nach sein vor an ~

[56] The after are all pieces (breaks) against the techniques that he sets against you. When it occurs, that you must set him aside. Then from that setting aside immediately use your point to find his next opening. So you go straight away from being defensive to being offensive. This is the after.

[Item hie mörck daß nach]
Daß sind die/brüch widē alle stuck die er vff dich trÿpt. Vnd daß ver nüm also kumpt er vor dz du im versezen müst. So sūch zů hand mitt dě versätzüng mitt dem ort die nechsten blōß. So gewinst du [103r] mitt dině versatzung die arbait. Vnnd dz haisst daß nach ~

This is the Text (cont.)
Note: If he would throw you and he sets a barrier to you, come first and throw him on his back. If he turns you around in the wrestling, turn after him and throw him in the post-swing. Likewise if you are both ripping at a sword and everyone wants to have it.

Merck also wil er dich werfen vnd setzt dir ein schrãck so kum vor vnd wirf In zů ruck swingt er dich vmb Im ringen so swing Im nach vnd würf in Im nach schwang also gleicher weis wenn ir euch zerrett vmb ein swert paid vnd ein ýder es haben wolt ~
Mark here how a man should withdraw in the fight
Know that in the fight there is nothing more than one step back and one step ahead and otherwise standing fast Onward so that one shall not become tired in the harness undertake it thus when he has over reached you with the sword or otherwise so that you can’t come to displace Then step soon backward with the forward foot and wait just then so that you soon can attack again or grapple with wrestling with a step forward of the same foot Then you become before through withdrawing.

You should therefore respect that in the fight/fence you take no more than a step towards or away from him. When he is faster than you and you can no longer set him aside, then go backwards one step only with your left foot and be aware that you can step back in with the left foot and set in again or seize him with the wrestle.
This is the text and analysis on following after in the fight
Follow all hits with strength if you will weaken him
If he guards then disengage stab as he goes backward

Analysis mark if you will strongly overtake or touch when you fence far and long and would reach and wind over him with strength and with proper art not be stopped you should rush him with following after and with disengages through as will be clarified to you in the next play. Mark the play here.

The travelling after with the sword in the battle fence.

You should use the travelling after against the strong fencer, that with outstretched arms, long reach fights. But otherwise possesses nothing else from the art.
[82] Here mark the play
Mark when you shall fight strive to reach your fighter with strength. So hold your sword in a guard and step artfully to him and mark well when he pulls his sword to himself and would stab or strike with the pommel, just then follow him soon after and rush with him to the point and attack him as and when he moves to stab or strike if he becomes aware of the attack and drives far ahead with the sword and displaces so that your point goes out to the side near you. Then disengage through and stab him to the other side if he defends himself a second time. Then disengage through again and do this as often as he displaces and quickly pull or rush through to him with it as you can. If you can’t hit him well with an attack then you should resort to wrestling. Know that this is the art against all fencers who displace long and far and fence to the sword and not to the body’s openings.

Hie merck das stuck
Merck wenn dw chëmpfen solt deuth dich denn das dir dein kempfer zw starck wer So halt dein swert in einer hüt vnd trit do mit künlech zw Im vnd merck gar eben wenn er sein swert an sich zeucht vnd wil stechen oder schlachen mit dem knopf In dem so volg [69r] ým päld nach vnd vber eyl ýn mit dem ort vnd setz ým an ee wenn er den stich oder den slag verpringt Wirt er denn des ansetzens gewar vnd vert weit für mit dem swert vnd vorsetzt das sein ort neben dir beseitt aus get So zuck durch vnd stich ým zw der anderi seittn Wert er das zw dem anderi mal So zuck aber durch vnd das thüe als oft als oft er vor setzt vnd ruck oder eyl do mit päld zw Im durch des willen ob dw ým nicht recht getroffen hituresst mit dem ansetzen. Das dw in denn magst begreiffen mit ringen Wiss das ist die kunst wider alle die vecht’ die do lanck vnd weit vorsetzen vnd vechtent zw dem swert vnd nicht zw den plössen des leibes.

[59] Position yourself against him in a guard. Stands he also in a guard opposite. That if he pulls his sword, if he wants to rake or lift up to strike, then go with your point to his next opening before he can complete his strike or stab. If he comes really early before with the sword (pulls out) at the same time without aiming for your opening. Then you can jerk through suddenly. And always set the jerk on, when he only strikes at the sword. So you come to the arm breaks and to other breaks (pieces) and this is the art against those.

Item gegen den schick dich also |Leg dich gegé im in ain hüt Legt er sich dann och in aine So mörck eben wann [104r] er sin schwert an sich zücht / will stechen oder vff hept vñ will schlachen |So folg im bald nach mitt dem ort zü der nechsten blöse |Ée wenn er den stich oder den schlag verbringt Wirt er dañ des ansecczens gewar / vñ versezet aber wýt mitt dê schwert vñ sächst an dir kain blöß mit dem ort |So zuck aber durch vñ daß zuchen trýb allwegen allöf er dir mitt versäzung nach dem schwert fert / Do mitt so kompst du och zü den arm brüchen [104v] vnd zü andren brüchen Vnnd dañ ist die kunst widè alle die / die do lang vñ wýt fecht- zü dem schwert vñ nicht zü dem man ~~~~ :- ~

This is the Text (cont.)
Note: If he will in the “before” strike to the head with his pommel, jump or step or move away from the strike to his side and throw him. If he is too strong for you, always follow after him in his affairs, setting upon him with strikes or thrusts. If you do, he can not come to blows, unless he will break your strikes. Look in this case to the “After.” Or, if he defends against you, then twitch and set upon him again. Follow him always with your twitching and do not let him leave not your [“his”] point. If you are coming to blows but he too strong for you, strike one blow after another as often as you can to his helmet, arms, elbows, hands, feet and whereever you can weaken him. If he fights extended and he stretches long and strikes wide and gives blows, you’ll be safe before him.

Merck wil er dich slachen zum kopf mit seineh kloß mit dem vor So spring oder schreit oder trit kluglich ab dem slag [113r] auf sein seitten vnd wirff In Ist er dir aber zü starck so volg Im albeg nach in seinen sachen es sey schlachen oder stechen mit deineh an setzen vnd wenn du das tüst so mag er zü slag nicht chumen er prech dir denn dein an satz so sich auf das nach Oder ist das er wert so zuck vnd setz wider an vnd volg albeg mit deineh zucken Im nach vnd lass In nicht aus seinem ort kumpst uber aber zü vorsläg vnd er dir zü starck ist so slach einen schlack nach dem anderi als oft du magst zü seiner hauben zü seinen armen zü seinen elpogen zw seinen henden zü seinen fuessen vnd wo du In geswechen magst vnd ist das er lanck ficht Also das er sich langk strecht vnd weit streicht vnd slég tut So pistu vor Im sicher -
This is the text and analysis on how you should extract from the sword when one has engaged and forces you with it If he grabs on strong in the shot face him on

Analysis: mark this is when he has engaged you and you to him if he will then force you over with strength Then grab his left hand by the fingers with your left on his sword’s blade and hold it fast and with the right hand stab the sword up through his forward hand and his sword and push the pommel down and aim the point toward the right side of his face and with your left hand break his left hand on your sword’s blade.

Das ist der text vnd die glos wie dw dich solt abledigen vom swert wenn man dir do mit hat an gesetzt vnd dich do mit tringt Greift er auch sterck an Das schiessen gesigét ým an

Das ist der text vnd die glos wie dw dich solt abledigen vom swert wenn man dir do mit hat an gesetzt vnd dich do mit tringt

Der text von anseczen Gryfft er och starcke an/ daß schiessen sigt im an:

Glosa merck das ist wenn er dir hat an gesetzt vnd du ým wider wil er dich denn mit sterck vber dringen So begreiff sein lincke hant mit deiner lincken auff seiner swertz klingen peý den fingerñ vnd halt sy do mit vest vnd stich mit der rechten hant mit dem swert oben durch zwischen seiner vor gesatztñ hant vnd seinê swert vnd druck den knopf nýder vnd setz ým den ort gegen seiner rechtñ seittñ [69v] In sein gesicht vnd prich ým mit deiner lincken hant sein lincke vber dein swertz klingen

The set to

When he has set to you and pushes you back, then stab him in the palm of the hand, which holds the sword in the middle. When he the hands reversed, then stab up from below again in the same guard.

Der text von anseczen

Glosa Das ist weñ dir ainer hat angeseczt vñ dich dringet | So stich In in den tener der hand do er daß schwert in dë mitti bí helt oder hat er die hand vmb gewändt | So stich vó oben nýdë aber in die selbigë hüt

This is the Text

He also engages in strong, Defeating him throwing. With its striking point He protects. Meet without fear. Learning to turn the point to the eyes With both hands. On the front foot You have to look with striking.

Glosa: If you want to strike your opponent to the head and helmet and he wants you set aside the strike strongly with the half-sword with both hands, threatening him with strikes above and bring your ["his"] sword into thrusting position. Thrust from above down between his arms near the hands at the wrist and press down with your sword. Do this is also from below up...

Das ist der text

Greift er auch sterck an Das schiessen gesigét Im an

Mit seinê schlahenden orte Schutzt er sich triñ an foricht mit paiden henden den ort zù den augen lere wenden Des voderñ fuss mit schlegen du hieten müest

Glosa merck das ist wenn du auf dein feint zw dem kopf zù der hauben slachen wild vnd er starck mit kurzm swert mit paiden henden dir den slag vor setzen wil so drñw Im oben mit schlachen vnd pring sein swert wider [113v] Zw dem sticht vnd stich zwischen sein paid arm- von oben nýder nahent peý den henden Im gelenck vnd druck nýder mit deinem swert Das get auch zw von vnden auff
[84] **Another**
Or stab with both hands high through between his sword and his forward hand and push the pommel toward the ground and wind the point on his sword against his right side and attack him.

**Ein Annders**
Oder stich ým mit payden henden oben durch zwischen dem swert vnd seiner vorgesatzten hant vnd druck den knopf gegen der erden vnd wind den ort an seinem swert gegen seiner rechtn seitn vnd setz ým an
[85] **Yet a release**
When he has engaged you and forces Then stab down to the hollow of the hand holding his sword’s middle
Or if he has twisted his hand around then stab down to it from above and when the stab sticks Then go forward with it to the ring.

**Aber ein losung**
Wenn er dir hat an gesetzt vnd dringt So stich yn vnden in den tenär der hant do er sein swert in der mitt peÿ hëldet
Oder hat er die hant vnb gewännt so stich yn dar ein von oben nýder vnd wenn der stich hafft So für In do mit zw dem kraiss
Another
Or stab his arm outward to the glove the one he holds the sword’s middle with and when the stab sticks then walk with the hand ahead to the ring thus you also win his side and other great advantage.

Ein anders
Oder stich yn auswendig des arm-s do er das swert in der mitt pey hellt hinden in den hantschuech vnd wenn der stich hafft So lauf mit der hant für dich zw dem kraiss Do mit gewingstu ym auch die seitt an vnd andrew grosse vortail

Or stab him into the arm, in from behind the glove (gauntlet), and when the stab fits, then step to the front, then you open this side and moreover win the advantage.

Oder [105r] stich im vff sinē arm hindē in den händschūch Vñ wann der stich hafft So lauff für dich So gewinst du im die sýtten an vñ sunst ain groß vortel
[62] Or stab through over his forward hand and press down from above. Place your hilt on your breast and set to him.

Oder stich im durch über sin vorgesacztē hand vñ din schwert von oben nidē vñ secz din gehülcz an din brüst vñ secz im an -
[87] **Yet a release**
Mark if he attacks to your right shoulder and you against his Then step backward with the left foot and also twist your left side from him then raise your point and his misses.

Or if he has attacked your right shoulder and you also to his Then step backward with the right foot then raise your point and his misses.

[88] **Yet a release**
Mark when he has attacked to your left shoulder and you also to his Then wrench your pommel forward onto your chest and force it thus ahead of you then you have over reached him.

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[Aber ein losüng]
Merck hat er dir an gesetzt an dein lincke achsel vnd dw Im wider an die sein So tritt zw ruck mit dem lincken fuess vnd wendet dein lincke seitt auch von ým So haft dein ort vnd der sein nicht
Oder hat er dir gesetzt an dein rechte achsel vnd dw Im wider an die sein So trit zw ruck mit dem rechten fuess so haft aber dein ort vnd der sein nicht

[Aber ein losung]
Merck wenn er dir hat gesetzt an dein lincke achsel vnd du ým wider an die sein So ruck deinen knopf vorñ an dein prust vnd dring also für dich So hastu ýn vberlengt ~
This is the text and the analysis on displacing against pommel strikes
If he shoots with the striking point
Meet without force
Teach to twist the point
with both hands to the eyes

Analysis: mark that the striking point is the pommel If he will shoot before you with it and will overrun you with large strikes then you should displace all force skillfully with the sword and in displacing always wind or thrust your point with both hands to his face and wrench with the pommel as will now be clarified in the next plays.

The strike with the pommel. Defence against the strike with the pommel.

The “percussive point” is the strike with the pommel. When he comes over with a strong strike in this way, ...

Das Ist der text vnd die glos der vorsatzung wider die sleg mit dem knopf
Mit seinem schlachenden ort
Schützt er sich Triff ane vorcht
Mit paiden hendenn
den ort zu den augen lere wenden ~

Glosa merck das slahen ort das ist der knopf Ob er sich für dir do mit wil beschutzen vnd dich vberlauffen mit grossen schlegen die soltu ým an alle vorcht kündleich mit dem swert vorsetzen vnd in der vorsatzüg den ort mit paiden henden albeg in das gesicht wenden oder stos vñ reiß mit dem knopf als dir hernach vorklert wirt In den nagsten stucken ~
Commentary on the Short Sword

This is the first displacement against strikes with the pommel
Mark if one is strong and means to strike you down with the pommel. Then stand against him and hold your sword in the guard over your left knee. If he strikes with the pommel then from his right shoulder above to your head. Then strike his strike away with your sword ahead of your left hand from your left to his right and drive up into the high guard and attack his face with the point.

Or if he strikes with the pommel from his left side high to your head. Then strike his strike away with the sword in front of your left hand from your right side toward his left and attack him.

The strike with the pommel. Defence against the strike with the pommel. (cont.)
...then hold the sword over your left knee in the lower guard. If he then strikes to your head—and is a strong man—then strike his strike with your sword in front of your left hand over to his right. And drive in with the sword in the upper guard.
[92] Yet a displacement
Mark when you have your sword in the guard over your left knee. If he is does strong and strikes high with the pommel. Then step skillfully to him and parry the strike in the middle of the sword’s blade between your hands and drive up into the high guard and attack him.
Or drive the pommel over his forward hand and pull him to you and attack him.

Aber ein vorsatzung
Merck wenn du hast dein swert vber dem lincken knyfe in der hüt Ist er deñ nicht starck vnd slecht dir mit dem knopf oben ein So trit ſym kundleich ein vnd vach den slach zwischen deinen paiden henden mitten in dein swertz klingen vnd var auf in die über hüt vnd setz ſym an
Oder var lm mit dem knopf vber sein vorgesatze hant vnd ruck ſyn zw dir vnd setz ſym an

[65] The second defence: If he is as weak as you, then step into him, catch the strike on your sword between your hands and set your point at his face.

| Oder ist er schwechė dann du bist | So tritt im frischlich ein vñ fach den schlach zwischė bayden henden in din schwert vñ secz im den ort Inn daß gesicht -- -- |
93 Mark a displacement and a sword taking
Mark when you have your sword in the guard over your left knee. If he then is not strong and strikes with the pommel to your head, then parry the strike in the middle of the blade and drive your pommel out over his sword behind the hilt and wrench it below to your right side. Thus you take his sword and then attack him.

Merck ein vorsatzung vnd ein swert nemen
Merck wenn dw hast dein swert vber dem lincken knyene in der hüt Ist er denn nicht starck vnd slecht dir mit dem knopf zw dem haubt So vach den slach mitten in die klingen vnd var mit dem knopf aussen vber sein swert nahent hinder dem gehültz vnd reiß do mit vndersich auf dein rechte seittñ So nŷmpstu ym sein swert vnd setz ym dar zã an

66 When you catch the pommel strike in the middle of your sword under the hilt, then tear over with your pommel to your right side, then you’ll take his sword.

It- wenn du den schlag mitt dem knopf fächest mitten in din schwert so far mitt dem knopf über sin schwert vonnæ by dem gehülcz vnh ruck domit übersich vff din rechte sýtten |So nŷmst du lm im sin schwert – -
[94] Mark yet a displacement and a sword taking
When you have your sword over your left knee in the guard If he then strikes to your left knee with the pommel Then twist your pommel toward the ground and your point upward and parry the strike in the middle of the sword’s blade and with the pommel below drive through over his sword near his hilt and pull upward to your right side Thus you take his sword.

Merck aber ein vorsatzung vnd ein swert nemen
Wenn dw hast dein swert vber dem [71r] lincken knýe in der hüt Slecht er dir deñ mit dem knopf zw deinem lincken knýe So wend deinen knopf zü der erden vnd den ort vbersich vnd vach den slach mitten in dein swertz klingen vnd var mit dem knopf vnden durch im oben vber sein swert nahent hinder seinem gehültz vnd ruck vbersich auf dein rechte seitten So nýmpstu im sein swert

[67] If he strikes to your left knee, then catch the strike between your hands so that your pommel juts down and drive the pommel through under his sword and tear it up on your right side, so you tear the sword from his hands.

[It- schlecht er dir zü dem [106v] kopff mit dem lincken kný So fach den schlag zwischen dinẽ henden In daß schwert daß der knopf zü der erdē hang Vñ far mitt dē knopff vnden durch sin schwert vornē bỹ dem gehülcz vñ ruck übersich vff din rechten sỹtten So ruckst im sin schwert vß den henden -
Yet a displacement
Mark when you have your sword in the guard over your left knee or else stand in another guard. If he strikes with his pommel below to the bones of your left foot, then hold your sword fast in your left hand and throw the pommel from the right hand against his strike to the ground on his left side and spring with it to him and resort to the arm break or other wrestling.

Aber ein vorsatzung
Merck wenn dw hast dein swert vber dem lincken knye oder stest sünst in einer anderñ hüt Slecht er dir denn mit dem knopf vnden zù dem knöchen deines linckenfües So halt dein swert fest in der lincken hant vnd würff es mit dem knopf aus der rechten hant gegen seinem slag in die erdñ auf dein lincke seitten vnd spring do mit zw ým vnd wart der arm- pruch oder sünst ander ringen

If he strikes underneath at your foot then strike down against his strike with your pommel. Then jump to him and wrestle.

When you hold your sword on your right side in the lower guard, and he strikes with the pommel to your point, and takes it out wide. Then straight way jump near to him, so that he strikes over beyond you—at the same time you cannot pass—and set the point on him.

You will always use travelling after and setting in, whilst he draws out with the pommel.
This is the text and analysis on how one shall strike with the pommel
You must guard the forward foot with the strike
Analysis mark the striking point is the sword’s pommel which which you strike to his forward limbs thus you should plan well that you hit properly with it and you should bring the strike on thus: hold your sword in the high guard over your head and act as if you would stab or attack to his face with it, drive your sword with the right hand and bring your left hand in the middle of the blade to help and strike with the pommel to the knuckles of his forward hand with which he is holding the sword You can also strike with it to the head or elbows or to the shoulders when it suits you.

Assault with the pommel
When you strike with the pommel, then you should aim at all his extremities that he sets forward. When you would strike, then hold your sword in the guard over your head and do so, as if you where going to stab him in the face. Then release the sword with your right hand and grab the blade next to your left. Strike with the pommel to his forward foot or his forward hand, whilst he holds the sword on the blade. You will also strike from the right lower guard.

Beware therefore if he strikes to your forward knee or forward hand and set him aside with the pieces described earlier so that he cannot hurt you.

This is the text (cont.)
...Barrel then with your sword skillfully to strike again. Strike a powerful and certain blow without fear to your opponent with a striking point—this is the pommel of the sword. If he sets that aside with the half-sword and jump away, [set upon] him after the block with your point again to his eyes. If he doesn’t protect his leading foot with a step backwards, strike his of leg at the knee with the pommel. Do not commit to the strike so much that you come out of equilibrium, otherwise he will overcome you at the back and throw you down backwards or other such things as he has learned. You must know that you should only make one murder strike, unless you can hit him so that he falls down or take off an arm or otherwise disable a limb. Strike or thrust in this case as often you can bring it about. But this is not always possible, so wind your sword back again under your armpit and set your point upon him after each shot to his face, if he is too masterful for you.
[98] **Mark here the work with the dagger in combat**

Now you should know that almost all parts of combat fencing in harness come at last to dagger fencing and to the wrestling. Onward then mark when you advance to him do not wait when he wrestles but let your dagger stab to injure if you don’t want him to injure you through the harness while he stands before you and your hand is behind you when you trap him with wrestling or when you have thrown him and at first he is powerful, then work with the dagger to the openings as will be clarified to you next and are clarified now.

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**Hie merck die arbeit mit dem degen zw champff**

Nw soltu wissen das das maisten tails alles champffechtens in harnasch chüpt auf das letzt zu dem degen vechten vnd zu den Ringen Dar vmb so merck wenn dw mit ym ein laufest So wart anders nicht wenn der ringen vnd lass deinen degen stecken in der schaiden wenn du magst im do mit nicht geschaden durch den harnasch die weil er vor dir stet vnd hindert dich in der hant wenn dw In solt vassen mit ringen oder wenn du In geworffen hast vnd sein mächtig pist erst so arbeit mit dem degen zu den plössen die [72r] dir hernach am nagsten vorklert werden vnd vorklert sind worden —
Another
Mark when you come to him to Wrestle, if you throw him on his back Then fall on him with your body over his face and trap his neck under an arm Then he is pinned and cannot come up well with whichever hand he grasps to you so stab him to the opening of the palm or stab him under the armpit Or work the dagger below to the plates and to all joints where you can best touch him to win.

Ein annders
Merck wenn du mit ým chumpst zu Ringen wirfestu In denn auf den ruck So vall ym mit dem leib vber sein anltüt vnd vass ýn peý dem hals vnder einen arm~ So ist er vorplent vnd mag dar zw nicht wol auf chömen mit welicher hant er deñ nach dir greifft so stich Im nach zw der plöß des tenârs oder stich yn vnder das vchsen Oder arbeait In mit dem degen vnden zw dem geschäpf vnd zw allen gelencken wo dich deücht do dw in am pesten gewinnen magst ~
Another
Mark if you wrestle to throw him on his belly Then soon sit on him and with your right hand grab his right and pull it behind onto his back and hold it fast with your left hand and with the right stab him in the opening of the palm or under the armpit.
Or when he falls you can grab him by one foot Then stab him with the dagger below to the sole of that foot.

Ein annders
Merck würfstu ſyn mit ringen auf den pauch So sitz pald auf in vnd begreiff mit der rechten hant sein rechte vnd zeuch die hinden auf seinen ruck vnd hald die vest mit der lincken hant vnd mit der rechten stich ſym in die selbig hannt zů der ploss des tānėrs oder zů der plōss vnder den vchsen
Oder wenn er velt magstu In denn ſey einē fueß begreiffen So stich ſyn mit dem degen vnden in die solen des selbigen ſuess
Appendix A: Teachings of the Other Masters

Andres Juden, Jobs von der Nissen, Nicklass Preußen,
and the priest Hans Döbringer

As given in Germanisches Nationalmuseum Ms. 3227a

Translation by Thomas Stoeppler

Transcription by Dierk Hagedorn
Appendix A: Teachings of the Other Masters

[1] Here begin the fencing techniques of the other masters: Hanko priest of Doebringen, Andre the Jew, Josts from the neice, Niclas of prussia. If he is a bold man / Who also likes to dare / To learn the art of the sword / and also wishes to practice it seriously / Because it is a gentleman’s game / and brings lots of pleasure and fun / And before knights and squires / so that he can fence well / I will give him three pieces of advice / which he should always adhere to

[2] The first advice is also good / whoever fences easily / wittily and without all wrath / this fencer seldom will loose / If he additionally fences according to the teachings / he will win even more

[3] The second advice is this / and I will tell you now / No man should be too stupid / if the fight is likely to be lost / Trying to defeat four or six / will often bring much damage / Because often he will receive a strike / that he cannot parry / So he will have to take it / and also take the mock and the damage / Because these little fools / often want to be the best / And this is no true bravery / but a great stupidity / Who wants to stand against four or six / will just realize that they will get him / Just like if he had bought it this way / He should rather stay in a bed / And should have run away and lie down / instead of practicing this foolishness

[4] It does often happen that a man / has to stand against four or six / It is preferable if he manages to leave / by being knightly and wittily / And so he may stand against all men / Rightfully against a brave man

[5] So all hear / everyone without fear / Fridank the wise man / tells this to everyone / He should be called a brave man / who can stand against his equal / I will praise him in all cities / rightfully without reube / Free from daringness and overstatement / that he is a real bold man.
[6] I will give you the third advice:
you should not learn fencing.
To overpower someone with your art:
for unjust reasons.
furthermore you should not:
fence with a pious man:
except there is real need.
If this happens and:
no man attacks for no reason:
If you wish to succeed:
In all fencing, I advise:
really do not rely too much upon your art.
And have the highest righteous fencer:
in your minds eye.
So that he may protect you in your art.
And practice your art for emergencies:
in the right way.
And not for nothing or out of foolishness.
So you may succeed always:
because a fencer is a good and righteous man.

[7] Fencing has been invented:
to be seriously practiced.
And in good real grace:
because it brings agility wits and smartness.
And also it happens often that a man:
has to stand for his honor, body and goods.
If he is then victorious with his art in a knightly manner:
and with god and rightfully I praise.

[8] Here learn and know, that I will not mention many of
these master fencing techniques because you can find them
before and completely in Liechtenauers art and fencing,
according to real art. However for the sake of practice and
school fencing I will briefly and simply describe some
techniques and methods of their fencing.

[8] This is regarding the Iron Gate
Here now begins really,
the best of all techniques.
Of the aforementioned masters
and I will tell it to you now.
It is called the iron gate
and you will instantly understand it in melee.
If you are beset with four
or six impertinent peasants.
Place in front whichever foot you want
and with the gate make a barrier.
And put the point on the ground:
now hear what you should do.
See to it that they stay
all in front of your face.
And no one comes behind you.
Now hear what you should do.
Whatever they strike or thrust
against you, weak them with absetzen.
Strongly upwards from the ground:
so you will put them to shame.
And you should move against them with the Pfobenzagel:
no no one will stay in front of you.

[44v] Das ist von der eyserynen pforten

[44v] [Hi]e merke vnd wisse:
das ich vil deser meist’/gefechte
vnderwegë lasse:
dorvm-e daz man sie gar:
und auch gerecht:
yn lichtnàws kunst vnd fechten:
vor hat:
noch woorhaftiger kùst:
doch durch v’bunge vnd schulfechtes
wille:
wiil ich etzliche stöcke vnd gesetze ihres gefechtês:
mit slechter vnd korzer rede schriiben etc.
Appendix A: Teachings of the Other Masters

Strike defensively from below with parries / with changing strikes quickly strike them
And with the Krauthacke you can well annoy them
But I warn you especially / do not stand to face them as they come for you
If you don’t intend to be a lost man / never you should stop
If someone reaches you first / he is at the end of the line
And against him you should step / to your left side
And strike him a blow / he can not defend
And if they come again / against you as before
Pick out the one at the end of the line / so you will not fail
You strike down one after another / but do not hurry too much
Strike them in this manner, one after another, and you will succeed without danger
However as you have already heard / as it has appeared in the preface
It is difficult to fight for so long / four or six usually defeat you
That’s why I will advise you / if you also wish to follow my teaching
So that you jump or run straight to the one at the end, before the others turn against you as before
so you may learn and consider / if you wish to get away from him without any damage
So leap instantly from him as I say Because it is no shame to flee before four or six or more
Now if you begin / to run and jump from him
Throw your sword across / well behind over your head
And run as fast as you can / Now the one who chases you fastest
And as soon as you think is he is near you / leap sideways out of the way
So he will follow you quickly and will be in great hurry
So he can not hold against you Thus you strike him down as you wish.
[9] The Asp’s Tongue or “From the Point”
One technique is called the Natterzunge (asp’s tongue) or “from the point” and comes from the changing-through. It done so that one stands in the point (Langort) and works like just as if he intends to change through by threatening to thrust with the point to both sides above the hilt so that he always and constantly aims and threats with the point. And thus you confuse him so that he does not know where you want to hit. And as soon he sees where he can hit his adversary best there he moves in with the point with a perfect thrust; and this has to be done fast so one does not defend against it.

[10] The Herb Hoe
One technique is called the Krauthacke (herb hoe) and comes from the iron gate and is practiced by striking upwards from the ground directly to the man and down again. And it is a strong method for those who can do it correctly, with steps directly forward and with one upstrike with each step.

One technique is called the Werkemeister (master builder) and comes from the low hanging from the left side, and it is the threatening with the point after the Absetzen. It may be well done from the gate, if the point turns against the adversary.

[12] The Peacock Tail
One technique is called the Pfobenzagel (peacock tail) and comes from the point. The point moves around the adversaries sword and seen from his eyes, it looks like a circle or a wheel. And thus it turns until he can see, where he may get his adversary.

[13] Another Good Technique
One technique is called blank and also comes from the changing-through. He threatens with a strike from above from his right and changes through to the left with a good step outwards and with this he strikes the second strike from above which goes directly against the man and hits from the front at the vertex or with the Zwerch against the face. Alternatively you may do the Sturzhau (overthrown strike). Pretend that you strike from your right and then do a Sturzhau to the same side and move through under his sword to the left side with a good step in the same direction.

[14] The Three Strikes
One technique is called the three strikes and it is an Underhau from the right and an Underhau from the right and then an Underhau from the left strongly against his sword with the Absetzen and the third strike directly to his vertex and this one will hit.

Die naterzüngen od– auß dem ortt
[47r] Eyn gefechtet heisset dy noterczunge vnd kumpt aus dem durchwechsel / ader aus dem ort / Das eyner/yn dem ortt stet / vnd tut sam / her wolle durchwechseln / als vert her im mit dem ortt czu beiden seité / oder deme gehilcze yn / mit drew stiché / also das her ieme vm–ermn‘ndrewt mit dem ortt vnd ien als irre macht das her nicht weis wo im deser czu wil / wen deñe deser siet / wo her in am gewisten gehabñ mag / do vert her im yn / m‘ dem ortt / m‘ eyne vollkomé stiche / vnd das mus gar risch dar gehen / das is ien‘ nicht weret /

Die krawthacke /
[47r] Eyn gefechtet heisset / dy krawthacke / vnd kumpt aus der eiserneym pforté / mit dem ortt von der erden gleich of / czú mañe vnd weder neder / vnd ist gar stark / ier is recht treibet / mit schreté gleich vorne czu / m‘ itzliché of varn eyné schret getan /

Der weckemaister
[47v] Eyn gefechtet heisset der weckemaister / vnd kumpt aus dem vnderhégé / czu der linken seité / mit ortt drawen noch dem abesetzten / · vnd vns is mag auch wol aus der pforté genant werden / · also es sich mit deme ortt keý eyme stellet /

Der pfobenzagel
[48r] Eyn gefechtet heisset der pfobenzagel / vnd kumpt aus dem ortt / vnd get mit dė ortt vm eyns swt / aber süst eyme vor den ogé zam eý rat / ader czirkel / gleich vm / · So lange bis das her siet wo h‘n gehabñ mag /

Ain ander güet Stück
[48r] Eyn gefechtet heisset · blank space· vnd kumpt auch aus deme durchwechsel / das eyner drewt mit eyme öbernhawe vō der rechté seité / vnd durchwechsel czu der linké seité / mit eym guné ausschrehte / vnd brengt do mete eý and’n öberhau [der do gleich czú mañe czu get / vnd vorne treffe / czu d‘ scheitel / ader / dy twer vor daz gesichte · · Ader tu zam het eý öberhaw wolle ūe von der rechté seité / vnd tu eý störczhaiz czu der selben seité / vnd kom czu der linké seité vnd‘ seyme swt hver‘m / mit eyme ausschrehte czu d‘ selbe seité

Die drey hewe
[48r] Eyn gefechtet heisset / dy drey hewe / vnd daz ist eyn vnderhawe von der rechté seité / vnd dehe eyn vnd‘haw vō d‘ linké seité stark of an iens swt / mit abesetzé / · den dritté haw deñe gleich czu der scheitel neder · · d‘ do treffe –
[15] The Barrier Guard
One technique is called the Schrankhut (barrier guard) and comes from the point is called that you set the point down to the ground to whichever side you want and thus you place yourself to the Absetzen. It may also be don from the gate when someone puts the point down to the ground in front of himself. And now if someone strikes or thrusts you so grab the point of the opponents sword while moving upwards with the Absetzen and strike him low to his feet or above or wherever he may hit him best. And this is also similar to the Krauthacke if someone strikes permanently up and down and hits wherever he likes.

[16] If you wish to stride towards your opponent in an elegant manner in school fencing or just for fun, and intend to show off grace:
so at first shake your sword bravely and fall sideways into the Schrankhut to both sides and transition from guard to guard in wide motions, from one side upwards to the other with steps. After that set yourself in the lower hanging from both sides with steps and then come to the upper hangings from both sides with steps. Then come into the crossing strikes to both sides with steps. So that whenever you move through one of the techniques described before to one side you also have to take a step. If you execute it to your left so place the right foot in front and vice versa. And do this if you are coming to him and then do something appropriate what is useful for sport and so on.

[17] And better aim for the high openings than the low, and move in over his hilt and remember the already written teaching. First of all so that you gain the Vorschlag and as soon as you do it so do the Nachschlag with moving in. And do these without delay in between just as if you would do them both at the same time if possible and permanently do one after another quickly and bravely, so that if one misses the other hits, so that your adversary does not come to strikes.

Die schranckhütet
[48v] ¶ | Eyn gefechte heisset dy schrankhute / | das küt / aus dem orte / | alzo das du den ort legst of dy erde / | czu weler seite du wilt / | vnd stellet dich do mete czu abesetzen / | | Ader is mag auch genacet worde aus der pforte / | wen eyn den ort gleich von sich neder stellet of dy erdā / | vnd von wañe deñe eyner of in hewt ater sticht / | zo vasse her ieme synē ort des swētes / | m‘ dem als her keÿ im of vert / | m‘ dem abesetze / | vnd sla / im vndē czu füssen aber aben gleich czu wo her in am nehestē derreiche mag / | vnd das ist auch etwas dem pfobèczagel gleich / | wen eyner vn-erm‘ alzo of vert vnd weder ned‘ slet vnden aber obē / wo hō‘ nur mag ~

[52v] ¶ | Wiltu weydenlich / | czu eyme gehen / | in schulvecht / | zo du schimpf / | vnd höscheit gerest treiben ·
| So schôte czu erstē dyn svēt mutticheich · | Vnd valle czu hant in dy schrankhute / | czu beydē seite / | vnd sūche dy leger weydlich · | von eyn‘ seite of / | dy ander / mit schreten · | Dornoch kom in dy v‘nderhengē / | auch czu beidē seite / mit schrethē · | Dornoch kom / in dy öberhengē czu beyden seite / | mit schretē · | Dornoch kom in dy twer hewe / | czu beiden seiten / | mit schretē / | alzo / wē du der egnants gefechte eyns fürest / | czu eyner seite / | das du do mete schreitest / | | Øfreist du is czu der linkē seiten / | zo secze dē rechtē fus vor / | et eqt~ · | vnd das volbrēge als / | e du czu ieme komest / | als vnd‘wege / | wēn du den czu ieme kūpst / | zo treib deñe etzwas redlich / | was do czu schimpfe tawg etc

// | Vnd reme io liber / | der ob‘n / | bloßen den / | der vndern / | vnd var im als ober dem gehilcze yn / | vnd gedenke der vorgeschreben lere / | vor allen sachē / | alzo das du dē vorslag geweynests / | vnd als bald du dē tust / | zo tu czu hant dē nochslag dornach an vnderlos vnd an zümenüss / | recht zam du sy mit eynāder wollet tuē / | ab is möglich were vnd treibe vn-erm‘ eyns doch noh der and‘n rischlich vnd kūnlich / | ab eyns vele / | das das and‘ trefe / | vnd vorgank habe / | vnd das io ien‘ mit nichte czu slage kome /
Appendix B: Fencing from the Sweeps

Sigmund Schining ain Ringeck

(All versions; transcription from Sächsische Landesbibliothek Ms. Dresd. C. 487)

Translation by Christian Trosclair

Transcription by Dierk Hagedorn
[1] Here note how one shall fence with the long sword from the guard which is called the iron-gate [or] side-guard, and how one shall execute the sweeps from it. For there are many good plays which come from this, which many masters of the sword know nothing to speak about them.

[2] Know that [there] is good fencing from the sweeps, although they are not named in the Recital. Yet the plays from the Recital arise when one fenceth from them. And one shall execute the sweeps from the left side, because when they are from the right they are not as certain as from the left.

[3] Item. Execute the first play thusly: when you lay in the side-guard to your left side and someone cleaves-in to you downward from above, so firmly sweep onto his sword with the short edge. If he holds strongly against [it] and is not too high with the hands, double-in with the short edge (between him and his sword) on the left side to his neck.

[4] Item. When one sweeps-on to the sword as before, if he holds strongly against it and strike-around quickly with the thwart-cut to his left side, and double-in again to his right side, between the man and the sword, with the long edge on his neck.

[5] Item. When you sweep underneath onto his sword as before, and if he is then soft upon the sword and low with the hands, so cleave-in straight above with the long edge to the opening at hand.

[6] Item. When you sweep onto his sword, or if he falls with the sword strongly onto yours, so drive quickly above his sword with the pommel, and remain thereupon with the hands and allow your point backwards to your left side, and snap-off from the sword and strike with the short side to the head.

[7] Item. When you sweep onto his sword, if he then drives high up and winds, so strike him in the right side with outstretched arms, and with that step to the back.

[8] Item. When you sweep onto his sword, if he drives high up and winds, so strengthen with the long edge. If he then strikes-around again with the thwart, so strike him into the left side with a step away.

[9] Item. When you lay in the side-guard or you execute the sweeps to the man, and if he then holds his sword athwart before him and is high with the arms and wishes to fall onto your sword, so sweep onto his sword below and slash him on the arm, or jab him under his sword on the chest.

[10] Item. If he is low with the hands and will fall upon you, so sweep-through to the other side and jab him in the chest. So have [you] changed-through.

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Hie merck wie man fechtē sol mit dem langen schwert / aus der huert dieå haist die Eysenen pfort / vnd wie man die streich darאמצע treiben sol / do vil guetter stuck aus kumen die da seltzam sein / do vil maister des schwertz nicht da von wissen zu sagen /

Wieß dz auß den streycben gütt vechten ist Wie wol sŷ in der zedel nicht benampt sin |So kom-en doch die stuck vsß der zedel die man daruß vichtet |Văn die streycben soll man trýbbenn vō der lincken sytten wann vō der recht- sind sŷ nitt also gewiß alß vō der lincken -- ~-

Item. When you sweep underneath onto his sword as before, and if he then holds his sword athwart and someone cleaves-in between the man and his sword) on the left side to his neck.

Item. If he is low with the hands and will fall upon you, so sweep-through to the other side and jab him in the chest. So have [you] changed-through.
[11] Item. When you sweep-through, so fall on his sword with the long edge and wind to your left side (such that your thumb comes under), and drive with the long edge upon the right side of his neck with the strong, and spring with the right foot behind his left and move him with the sword thereover.

[12] Item. When you change-through from the sweeps and arrive on the other side on top of his sword, you may execute the play just as well as before to the other side, with harassing-strikes and with all things as before (to all sides).

[13] Note an onset from the setting-aside
Item. When you fence with someone and when you come closing in to him, so approach in the plow, and drive it swiftly with winding from one side to the other and such that your point always stands still in front, and from that you may execute the parries; this is the “nearing”, and into that you may strengthen with the long edge, and from that execute all the afore-named plays. You may also set-aside cuts and thrusts, and break them simply with winding, and seek the openings with the point.

[14] The barrier-guard, make it thusly:
Item. When you fence with someone and come closing into him, so stand with the left foot forward and lay the sword with the point upon the ground to your right side and such that the long edge is above; and from the left side, the short edge below and the right foot stands forward. This goes to both sides.

[15] This play executes from the barrier-guard thusly:
Item. If one cuts above to you or from under up (or wherever it otherwise is), so cleave-in to him crooked into the opening with a step-out.

[16] Item. Or cut him crooked to the flats and as soon as it sparks, seek the “nearing” with the short edge.

[17] Item. Or execute the inverter into his face with the point, and when he binds-on to you, so strengthen with the long edge and [you] may execute any plays which are afore named in the striking.

[18] This is called the little-wheel
Item. When you fence with another, so stretch your arm from you long and such that your thumb remains upon the sword above, and wind the sword around with the point in front of you, just like a little-wheel; with that you may execute from below swiftly to your left side and with that to go to the man, and from that you may change-through or bind-on to whichever side you wish, and when you have bound-upon, you may execute whatever play you wish that you think best, as before.

[19] Daß haist dz redel
Item. When you sweep-through, so fall on his sword with the long edge and wind to your left side (such that your thumb comes under), and drive with the long edge upon the right side of his neck with the strong, and spring with the right foot behind his left and move him with the sword thereover.

[20] Item. When you change-through from the sweeps and arrive on the other side on top of his sword, you may execute whatever play you wish that you think best, whichever side you wish, and when you have bound-upon, you may execute whatever play you wish that you think best, as before.

[21] Note an onset from the setting-aside
Item. When you fence with someone and when you come closing in to him, so approach in the plow, and drive it swiftly with winding from one side to the other and such that your point always stands still in front, and from that you may execute the parries; this is the “nearing”, and into that you may strengthen with the long edge, and from that execute all the afore-named plays. You may also set-aside cuts and thrusts, and break them simply with winding, and seek the openings with the point.

[22] The barrier-guard, make it thusly:
Item. When you fence with someone and come closing into him, so stand with the left foot forward and lay the sword with the point upon the ground to your right side and such that the long edge is above; and from the left side, the short edge below and the right foot stands forward. This goes to both sides.

[23] This play executes from the barrier-guard thusly:
Item. If one cuts above to you or from under up (or wherever it otherwise is), so cleave-in to him crooked into the opening with a step-out.

[24] Item. Or cut him crooked to the flats and as soon as it sparks, seek the “nearing” with the short edge.

[25] Item. Or execute the inverter into his face with the point, and when he binds-on to you, so strengthen with the long edge and [you] may execute any plays which are afore named in the striking.

[26] This is called the little-wheel
Item. When you fence with another, so stretch your arm from you long and such that your thumb remains upon the sword above, and wind the sword around with the point in front of you, just like a little-wheel; with that you may execute from below swiftly to your left side and with that to go to the man, and from that you may change-through or bind-on to whichever side you wish, and when you have bound-upon, you may execute whatever play you wish that you think best, as before.
[19] Also break the thwart
Item. When you stand in the guard from-the-roof and one cuts you with the thwart, simultaneously cleave-in to him with the wrath-cut, and bind on his sword with strength, and seek the openings with the point; and if he then wishes to strike-around it to the other side with the thwart, so come before with the thwart under his sword to his neck, or slice him with the long edge into the arm when he strikes-around.

[20] A break against the break
Item. Note, when you thwart, and one wishes to also come before ahead with the thwart under your sword on the neck, so fall-down in-the-moment with the long edge strongly onto his sword, thus is it broken. And take the nearest opening which may appear to you.

[21] Against the slice below into the arms
Item. When you fence someone and if [you] cleave-in to him with the wrath-cut (or otherwise) from above downward, and he parries it and drives high with the hilt, and you as well, and [you] both run-in with each other, so take the under-slice; and if he is then so prudent and wishes to take the under-slice to you, under your hands into the arms, follow-after underneath his sword with the long edge and press down; thus you have broken it, and seek the openings.

[22] Item. But when you come high with the arms, and if he also goes thusly and again runs-in, and if he will then jab with the pommel [either] through the arms, under your hands, under the eyes, or on the chest, then drive below with the pommel strongly with the arms, and move into him and strike him with your sword upon his head; thus you have broken it.

[23] Item. When you have bound-upon with someone and if he changes-through with the pommel and falls with the half-sword, this breaks simply with the over-slice; and in the slice, you may fall into the half sword and set-upon him.

Also brich die zwerck
[Item wann du staut In vorhüvt vom tag vñ ainer vff dich hawet mitt der schercher | So haw den zornhaw glých mit im ein starck vff sin schwert vñ súch die bloß mitt dem ort vñ will er denn vm sich schlachen mitt der zwercher zú der andern sytten | So kom du vor mitt der zwercher vnder syn schwert zú siné halß oder schnyd in mitt der langen schynðen In die arm wenn er vm schólcht nñ]

Ain brúch widé den brúch
[Item wann du zwerchst vñ dir och ainer mitt der zwercher wolt forné für komen vnder din schwert an den halß | So fall im nider mitt der langen schnyðer starck vff sin schwert So ist es gebrochen ným die nächsten blöß die dir werden mag -- -- -- --]

Wider den schnitt vnden zù den armen --
[Item wann du ainé vñ von oben eýn hawst vnd er dz verseczt vnd fört hauch vff mitt dem gehülcz vnd du och vñ lauffend mitt ainander eýn | So nim den vndern schnitt vñ ob er dir den schnitt nem–en wölzt Vndé din hend In die arm | So volg siné schwert nach vndersich mitt der langé schynýden vñ truck nider | So haustu es gebrochen vñ súch die bloß ----&--]

[Item wenn du aber hoch mitt den armé kümpt / vnd gené och also | Vnd lauff aber eýn Vnd wölzt er dich dann mitt dem knopff durch den arm vnder dinen henden vnder die ogen oder an die brúst stossen | So far vndersich mitt dem knopff starck mitt den armen | So haustu es gebrochen ~ --]

[It~ wann du mitt ainé angebunden häst vñ wechslet er durch mitt dem knopff vñ felt in daß halb schwert | daß brich schlecht mitt dem ober [54r] schnitt | Vnd im schnitt magstu in dz halb schwert fallen vñ im anseczen ~ ~ ~ ~ ~ ~ &--]
Appendix C: Omitted transcriptions

by Dierk Hagedorn

This appendix contains transcriptions that were displaced by illustrations in the long sword and short sword sections, indexed by page number.
Ps-Döbringer:

|Wirt her is gewar · nyms is oben ab / ane vaer / |
|wert her dir dyn ort / zo czewch balde oben ab / vnd var czu der and’n sytē dar / syns swts · |

Ps-Danzig:

Das ist der text vnd die glos aber ains zorn haws  
Pis stercker wider  
wind stich siecht ers so nym es nyder

|Glosa| Merck das ist wenn du im mit dem zoren haw ein hawst vor setzt er vnd pleibt mit der vor satzüg starck am swert so pleib auch wider starck mit deinē swert an dem seinem vnd var hoch auf mit den armen vnd wind an [14r] seinem swert dein gehultz vorfn für dem haubt vnd stich im oben ein zū dem gesicht

Ps-Döbringer:

|Pis sterker / weder  
wint / stich / siet her is / nym is neder / |
|wert her dir daz aber / zo bis harte vnd stark im swte / vnd wind / vnd stich balde vnd külīch / |

Ps-Danzig:

Das ist von deme Czornhawe etc ~  
|Wer dir ober hawert  
|Zor haw ort im dröwet · |

Das ist von deme Czornhawe etc ~  
|D|Er dir oberhawet ·  
czornhaw ort deme drewet / |

|Glosa| Hie merke vnd wisse das lichtnaw / eŷ oberhaw slecht von der achselsl / heisset den czornhauw / wen eym itzlichem in syne grýme vnd czorne [23v] |zo ist im keyn haw als bereit / als der selbe aberhaw slecht von der achselsl / czum mañe / |Dorv’m meynt lichtnawer / Wé dir eyner czu hewt / mit eym obirhaw / zo salt du keŷ im weder hawē dē czornhaw / |alzo das du mit dyme ort vaste key im schisset / |

ps-Döbringer:

|Wirt her es gewar · nyms is oben ab an far · |

Ps-Danzig:

Aber ain stuck vß dem zorn haw  
|Wirt er es gewar  
|So nyms [19v] oben ab an far · |

|Glosa| Wann du mitt dem zorn haw den ort ein schüst wirt er dann deß arts gewar vů verseczt den stich mit störcce |So ruck dein schwert übersich oben ab von dem siten |Vů haw im zū der anden sytten an sinē schwert wider oben ein zuo dem kopfe -- |

|Glosa| Merck der zornhaw pricht mit dem ort alle oberhaw vnd ist doch anders nicht | Wenn ein slächter paurn slagk vnd den treib also | Wenn dw mit dem zu vechten zu ym kunst | hau er dir denn von seiner rechter seiten oben ein zū dem kopff | So hau auch von dei’ rechten seiten von oben an alle vor satzung | Mit im zornigklich ein auf sein swert | Ist er denn waich om swert | so seũß im den ort gericht für sich lanck ein vnd stich im zū dem [13v] gesicht oder der prüst | So setz im an |

Ringeck:

|Glosa| Daß vernyım also Wann dir ainer von siner rechten sytten oben oben [!] ein hawet | so haw ainen zorn haw mitt der langen schnidē och von derer rechter achslen mitt im starck ein | Ist der dann waich am schwert / so schüß im den ort für sich lang ein zū dem gesicht | Vnnd träw im zů stechen · |

Ps-Döbringer:

Das ist von den vier blössen etc etc 
|Vler blößen wisse · remen zo slestu gewisse / |
|An alle var · an zweifel wy her gebar |

|Glosa| Hie merke / daz lichtnaw / der teilt eyn menschen yn vier teil / recht zam das her eym von der scheitel / eyn strich vorne gleich neder machte an sym leybe / | bis her neder czwischē synye beyne / | Vnd dē and’n strich by der gortel dy czwere ob dē / leib / | zo werdē vier vierteil eŷ rechtes vnd eŷ links ober der gortel / | vnd alzo auch vnd’ der gortel / | das sint dy vier bloõfē · der hat itzlich syûn sonder gefechte / | der reme vnd nûmer keyns swertes / zonder der bloßen |
**Ps-Danzig:**

**Hye merck wie du das duplierñ treiben solt zw paiden seitten**

| Merck wenn er dir oben zü haut von seiner rechten achsal | So haw auch von deiner rechten mit ym geleicht oben starck ein zü dem kopff | ver setzt er | vnd bleibt starck am swert | So var Indes auff mit den armen | vnd stos mit der lincken hant dein swertz knopff vnder deinen rechten arm- | vnd slach yn mit der langen schneid aus gekreutzten arm- hinder seiner swertz klingen auff den kopff |

**p84**

**Ps-Danzig:**

**Ein anders**

| Merck haut er dir von seiner lincken aachsal mit der langen schneid oben ein zw dem kopff vnd tue ym also | 16v | wider bleibt er denn starck am swert | So var pald auff mit den armen | vnd slach yn hinder seiner swertz klingen mit der kurtzten schneid auff den kopff |

**p85**

**Ps-Danzig:**

**Hie merck wie man das mutirñ treibñ solt zw paiden seitten**

| Merck wenn dw ym von deiner rechten achsel oben starck ein haust zw dem kopff | vor setzt er vnd ist waich am swert | So wind auff dein lincke seitten die kurzten schneid an sein swert | vnd var wol auff mit den armen | vnd var ym mit deiner swertz klingen oben vber sein swert | vnd stich ym zu der underñ plöß |

**p86**

**Ps-Döbringer:**

**Das ist von deme krumphawe / etc**

| K | Rump auf / behende · | wirf deynen ort auf dy hende / |

| Glosa | / | Hie merke vnd wisse | das der kruppaw / ist eyn oberhaw | der do mit eyme guten ausschrete / krum-es dar / get / zum noch eyner seitten · | Dorv‘m meynt lichtnawer / der den selben haw wol wil furê / der sal wol beseicz aus schreitë czu der rechtë hant / dafe her den haw brëgt / vnd sal wol krumphawe vnd behendlichen |

**p87**

**Ps-Danzig:**

| Merck der krumphaw ist der vier vor setzen ains wider die vier hüten | wenn do mit pricht man die hüten | Die do haist der öchss | vnd auch der über | vnd den vnder haw den treib also | wenn du mit dem zu vechten zw im kumpst stet er denn gegen dir | vnd helt sein swert für seinem haubt | In der hüt des ochsens auff seiner lincken seitten | So setz den lincken fues vor | vnd halt dein swert an deiner rechten achsel in der hüt | vnd spring mit dem rechten fuess wol auff dein rechte seitten gegen ym | vnd slach yn mit der langen schneid aus gekräutzten armen vber sein hend |

**p89**

**Ps-Danzig:**

**Item** | Also schick dich mit der schranck hüt zw deiner lincken seitten | wenn du mit dem zu vechten zü ym kumpst | So stee mit dem rechten fuëß vor | vnd [17r] halt dein swert neben deiner lincken seettings auff der erden mit gekräutzten henden das die kurzten schneid oben sey | vnd gib dich plos mit der rechten seytten | Haut er dir denn zü der plöss | So spring aus dem haw gegen ym mit dem lincken fuess | wol auff sein rechte seitten | vnd slach ym sprung mit der kurzten schneid uber die hend |

**p92**

**Ringeck:**

**Aber ain stuck vsß dem krumhaw**

| HAW krumpzū den flechen / den maistern wiltu sÿ schwecchen :- |

**Glosa** | Daß ist Wenn du ainë maistë schwecchen wilt | So tryb dz stuck also weñ er dir oben einhawt vó sinë rechten sýtten | So haw- krü mit gekkreutzten hendë gegè sinë haw vff sin schwert - |

**p93**

**Ringeck:**

**Aber ain stuck vß dem krumhaw**

| Wenn es kluczt oben / so stand ab dz will ich loben : |

**Glosa** | Dast ist wenn du im mitt dem krumphaw vff sin schwert hawst | So schlache vom schwert mitt dë kurczten schnidê | 26r | bald wider vff | im oben zü dem kopff | Òder windt | Im mitt dem krumhaw die kurczten schnûden an sin schwert vû stich im zü der brust - - |
.. mit dem swert auf den kopff
.. mit tall von dir
.. auf die arm~

Ps

p103

Ringeck:

<table>
<thead>
<tr>
<th>Ein bruch wider der obern zwerhaw</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wenn du im von deiner recht h anz sein schwert pindest</td>
</tr>
</tbody>
</table>

p105

Ringeck:

<table>
<thead>
<tr>
<th>Hie merck den pruch wider die vndern twer schleg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wenn dw ym mit der twer zü seiner recht h reiten slegt velt er dir denn mit dem schnyt in die arm</td>
</tr>
</tbody>
</table>

p106

Ringeck:

<table>
<thead>
<tr>
<th>Hie merck den pruch wider die übern schnit in die arm~</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wenn dw ym mit der twer zw seiner linken seytten velt er dir denn mit dem schnyt in die arm~ So slach in mit dem dupliñ hinder seiner swert klingen mit der langen schneid in das maulan Merck Also prich ym wider das dupliñ weñ dw Im tuest den schnyt oben in sein arm~ Schlecht er dir denn mit dem duplirñ oben zw dem kopf</td>
</tr>
</tbody>
</table>

p107

Ps-Danzig:

| Oder | Slechst im mit der twer zw seiner linken seytten velt er dir denn mit dem schnyt in die arm~ So slach in mit dem dupliñ hinder seiner swert klingen mit der langen schneid in das maulan Merck Also prich ym wider das dupliñ weñ dw Im tuest den schnyt oben in sein arm~ Schlecht er dir denn mit dem duplirñ oben zw dem kopf | So var auff vnd wind gegen dem slag dein swert vnder das sein vnd var Im mit dem swert an seinen hals mit der kurzen schneid |

p108

Ps-Danzig:

<table>
<thead>
<tr>
<th>Das ist der text vnd die glos aber ein stuckus aus dem twer haw</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twer mit der sterck</td>
</tr>
</tbody>
</table>

p109

Ps-Danzig:

| Glosa | Merck das ist | Wenn dw mit der twer slachen wilt | So soltu sy slachen mit gantzter sterck deins leibs vnd das dw mit der sterck deines swertz albeg pindest an sein swert Do mit gewinstu ym die plöß an Das verny ßm also Wenn dw ym mit der twer von dein´ rechten seytten zw hauß vor setzet er vnd pint do mit starck an dein swert | So treib das dupliñ |
[21r] **Das ist der text vnd die glos der twer sleg zw den vier plössen**
Twer zw dem phlueg
zw cómo chen hart gefueg
was sich wol twert
Mit springen dem haubt ge fer‘

**Glosa** | Merck dw hast uor gehört wie das der ochss vnd der phlueg sind genannt zwi leger oder zwo hütten | So sind sÿ hye gehaisen die vier plössen | Der ochs das sein die oberñ zwo plöss | die recht vnd die linck seitt | An dem haubt so ist der phlueg | Die vnderñ zwo plöss auch die recht | vnd die linck seitt vnderhalb der gürtel des manns die selbigen plösen soltu mit dem twer slegen in einem zwfechten alle vier besuechen

Ringeck:

**Wie man zu den vier blossen mit der zwer schlachë soll**
| Zwer zu dem pflüg / zu de ochsen hart gefüge

**Glosa** | Das ist wie du In ainë zü gang [29r] mit der zwe‘ zu den vier blossom schlagen solt | Das vernym also | Wä du mit dem züfechtë zu Im kompft | So merck wan es dir eben ist | So spring zu Im vnd schlag In mit de‘ zuer zu der vnderë bloß sine‘ lincken syttë | Das hasyst zu dem pflüg geschlagen –

p114

Ringeck:

**Aber ain stuck vß dem zwerhaw**
| Wen du Im mit der zwe‘ zu der vnderë bloß geschlagen hast so schlag bald vff mit der zwe‘ Im zu der anderë syttten obern In zu dem kopff das haist zu de‘ ochsë geschlagë vnd schlach denn fürbas behendtlich einen zwerch schlag zu dem ochsë vnd den anderë zu dem pflug crüczwìß vò aine‘ syttë zu de‘ anderë vnd haw Im do mit ainë oberë haw obé ein zu dem kopffe vnd züch dich damit ab –

p116

Ps-Danzig:

**Hie merck ein pruch wider die vnderë twer schleg**
| Merck | wenn er dir slecht mit der twer von seiner rechten seitten zw deiner lincken oben zu dem kopff | So versetz mit der langen schneid | vnd pleib im mit dem ort vor der prust | Slecht er denn vom swert vmb mit der twer dir zu der vnderë plöss dein‘ rechten seitten | So slach auch mit der twer vnden durch zwischen dir | vnd im auch gegen seiner rechten seitten | vnd pind do mit an sein swert | vnd pleib am pant | vì stich im | Indes zw der vnderë plöss –

p117

Ringeck:

**Hie nach mörck aber ain stuck vß der zwer vñ das haŷsset der feler**
| Feler wer wol füret
von vndë nach wunsch er ruret

**Glosa** | Das ist mit dem feler werdë alle fechter die da gern fersetzë ver fyrt vnd geschlagë das stu‘k trib also | Wä du mit | dem zu fechtë zu Im kompft | So thû alß ob du In mit ainë fryen ober haw zu sine‘ linckë syttë | [schlachen wilt] | So ist er vndë nach | [30r] wünsch gerüret vnd geschlagë

p120

Ringeck:

| So zwingstu In das er dir versetzë mûß Vnd In der versczung begriff mit de lincken hand sin rechtë elebög vnd spring mit dem lincken füsse für sinë rechtë vnd stosß In also daribe‘ /

p121

Ps-Danzig:

**Oder** | wil tu in mit der lincken hant peÿ dem elpogen über den fues nicht stossen als vo geschriben stet | So var im mit dem lincken arm– hinden vmb den leib | vnd würff in für dich vber dein lincke hüff

p122

Ringeck:

[30v] **Aber ain stuck von ainë feler**
| Fele‘ zwïfach
triffë mà den schnit mit macht

**Glosa** | Merck das haystst der zwïfach fele‘ darümbe das mà In ainë zu fechtë zwaýrelaý ferfyrrung | dar‘ub trybë sol die erstë tryb also wë du mit dem zu fechtë zu Im kompft | So spring mit dem fuß ge Im vnd thûn alß du Im mit ainë zwër schlagë zu sine‘ lincken syttë zu dem kopff schlagë welest vnd fërzück den schlag Im zu sine‘ rechtë syttën an dë kopff ––

p123

Ps-Danzig:

**Oder –** | Vall im mit dem swert vber paide arm– in den schnit
| Auch magstu den veler aus den oberñ häwen also wol treiben als aus den twer slegen | wenn es dir eben ist oder wenn dü wild
Aber ain stuck vß dem feler
Zwyzach es fyrbas
schrüt lnunck vnd biß nit laß

Glosa | Das ist wā dü Im mit der e’stē verfyrung zū sine’
rechten syttē zū dem kepff geschlagē [31r] häüst / alß am nestē
gemelt ist | So schlag bald wyderūm Im zū der rechë syttē zū
dem kepff vnd far mit der kurtzē schnyđê mit auß gecrützēn
armē vber sin swē’t vnd spring Imlincke | das ist auff dein
linkē syttē vnd schnyd In mit der langē schnyđê durch das
mā’t ~

p125

Ps-Danzig:

Das ist der text vnd die glos wie man mit dem schilär
pricht den langen ort
Schül zw dem ort
vnd ným den hals ane vorcht

| Glosa | Merck wenn du mit dem zü fechten zw ŷm kumpst | Stet er denn gegen dir | vnd helt dir den langen ort
gegen dem gesicht oder der prust | So hält sein swert an
den rechten achesel | vnd schil mit dem gesicht zū dem ort | vnd thûe
als dw ŷm dar zū hauen wôllest | vnd hwaw starck mit dem
schilär mit der kurtzen schneid an sein swert | vñ scheus ŷm
den ort do mit lanck ein ze dem hals mit einem zw tritt des
rechten fuëss ~

Ringeck:

Abē ain stuck uß dem schillhaw
Schill zū dem ort
Vnd nük den halß on forcht

Glosa | Merck der schille’ bricht den langē ort vnd den tryb
also wē er ge dir stat vnd helt dir den ort usß gerachtē armē gē
dem gesychte oder der brûst | So stand mit dē linkē fûsß für /
Vnd schill mit dē gesicht zū dem ort vnd thûn alß dü Im zū
dem ort hwaw welest Vnd hwaw starck mit der kurtzē schnyđê
vß sin schwert vnd schüß Im den ort / darmit lang In zū dem
halb mit ainē zûtrttyt des rechtē fûß ~ ~ & ~

p131

Ps-Danzig:

Das ist der text vnd die glos aber eins stucks aus dem
schil haw
Schil zw dem oberñ
haupt hend wildw bedöberñ

| Glosa | Merck das ist ein ander pruch | weñ er gegen dir stet in
dem langen ort | So schil ŷm mit dem gesicht zw dem haubt
vnd thûe als du in dar auff wôllest schlachen | vnd schilch in
auß dem schilhaw mit dem ort auff sein hend ~

Ringeck:

Aber ain stuck vß dē schillhaw
Schill zū dem oberñ
haupt hende wilt dü bedebren

Glosa | Merck wē er dir oben will In hawē | So schil mit dē
gesicht alß dü In vß das haupt wylt schlagē Vnd hwaw mit dē
kurtzē schnyđê gē sinē haw Vnd schlag In an sinē’ schwert
klingē mit dem ort vß die hend ~
Der schayteler mitt sinē stucken
| Der schaytler’ / dem antlytz ist gefer

Glosa | He merck der schaẏtle’ ist dem antlyţ vnd der brüst/gefa’lich | den tryb also | Wê er gen dir staht In der hūt a’ñber | So haw mit der langen schnyde vō der lange schaẏttlen obē nýder vnd belyb [33r] mit dem haw hoch mit dē armē vnd heng Im mit dē ort ein zū dem gesycthe

Ps-Danzig:
Schneidt durch die kron
So prichstu sy hart schon
Die striche druck
Mit schnitzen sy ab zuck

Vert er denn auff mit dem swert | vnd stost dir den ort mit dem gehült vber sich | So wind dein swert vnder seiner kron durch mit dem schnit in sein arm | vnd druck | Also ist die kron wider geprochen | vnd mit dem drucken | So schneid fast In die arm- | vnd zeuch dich mit dem schnit ab

Ihm- wan du eynem den schittler haubl welt machō so magstu In dem den ort lang vnter sinē hendē durch losen gan zu dem gesicht siner rechte sitē vnd lang hýneyn gestrecket ~

Ringeck:

Ain stuck vō dem schaiteler
| Mit sīne’ ker /
| der brust fast gefer

Glosa das ist wen dū Im den ort mit dem schaitel’ oben ein hengst zū dem gesicht | Stost er dir denn den ort In der versatzüng mit dem gehült vascht ybe’ sich | So verker dein schwert mit dē gehült hoch fyr din haupt vnd setz Im den ort vndē an die brust ~

Ps-Danzig:

Das ist die ander hūt
| Merck die ander hüt haist der phlueg | da schick dich also mit | Stee mit dem lincken fuss vor | vnd halt dein swert mit gekrautztē henden mit dem knopff vnder sich neben deiner rechten seittēn | zū der hüff das die kurz schneid oben sey | vnd der ort im steeg gegen dem gesicht ~

Merck | Zū der lincken seittēn schick dich also In den phlueg steen mit dem rechten fuss vor | vnd halt dein swert neben deiner lincken seittēn mit dem knopff vndersich zū der hüff das die lang schneid [26r] oben sey | vnd Im der ort ste gegen dem gesicht | Das ist der phlueg von paiden seittēn ~

Ringeck:

Die ander hūt | De pľug do schick dich also mit stand mit dem lincken fuss vor vnd halt din schwert gecrūtet vndē nebē dine’ rechte syttē / ober dinē knyē | Also das Im der ort gegen dem gesicht ste

Ps-Dörbringer:

Alber do bricht / was man hewt ader sticht | / Mit hengen streiche / nochreizen setze gleiche / / | Dy dritte hute / alber / ist das vnderhengē / mit der mā alle hewē vnd stiche / bricht /
| wer dy recht füret /
Das ist die vierd hüt
| Merck die hütt haist vom tag | Do schick dich also mit | Stee mit dem lincken feuß vor | vnd hald dein swert an deiner rechten achsel oder mit aff gerackten armen hoch über dem haupt | vnd stee also in der hütt – |

Die vierd hütt
| Vö tag do schick dich also mit | stand mit linckē füß vor vnd hald din schwert an dine’ rechten achseln | Oder halt es mit vßgerechtē armē vßē sin daup vnd wie du vß der hüttē fechte söl / das findest du In dissem būch geschreybē – – |

Ps-Döbringer:

| Dy vierde hute / vom tage / ist der lange ort / | wer den wol furet mit gestragtem armē / | den mag mā nicht mit hewē / noch mit stichē wol treffen / | Is mag auch wol heissen / das hengē über dem hawpte |

Ps-Döbringer:

| Auch wisse / das man alle leger vnd hutē bricht mit hewen / mit deme / dass mā eyme kūlē czu hewart / zo mus io eyn of varn vnd sich schutze / | Dorv’m helt lichtnaē nicht vil von den legern ader hutē / züder her schafft līb‘ dass sich eynē besorge vor im / mit dem das her den vorslag gewiit ut ptuit |

Das ist der text vnd die glos wenn man dir vor setzt hat was dw da wider treiben solt

| Merck das ist wenn dir einer hat vorsetzt | vnd wil sich vom swert nicht abzählēn | vnd meint er wel dich zw chainen stucken lassen kümmēn | So reiß ab mit deinem swert an seiner swertz klingen vber sich auff als dw | Im oben vom swert wollest abnehmen | vnd pleib am swert | vnd haw In slecht an der klingen mit der langen schneid wider ein zu dem kopff |

Ps-Döbringer:

| Ab dir vorsetzt ist · vnd wy das dar komen ist / |

Höre was ich rate · streich abe · haw snel mete drate /!

| Vnd ab dir vorsatz wē wy das dar kūpt / | zo czewch rislich abe · vnd haw snelle mete czu / yn eyme hurtē / | Ist deēne das du eyme vorsetzt / ader abewēdest eyn haw ader stich / zo saltu / czu hant czu treüt vnd nochvolgē am swte das dir ien’ icht abezēhe / | vnd salt deēne tuē was du magst / | wy leichte du dich last vnd zümost | zo nym-estu schaden / | Auch saltu wol wēdē / vnd allemal deŷ ort kōren keŷs eŷs brust / | zo mus h’ sich besorgen |

Ringeck:

Glosa | das ist wie es dar zū komē ist / das dir versetzt ist wordē | So mercke versetzt mā dir ainē obew haw | So var Im in der versaczūg mit dem knopff vīr sin vo’ gesetzed hand vnd rayze da mit vnder sich vnd mit dem rayse schlage In mit dem schwert vff den kopff – – |

Ps-Döbringer:

| Dy erste hute / pflug / is / dy / wē eynē dē ort vor sich of dy erde legt | ader czu der seiten / noch dem absetzē / | das heyssen andē / dy schranckhute / | adē dy pforte / |

Ringeck:

| Wē du Im vō denē rechte achsels oben ein ha’wst / | wēl du denn bald mit Im endē | So mō’rck wē er versetzt So schlach bald vnm mit der zwer Vnd begrüff mit dem schwēt mit der linckē hand mitē In de’ klingē vnd setz Im den ort in das gescytē | Odē setz Im an / zu den vier blōssé zū welcher dü am bastē komē kanst & -- |

Glosa | Wē du Im vō denē rechte achsels oben ein ha’wst / | wēl du denn bald mit Im endē | So mō’rck wē er versetzt So schlach bald vnm mit der zwer Vnd begrüff mit dem schwēt mit der linckē hand mitē In de’ klingē vnd setz Im den ort in das gescytē | Odē setz Im an / zu den vier blōssé zū welcher dü am bastē komē kanst & -- |

Ps-Döbringer:

| Ab dir vorsatz ist · vnd wy das dar komen ist / |

| So mercke versetzt mã dir ainē | denn vnder haw | So var Im in der versaczūg mit dem knopff vīr sin vo’ gesetzed hand vnd rayze da mit vnder sich vnd mit dem rayse schlage In mit dem schwert vff den kopff – – |

| Setz an vier endē / | blieb dar vff lere wītu enden |

| Herrē was ich rate · streich abe · haw snel mete drate / |

| Vnd ab dir vorsatz wē wy das dar kūpt / | zo czewch rislich abe · vnd haw snelle mete czu / yn eyme hurtē / | Ist deēne das du eyme vorsetzt / ader abewēdest eyn haw ader stich / zo saltu / czu hant czu treüt vnd nochvolgē am swte das dir ien’ icht abezēhe / | vnd salt deēne tuē was du magst / | wy leichte du dich last vnd zümost | zo nym-estu schaden / | Auch saltu wol wēdē / vnd allemal deŷ ort kōren keŷs eŷs brust / | zo mus h’ sich besorgen |

| Dy erste hute / pflug / is / dy / wē eynē dē ort vor sich of dy erde legt | ader czu der seiten / noch dem absetzē / | das heyssen andē / dy schranckhute / | adē dy pforte / |

| Dy erste hute / pflug / is / dy / wē eynē dē ort vor sich of dy erde legt | ader czu der seiten / noch dem absetzē / | das heyssen andē / dy schranckhute / | adē dy pforte / |

| Dy erste hute / pflug / is / dy / wē eynē dē ort vor sich of dy erde legt | ader czu der seiten / noch dem absetzē / | das heyssen andē / dy schranckhute / | adē dy pforte / |

| Dy erste hute / pflug / is / dy / wē eynē dē ort vor sich of dy erde legt | ader czu der seiten / noch dem absetzē / | das heyssen andē / dy schranckhute / | adē dy pforte / |
Das nachraisen treib also  
Wenn dw mit dem zw fechten zw im küpft | So stee mit dem lincken fuess vor in der hüft vom tag | vnd sich gar eben was er [28r] gegen dir vicht | Hawt er dir oben lanck ein so wart das er dich mit dem haw nicht erlang | Vnd merck die weil sein swert mit dem haw vndersiche gee gegi der erden | So spring zü mit dem rechts füeß | vnd haw Im oben ein zw dem kopff | ee wenn er mit dem swert wider auff kumpt | So ist er geschlagen ~

Ps-Danzig:

Das hernach geschrieben stuck das haist die äussere mýnn  
| Merck | wenn er sich verhaut | vnd dw Im nach raistest mit dem haw zw der plöß | vert er denn pald auff mit dem swert vñ kumpt dir vnden an dein swert | So pleib starck dar auff | Hebt er denn mit dem swert dein swert fast über sich | So sprig mit dem lincken fuess hinder seinen rechten vnd slach | Im mit der twer oder sünst zw dem kopff seiner rechts seittien | vnd arbeit pald wider vmb zw seiner lincken seittien mit dem duplirn | oder sünst mit anderñ sticken | Dar nach als dw emphindest | ob er waich oder hert am swert ist ~

Ps-Döbringer:

| Czwey ewersse myñe · 
| der erbeit dornoch begyñe / | vnd prüff dy ferto · 
| ab sye sint weich ader herte / |

Ps-Danzig:

Hier merck den text vnd die glos Aber von Nachraysen
Nachraisen zwifach  
trift man den alten schnit mit mach

| Glosa | Merck das ist das dw die nachraissen solt treiben zw paiden seittien | vnd des schnit dar Innen nich ver gessen das verným also | Wenn er sich vor dir verhawet es sey von der rechten oder von der lincken seittien | So haw Im kûnlich nach zw der plöß fert er dann auff | vnd pindt dir vnden an das swert | So merck als pald ein swert an das ander klitzt | So schneid Im | Innedes nach dem hals oder val im mit der langen schneid auff sein arm~ | vnd schneid vast

Ringeck:

Nachraÿsen ~  
| Nachraisen zwifach / 
| trift man de alten schnitt mitt macht : |

Glosa | Das ist wann er sich vor dir verhawet So raïse im nach mitt ainë hawe zü der obern blöß fert er dann vff vñ windet dir vndë an dz schwert | So merck aber so bald ain schwert vff dz

andë blitzsch | So val im vom schwert mitt der langen schnyden ibê sein arm vñ truck in also von dir | Odë [39v] schnyd in vom schwert durchs mauł dz trûb zü beden sýtten ~

Ps-Döbringer:

| Reisen czwefache · 
| Reisen czwefache · 
| Volge allen treffen · 
| den starken wiltu sy effen / 
| In aller lere / 
| den ort keñ eýs gesichte kere / 
| Mit gâczem leibe / 
| nochreize / deyn ort jo da pleibe / 
| lere auch behende / 
| rezê / zo magstu wol enden

Ps-Danzig:

Von überlauffen ~  
| Wer vndern remet vberlauffenden / der wirt beschemet 
| Wenn es klutzsch oben / 
| so stôrck dz will ich loben 
| Dein arbeit mach / 
| oder hert druck zwifach ·

Glosa | Das ist wann er dir in dem züfechten mitt ainem haw oder mitt ain stich remet der vndern bloß dz soltu im nicht verseczen | Sonder wart dz du in überlauffest mitt ainë haw ob ein zü dem kopffe oder im den ort oben anseczest so wirt er vó dir beschemet wann alle obë haw vñ alle ober anseczen üblerlangô die vndern ~ ~

Ps-Danzig:

Hier merck das ist der text vnd die glos wie man stich vnd haw absetzen sol
lere absetzen 
|haw stich kunstlich letzen 
| wer auf dich sticht 
| dein ort trifft vnd seinen pricht
Von paiden seittien 
| Triff allemal wildu schreitten

[30v] Glosa | Merck die absetzen die treib also | wenn dw mit dem zw fechten zw Im kumpt | stelt er sich denn gegen dir als er dich wöll stечен | So setz den lincken fues vor | vnd stee gegen Im in der hüft des phluengs von deiner rechten seittien | vnd gib dich plos mit der lincken seittien | Sticht er dir denn zw der selbigen plöss | So wind mit dem swert auff deun lincke seittii gegen seineñ stich die kurzty schneid an sein swert | vnd setz da mit ab | vnd schreit do mit zü mit dem rechten füess | vnd stich Im | Innedes zw dem gesicht oder zw der prust ~
Ringeck:

[40r] *Item wie man hew und stich abseczen sol -*
Lern abseczen / haw stich künstlich lecen
Wer vff dich sticht / dz din ort trifft / vñ sinê prücht
[Von baiden sÿtten / triff alle mal will du schrytten - :*

Glosa [Das ist dz du lernê sôlt hew vnd stich also mitt kunst abseczen ]Dz dein ort In treffe vñ im der sin geboren werde
[Vñ Das vernÿm also ]Wenn ainê gegen dir steet vñ helt sein schwert alßfer dir vnden zñ stechen wölle ]So stee widê gegen im in/der hüt des pfügs von dinê rechtñ sÿtten vñ gib dich blöß mitt der [40v] lincken |Stich er denn dir vnden zû der selbigê blöß |So wind mitt dem schwert gegen sînê stich vff
din lincke sÿtten vñ schryt zû im mitt dê rechtñ fuß |So trifft din ort vñ der sin fält - - - - :*

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Ps-Danzig:

Ein anders stuch
[Merck ]Wenn dw stest von deinê rechten seitten in dem phlueg |hayt er dir denn ein zû deiner lincken seitten oben zû dem kopff |So var – auff mit dem schwert |vnd wind da mit auff dinen lincke sëttñ gegen seinem haw das gehultz für dein haubt |vnd schreit do mit zû mit dem rechten fuess |vnd scht ym zû dem gesicht oder der prust die stuch treib aus dem phlueg zû
paiden seitten –

Ringeck:

Aber ain stuch von abseczen
It- wann du gen im stäst In dê hüt de pfügs vñ dinê lincken sÿtten |Hayt er dir dann zû der obern blöß dinê lincken sÿtten so far vff mitt dem schwert vund vff die lincken sÿtten gëgê sinê haw / dz gehülcz für din haupt vñ schryt zû im mitt dem rechte fuß vñ stich im in dz gesicht – – – – – :*

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Ps-Danzig:

Die durchwechsel treib Also
[Wenn dw mit dem zw uchchten zw Im kumpst |So haw im oben starck ein |hayt er denn wider gegen dir zw dem swert vnd
nicht zû dem leib |So lasse der ort mit vff dem haw vnden durch sein swert wischen |ee |wenn er dir an das swert pindt |vnd stich Im zw aûnderñ sëttñ zw der prust |wirt er denn des stichs gewar |vnd vert mit dem swert dem stich pald nach mit vor
satçûg |So wechsel aber durch |vnd das thue albeg wenn er dir mit vor setzen nach dem swert vert

Ringeck:

vñ dz tryb als Wenn du im in dem züfechten ein hawest oder
zû stichst will er dir denn mitt ainem hawe oder / mit veseczen
an daß schwert binden so lauff den ort vndë sinem schwert
 durch wischen |Vvnd stich im do mitt sere eûn zû der anderen
sÿtten so fûndest du an im schier de blöß –

*Ite- wirt er dan des stichs war vnd fert im mit der versatzung
nach / so wechsl aber durch zu der anderñ seytîn /*

Ps-Döbringer:

Von dem zucken
[Tritt nahend In binden
daß zucken git gû fûnden
Zuck trifft er [41v] zuck mer /
arbeit erfinde dz tût we
[Zuck in allen treffen /
den maistern wiltu së effen – :*

Glosa [Das ist wenn du mitt dem züfechten zû im kunst so
haw vò der rechtê achslen starck oben ein zû dem kopff bindt
er dir dann mitt veseczen odê sunst an dz schwert |So tritt im
bande nahent zû im vñ zuck dein schwert oben abo vò den sinê
vñ haw im zû der anderñ sÿtten widê oben ein zû dem kopff
|Verseczt er dir dz zû dem anderñ male |So schlach widê zû der
anderñ sÿtten oben ein vñ arbeite behentlich nach der obern
blöß die dir werden mag mitt dem dupliern vñ mitt andern
stucken – – – – – :*

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Ps-Danzig:

Die durchlauffen die treib des ersten also
[Merck ]Wenn er dir ein laufft |vnd vert hoch auff mit den
armen |vnd wil dich oben mit sterk vber dringen |So var auch
auff mit den armen |vnd halt dein swert mit der lincken hant
pey dem kopff über deinem haubt |vnd lass die klingen vber
deinen ruck hinden nider hangen |vnd lauff mit dem haubt
durch die arm- gegen sein ê rechtñ seitten |vnd spring mit dem
rechtñ fuess hinder sein rechtñ |vnd mit dem sprung so var Im
mit dem rechtñ arm- gegen seiner lincken seitten vorî wol
vmb den leip |vnd vass In also auff dein rechte hüff |vnd würff
In für dich hindeinn auff sein kopff –
Die zügiene hüff durch für sein linck vn den leib
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Ringeck:

[Wann er dir einlaufft vönhauch vff fört mitt dë armen vön dich oben gëgë dinë lincken sÿten überdringë will mitt störck [So verwend din schwert vnd fall im mitt der langë schniden mitt ge crützen henden vndë sinem gehülzce In sin arm vnd truck mitt dem schnitt übersich ]Odë laufft er dir ein gëgë dinë recht- sÿten [So fall L mitt de kurczen schniden in sirn arm vön truck übersich alß vor --·:

**Aber ain schnitt**

[It- wann du im mitt aïnë haw oder sunst starck vff sin schwert [45v] bindest ]lausst er/dann sein schwert abschnappen vǒ dem dinë vnd [!] schlecht dir oben zë dem kopff ]So verwende din schwert mitt dem gehültz für dein haupt vën schnyëd im vnden durch sin arm vën secz im mitt dem schnitt den ort vnden an sin brust --·

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Ps-Döbringer:

[Sprechfenster mache -
stant frölich sich syne sache /
|Slach - das her snabe -
wer vor dir zich czewt abe /
|Ich sage vor ware /
sich schütz keyn man ane vare /
|Hastu vornomë -
czu slage mag her kleyne komen /

frölichen / mit gutem mute / vnd künlichen an alle vorchte · an dem swte stehen / ]Vnd salt gar ebën sehen / merken vnd warten was her wolle tuen / ]ader was syne sache sey / der her keë dir pflegen wölle · ]Vnd daz stehen / alzo an deme swerte / das heisset lichtnaë eyn sprechvanster · ]Vnd wen du nü mit im alzo an dem swte stehst / ]zo salt du gar ebën merken vnd fülen syne geferte / ab sie sint weich aber herte /