

# **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  
Michael Chidester • Mike Rasmusson • David Rawlings • Thomas Stoepler  
Christian Henry Tobler • Christian Trosclair • Cory Winslow

Based on transcriptions by Dierk Hagedorn

Edited by Michael Chidester

[www.wiktenauer.com](http://www.wiktenauer.com)

Preface, introduction, and Peter von Danzig translation © 2010-16 by Michael Chidester  
Recital by Christian Henry Tobler ©2010 by Freelance Academy Press, Inc.  
[from *In Saint George's Name: An Anthology of Medieval German Fighting Arts*]  
Pseudo-Peter von Danzig long sword translation © 2014-16 by Cory Winslow  
Sigmund ain Ringeck and additional long sword translation © 2015-16 by Christian Trosclair  
Pseudo-Hans Döbringer translation © 2005-13 by Thomas Stoepler  
Pseudo-Peter von Danzig short sword translation © 2004 by Mike Rasmusson  
Sigmund Shining ain Ringeck short sword translation © 2010 by David Rawlings  
Transcriptions © 2006-2016 by Dierk Hagedorn

Introduction is made available under the  
Creative Commons Attribution-ShareAlike 4.0 License

This license lets you remix, tweak, and build upon these works even for commercial purposes, as long as you credit the authors and license your new creations under identical terms. The complete license can be found at:  
<http://creativecommons.org/licenses/by-sa/4.0/>

Pseudo-Peter von Danzig, Sigmund ain Ringeck, and Peter von Danzig translations are made available under the  
Creative Commons Attribution-NonCommercial-ShareAlike 4.0 License

This license lets you remix, tweak, and build upon these works non-commercially, as long as you credit the authors and license your new creations under identical terms. The complete license can be found at:  
<http://creativecommons.org/licenses/by-nc-sa/4.0/>

All rights for all other content reserved.

No part of these works may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the authors, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law.

Version 2.2, 2016

Published by Wiktenauer, the free library of Historical European Martial Arts books and manuscripts  
A project of the 501(c)(3) H.E.M.A Alliance

[www.wiktenauer.com](http://www.wiktenauer.com)

## Contents

Editor's Preface.....	iii
What's in This Book .....	vi
Introduction.....	1
Recital on the Chivalric Art of Fencing.....	9
Preface to the Commentaries on the Recital.....	19
Commentary on the Recital of the Long Sword .....	27
The wrath-hew with its plays .....	58
The crooked-hew with its plays .....	78
The thwart-hew with its plays.....	91
The squint-hew with its plays.....	116
The parting-hew with its plays.....	124
The four leaguers.....	127
The four preemptings.....	132
The traveling-after .....	139
The running-over.....	151
The setting-aside.....	153
The changing-through .....	157
The jerking-back.....	160
The running-through.....	163
The slicing-away.....	174
Th hand-pressing.....	178
The two hangings.....	181
The conclusion of the Recital .....	192
Commentary on the Recital of the Short Sword.....	202
Appendix A: Teachings of the Other Masters.....	303
Appendix B: Fencing from the Sweeps .....	309
Appendix C: Omitted transcriptions.....	313



## **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'i 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 Ringeck (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, 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 heads 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 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 in some small way to advance 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.

<b>Ps-Danzig Translation</b>	<b>Ps-Danzig Transcription or Goliath Image</b>
<b>Ringeck Translation</b>	<b>Ringeck Transcription or Glasgow Image</b>
<b>3227a Translation</b>	<b>3227a Transcription or Kal Image</b>

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 Rasmuson 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 Preußen, 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 roll 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 Weiterfechter.

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

### Johannes Liechtenauer



1: Illustration of Liechtenauer from the Rome version

<b>Period</b>	15th century (?)
<b>Occupation</b>	Fencing master
<b>Nationality</b>	German
<b>Movement</b>	Fellowship of Liechtenauer
<b>Genre</b>	Fencing manual
<b>Language</b>	Middle High German
<b>Archetype</b>	Hypothetical
<b>Principal Manuscripts</b>	Ms. 3227a (ca. 1400s) Ms. G. B. f. 18. a (1418-28) Ms. Chart. A. 558 (1443) Cod. 44. A. 8 (1452) Cod. Guelf. 78. 2 Aug. 2° (1465-80)

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 *figuren* (“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

#### 4 – Introduction

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



2: Probable birthplaces and residences of the members of the Fellowship of Liechtenauer. The colors indicate modern-day nations, but in the 15th century all of these lands were part of the Holy Roman Empire.

#### Peter von Danzig zum Ingolstadt

<b>Born</b>	date of birth unknown
<b>Died</b>	between 1452 and ca. 1470
<b>Occupation</b>	Fencing master
<b>Citizenship</b>	Ingolstadt
<b>Movement</b>	Fellowship of Liechtenauer
<b>Influences</b>	Johannes Liechtenauer
<b>Genre</b>	Fencing manual
<b>Language</b>	Early New High German
<b>Archetype</b>	Currently lost
<b>Manuscript</b>	Cod. 44. A. 8 (1452)

#### Fellowship of Liechtenauer (transcription from Cgm 1507)

<i>hanns liechtenawer</i>	Johannes Liechtenauer
<i>peter wildigans von glacz</i>	Peter Wildigans von Glatz
<i>peter von tanczk</i>	Peter von Danzig zum Ingolstadt
<i>hanns spindler vo~ cznaým</i>	Hans Spindler von Znaim
<i>lamprecht von prag</i>	Lamprecht von Prague
<i>hanns seyden faden vo~ erfürt</i>	Hans Seydenfaden von Erfurt
<i>andre liegniczzer</i>	Andre Lignitzer
<i>iacob liegniczzer</i>	Jacob Lignitzer
<i>sigmund amring</i>	Sigmund Schining ain Ringeck
<i>hartman von nurnberg</i>	Hartman von Nuremberg
<i>martein hunczfeld</i>	Martin Huntfeldt
<i>hanns pägnüczzer</i>	Hans Pegnitzer
<i>phylips perger</i>	Philipp Perger
<i>virgilý von kracá</i>	Virgil von Kraków
<i>dietherich degen vechter von brawnschweig</i>	Dieterich, the dagger-fighter of Braunschweig
<i>ott iud</i>	Ott Jud
<i>stettner</i>	Hans Stettner von Mörsheim

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 Liegniczzer and Martin Huntfeltz. 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 different 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 Wilhalm 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 Rast. 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 folded together into a single entry. The longer passages from Branch 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 south-eastern Germany. He is named in the text as *Schirmaister* to Albrecht, Count Palatine of Rhine and Duke of Bavaria. This may signify *Schirrmeister*, 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.

### Sigmund Schining ain Ringeck



3: Illustration of Ringeck from the Glasgow version

<b>Period</b>	15th century
<b>Occupation</b>	Fencing master
<b>Nationality</b>	German
<b>Patron</b>	Albrecht, Duke of Bavaria
<b>Movement</b>	Fellowship of Liechtenauer
<b>Influences</b>	Johannes Liechtenauer
<b>Influenced</b>	Hans Medel Joachim Meyer Andre Paurñfeyndt
<b>Genre</b>	Fencing manual
<b>Language</b>	Early New High German
<b>Archetype</b>	Hypothetical
<b>Principal Manuscripts</b>	Ms. Dresd. C. 487 (1504-19) Ms. E. 1939. 65. 341 (1508) Ms. Var. 82 (ca. 1570)

## Stemma for Ringeck

While there are four texts commonly attributed to Ringeck, glosses 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 "pictured", 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 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 *Ergründung Ritterlicher Kunst der Fechterey* ("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. I.6.2° in 1564, and translated to Walloon and printed by Willem Vorsterman in 1538.)

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 Mörsnheim, and was an initiate of the tradition of Johannes Liechtenauer. He was also attached as *Schirrmeister* 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



4: Illustration of Kal from the Munich version

<b>Born</b>	ca.1420s Dingolfing, Germany
<b>Died</b>	after 1485
<b>Occupation</b>	Fencing master Toll collector
<b>Patron</b>	Ludwig IV "the Gentle" Ludwig IX "the Rich" Sigismund of Austria
<b>Movement</b>	Fellowship of Liechtenauer
<b>Influences</b>	Johannes Liechtenauer Hans Stettner von Mörsnheim
<b>Influenced</b>	Peter Falkner (?)
<b>Genres</b>	Fencing manual Wrestling manual
<b>Language</b>	Early New High German New Latin (?)
<b>Archetypes</b>	Cgm 1507 (ca. 1470) Ms. 1825 (1460-1480)
<b>Manuscripts</b>	Ms. KK5126 (ca. 1480) Ms. Chart. B. 1021 (1473-1503) Cod. S. 554 (1506-1514) Gotti Ms. (uncertain)

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.

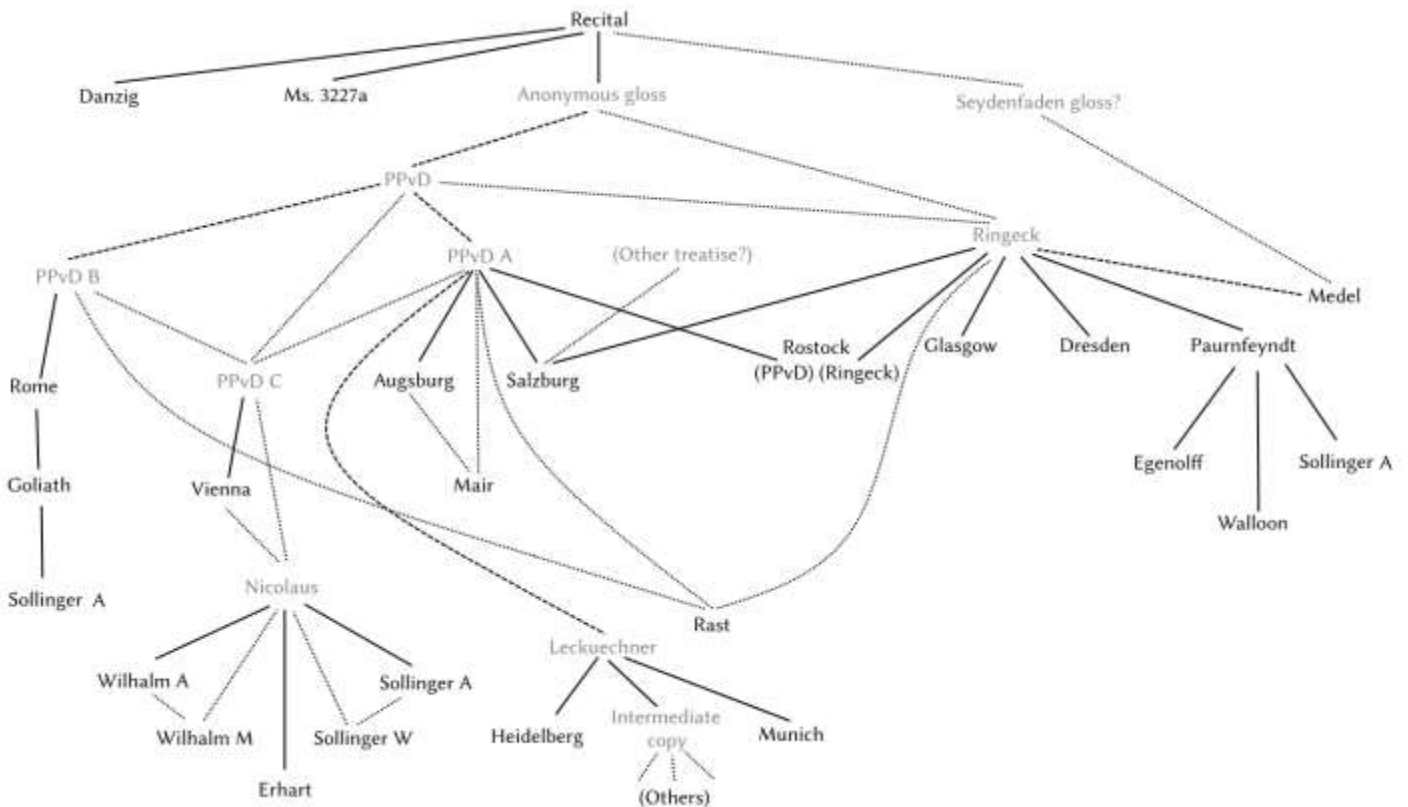
## “The Other Masters”

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*  
©2010 Freelance Academy Press, Inc.  
Used with permission.

Transcription by Dierk Hagedorn

**Here begins the epitome on the knightly art of combat that was composed and created by Johannes Liechtenauer, who was a great master in the art, God have mercy on him;**

first with the long sword, then with the lance and sword on horseback, and then with the short sword in armoured combat. Because the art belongs to princes and lords, knights and squires, and they should know and learn this art, he has written of this art in hidden and secret words, so that not everyone will grasp and understand it, as you will find described below. And he has done this on account of frivolous fight masters who mistake the art as trivial, so that such masters will not make his art common or open with people who do not hold the art in respect as is its due.

**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 grappler 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;
- 16 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.

**Alhÿe hebt sich an dye zedel der Ritterlichen kunst des fechtens dye do geticht vnd gemacht hat Johans Liechtenawer der ain hocher maister In den künsten gewesen ist dem got genadig sey**

|Des ersten mit dem langen swert |Dar nach mit der glegen  
|vnd mit dem swert zw roß |Dar nach mit dem kürtzen swert  
|zÿ champf |vnd dar umb dÿ kuñst fürsten |vnd herren |Ritter  
|vnd knechten zw gehört das sy dy wissen |vnd lernen sullen  
|So hat er die selbig kunst igleich besunder lassen schreiben  
|mit verporgen |vnd verdackten wöten |Dar umb das sÿ nit  
|yderman vernemen noch versteen sol |als du sÿ her nach  
|geschriben wirst vinden |vnd hat das getan durch der  
|leichtfertigen schirmaister willen |Dÿe Irr kunst gering wegen  
|das sein kunst von den selbigen maisterñ nicht gemain noch  
|geoffenwart sol werden solichen lewten die |dye kunst In  
|wirden nicht behalten als <sup>dan</sup> der kunst zw gehört ~

**[3r] Das ist dy vor red**

|Junck ritter lere  
|Got lieb haben frawen Jo ere  
|So wechst dein ere  
|Vbe ritterschafft |vnd lere  
|kunst dye dich zyret  
|vnd In kriegem zu eren hofiret  
|Ringes guet fesser  
|Glegen 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 preysen  
|Dar auff dich fasse  
|Alle kunst haben leng vnd masse

**Das Ist ein gemaine ler des langen Swertes**

|Wildu kunst schauen  
|Sich linck gen und recht mit hawen  
|Vnd linck mit rechten  
|Ist das du starck gerest vechten  
|wer nach get hauen  
|Der darff sich kunst wenig fräwen  
|Haw nahent was du wild  
|kain wechslär kumpt an deinen schilt  
|zÿ kopff zÿ leib  
|dÿe zegt nicht vermeÿd  
|Mit gantzem leib  
|vicht was du starck gerest treÿben  
|Hör was da slecht ist  
|Vicht nicht oben linck |So du recht pist  
|Vnd ab dw linck pist  
|Im rechten aug sere hinckes  
|Vor und nach dy zway ding  
|Sind aller kunst ain vrsprinck  
|Swech vnd sterck  
|Inndes |Das wort do mit mit merck  
|So magstu lernen  
|Mit kunst arbaitten vnd weren  
|Erschrickstu gern  
|kain vechten nÿmmer gelerñ

- 21 Learn five strokes  
from the right side against the opposition.  
22 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.

f|fünff häw lere  
von der rechtñ hant |wer dy were  
denn wir geloben  
|In kunsten gerñ zñ lon

### Das Ist der text

|Zorñ haw krump twer  
|hat schiler mitt schaitlar  
|Alber vorsetzt  
|Nach reysen vber lauff häw setzt  
|Durch wechsel zuck  
|durchlauff |Abschneid hende druck  
|heng wind mit [4r] plösen  
|Schlach vach streich stich mit stößen

### Der zorñ haw

|Wer dir überhäwt  
|zorñhaw ort dem drawt  
|wirt er es gewar  
|Nÿm oben ab öne far  
|Piß starck her wider  
|wind stich sicht ers nÿm es nyder  
|Das eben merck  
haw stich leger |waich oder hert  
Inndes |vnd var nach  
an hürt |Dein krieg sey nicht gach  
|Wes der krieg |Rempt  
oben nÿden |wirt er beschempt  
|In allen winden  
|Haw stich schnÿdt lere vinden  
|Auch soltu mit  
prufen |Haw stich oder schnÿd  
|In allen treffen  
|den maisterñ wiltu sy effen ~

### Dÿe vier plossen

|Vier plössen wisse  
|Reme so schlestu gewisse  
|An alle vare  
|An zweÿfel wie er geparr

### Dye vier plossen zw prechen

|Wildu dich rechen  
|Dye vier plöss kunstlich prechen  
|Oben duplir  
|Nyden recht mutir  
|Ich sag fur war  
|Sich schützt kein man ane far  
|Hastu vernomen  
|zu slag mag er klain kummen

### Der krump haw

|Krump auff behende  
|wirff dein ort auff dye hende  
|krump wer wol setzt ~  
[4v] |Mit schriten vil haw letzt  
|Haw krump zñ flechen  
|Den maisterñ wiltu sy swechen  
|wenn es glitzst oben  
|So stand ab das wil ich loben

- 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,  
48 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 the head.  
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.

|krump nit kurtz haw  
|Durch wechsel do mit schaw  
|krump wer dich Irret  
|Der edel kriegk in vor wirret  
|Das er nicht weiß vor war  
|wo er sey ane far

### Der twer haw

|Twer benympt  
|was vom tag her chümpft  
|Twer mit der sterck  
|Dein arbeit do mit mëck  
|Twer zw dem pflueg  
|zw dem ochsen hart gefüg  
|Was sich wol twert  
|mit sprängen dem haupt gevert  
|Veler wer fürt  
|Von vnden nach wünscher rurt  
|Vekerrer twingt  
|Durchläuffer auch mit ringt  
|den elpogen  
|Gewiß nÿm spring im in die wage  
|Veler zwifach  
|Trifft mann den schnit mit mach  
|Zwifach es fürpas  
|Scheitt in linck vnd pis nicht las ~

### Der schilhaw

|Schiler ain pricht  
|was püffel slecht oder sticht  
|wer wechsel drawt  
|schiler dar aus Inn beraubt  
|Schil kürzt er dich an  
|Durch wechsel gesigt im an  
|Schill zw dem ort  
|vnd nym den hals ane vorcht  
|Schill zw dem öberñ  
|haubt hend wild du bedöberñ ~

### Der schaittelhaw

|Der scheidlar  
|dem anlützt ist gevar  
|Mit seiner kar  
|der prüst vast gefe  
|[5r] |was von ÿm kümpft  
|Dÿ kron das abnympt  
|Schneid durch dye kron  
|So prichstu sye hart schon  
|Dÿe striche druck  
|Mit schnÿtten sÿ ab zuck ~

### Dÿe vier leger

|Vier leger allain  
|Da von halt |vnd fleuch dye gemain  
|Ochs pflueg alber  
|vom tag sey dir nicht unmär ~

### Dye vier vor Setzen

|Vier sind vor setzen  
|dye dÿ leger auch sere letzen

- 71 Beware of parrying.  
If it happens to you, it troubles you greatly.
- 72 If you are parried  
and when that has happened,
- 73 hear what I advise to you:  
Tear away and strike quickly with surprise.
- 74 Set upon the four ends.  
Stay upon them, learn if you want to bring it to an end.

### Chasing

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

### Overrunning

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

### Setting Aside

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

### Changing Through

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

### Pulling

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

### Running Through

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

### Slicing Off

- 93 Slice off the hard ones,  
from below in both attacks.

Vor fursetzen hüett dich  
Geschicht das auch ser es müt dich  
Ob dir vor setzt ist  
vnd wie das dar chömen ist  
Hör |was ich dir ratte  
Reiß ab haw schnell mit drate  
Setz an vier enden  
pleib dar auff lere wildu enden

### Von Nach Reÿsen

Nach raisen lere  
zwifach oder scheneid in die were  
zway ewssere mynne  
der arbeit dar nach begynne  
vnd prüff dÿe gefert  
Ob sÿ sind |waich oder hert  
Das fulñ lere  
Inndes das wort schneidet sere  
Nach raÿsen zwifach  
Trifft mann den alten schnit mit mach ~

### von überlauffen

Wer vnnden rempt  
vber lauff denn der wirt beschempt  
wenn es klitzst oben  
So sterck das ger ich loben ~  
[5v] |Dein arbeit mache  
Oder herte druck zwifache

### Von absetzen

Lere absetzen  
haw stich kunstlich letzen  
wer auff dich sticht  
Dein ort trifft |vnd seinen pricht  
Von paiden seitten  
Trifft alle mal wiltu schreiten

### Von durchwechseln

Durchwechsel lere  
von paiden seitten stich mit sere  
Wer auff dich pindet  
durchwechsel In schier vindet

### von zucken

Trit nahent Inn pinden  
Das zucken gibt güte fünde  
Zuck trifft er |zuck mer  
Arbeit erfinde |Das tüt ym we  
Zuck allen treffen  
den maisterñ wiltu sÿ effen

### von Durchlauffen

Durchlauff las hangen  
Mit dein knopff greiff wiltu rangen  
Wer gegen dir sterckt  
durchlauff do mit merck

### von abschneiden

Schneid ab dÿ herten  
von vnden in baiden geferten

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 schnÿdt  
Zwen vnden |zwen oben mit

**von hend drucken**

[6r] |Dein schneid wende  
|zw flechen druck dÿe hende

**von tzwaien hengen**

|Zwaiÿ hengen werden  
|Aus ein<sup>o</sup> hant von der erden  
|In allem geferte  
|Haw stich leger waich oder herte

**von sprechfenster**

|Sprechfenster mach  
|Stant freileich besich sein sache  
|Slach in das er schnobe  
|wer sich fur dir zeuhet abe  
|Ich sag dir für war  
|Sich schütz kain man ane far  
|Hastu vernum-en  
zu slag mag er clain kummen

**Das ist die beschliessung der zedel**

|Wer wol fÿrt vnd recht pricht  
|vnd endlich gar bericht  
|vnd pricht besunder  
|Igleichs in dreÿ wunder  
|wer recht wol henget  
|vnd winden do mit pringet  
|Vñ winden acht  
|Mit rechtñ wegen betracht  
|vnd io[?] ir eine  
|Der selben winden selbdritt ich meine  
|So sind ir zwaintzigk  
|vnd vier zell sÿ antzigk  
|von paiden seittñ  
|Acht winden lere mit schreiten  
|Vnd pruef dÿe gefert  
|Nicht mer nÿr 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] | Dein sper bericht  
| Gegen reiten mach zû nicht  
| Ob es empfalle  
| Dein end ym ab schnalle  
| Haw drein nicht zûcke  
| Von schaiden link zw ym rucke  
| Greiff in sein rechten  
| So fechstu in ane fechten  
| Das gleffen stechen fechten  
| Sittiglich an hurt lere prechen  
| Ob es sich vor wandelt  
| Das swert gegen swert wirt gehandelt  
| Recht vaß dý sterck  
| taschñ haw tü süch |vnd merck  
| ler wol starck schüttñ  
| Allen treffen an far do mit nött in  
| An setz an far  
| wer straifft heng im zû dem har  
| wiltu gerüt  
| lanck |jagen das sere müt  
| wer das nu wert  
| So wind das aug vorsert  
| wert ers fürpas  
| Vach zawm vnd wes nicht las  
| Bedeck die plöß  
| Suech messer nicht wartt klöss  
| Zwen strich ler  
| Mit lärer hant gegen der wer  
| Der schaff grif weret  
| wer sich ringens |Zû dir keret  
| Als vnder augen  
| Angreif in recht mit flaugen  
| wer dich an felt  
| wider reittens der wirt gefelt  
| Hangens zw der erden  
| vber greiff in recht mit geperden  
| Zw paiden seittñ  
| Dw in an ler dich alle wider reitten  
| Ab dû wilt reitñ  
| Ross lauffs zw der anderñ seyten  
| Dýe sterck schütte  
| An setz da mit in nöte  
| wer wert dir das  
| weit swert vach trag na der handt haß  
| Oder vmb ker  
| gerüet zû |jagen der were  
| Mit allen künsten  
| Der |jagt der schick nach gñstñ  
| Ab dw ver jagt  
| vnd an danck linck iagst  
| Sein swert auff taste  
| vnd ring stös mit [7r] faste  
| Jagt man rechtens  
| Halt ker vmb wart vechstens  
| Mit armen vahen  
| So mag dir kain schad nachen  
| 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 yourself  
 from seizing then take him into custody  
 39 without wrestling  
 without any rope  
 40 The Before Grip remember  
 This indeed breaks his strength

|Den vngenattñ  
 den starcken |In verwant  
 |Ir slacher ir stechen  
 |verdirbt an als vechten  
 |wiltu anfassen  
 |Neben reittens soltu nicht lassen  
 |Das sunnen zaigen  
 |linck ermel treib wiltu naigen  
 |Das vor haubt taste  
 |Gegen nack drvck sere faste  
 |Das er sich swencket  
 |vnd selden wider aüff gelencket  
 |wer dir das rempt  
 |vber greiff den der wirt beschempt  
 |Druck arm~ zw haubt  
 |Der griff oft satel beraupt  
 |wiltu aber dich massen  
 |des vahens liecht von dir lassen  
 |Ringens den  
 gefangen hin ane schnure  
 |Den vor griff merck  
 Der pricht furpas sein sterck~~~~

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

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

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

|Wer absynt  
 |ffehtens zü fuess begint  
 |Der schick sein sper  
 zway sten  
 |An heben recht wer |Sper vnd ort  
 |den vorstich stich an vorcht  
 |Spring wind setz recht an  
 |wert er zuckt das gesigt im an  
 |wiltu vor stechen  
 |mit zucken lere wer prechen  
 |Merck wil er zÿhen  
 |von schaiden vnd wil er er fliehen  
 |So soltu im nahen  
 |zü weißleich wart des vahen

**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

**Das sind dye ringen zü champff**

|Ob dw wild ringen  
 |hinder 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 Jü war nÿm  
 |Spring vach ringens eil zü ÿm  
 |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 dÿ plöss recht suech



17	The forbidden wrestling surely learn to use	Verpotne ringen Weisleich zû lere pringen
18	To lock your foe The strong thereby overcome	Zû schliessen viende Die starken do mit vber winde
19	In all teachings Turn the point against the openings	In aller lere Dein ort gegen der plöss kere
20	When one sees that from the scabbard Both swords are being drawn	Wo man von schaiden swert zuck sicht von in paiden
21	Then shall one strengthen The protection now truly remember	So sol man stercken Die schütten recht eben mercken
22	Before and After, these two things Explore surely, learn also to spring away	Vor vnd [9r] nach dÿe zway dingk Prueff weysleich lere mit ob spring
23	Follow in all meetings If you want to fool the strong.	volg allen treffen den starcken wiltu sÿ effen
24	If he defends, then pull Thrust, if he defends, move to him	Wert er so zuck Stich wert er  Jü zû ÿm ruck
25	If he fights extended Then be artfully instructed	Ob er lanck vichtet So pistu kunstlich berichtet
26	If he also attacks strongly The thrusting defeats him	Greift er auch sterck an Das schiessen gesigt ÿm an
27	With his battering point He defends himself—hit without fear	Mit seinem slahenden ort Schützt er sich triff ane vorcht
28	With both hands Learn to turn your point to the eyes	Mit paiden hendñ Dein ort zû den augen lere wenden
29	The forward foot With striking you must protect.	Des vorderñ fuess Mit slegen du hütten müest



## **Preface to the Commentaries on the Recital**

Translation of  
**Pseudo-Peter von Danzig**  
(from Cod.44.A.8)  
by Cory Winslow

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

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

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

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

Transcription from  
**Ms. 3227a**  
(Germanisches Nationalmuseum)  
by Dierk Hagedorn

[1] **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.

[2] **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.

[1] **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.

[1] **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

[9v] **; Alhÿe hebt sich an die Glos vnd die auslegüg der zedel des langen swertz**

Die gedicht vnd gemacht hat |Johannes liechtenauer der ein hoher maister in der kunst gewesen ist dem got genädig sey |vnd dar vmb das die kunst fürsten |vnd herren |Ritt° |vnd knechten zü gehört das sÿ die wissen |vnd lernen sullen |Dar vmb hat er sÿ lassñ schreiben mit verporgen |vnd verdachten worten das sÿ yeder man nicht vernemen |vnd versten sol |vnd hat das getan durch der leichtfertigen schirmaister willen die ir kunst gering wegen das von den selbigen maisterñ sein kunst nicht geoffenwart noch gemein solt werden |vnd die selbigen verporgen |vnd verdachten wort der zedel die stenn hernach in der glosen |Also verklert |vnd aus gelegt das sÿ ydermann wol vernemen |vnd versten mag der do anders fechten kan

**Hÿe merck eben auff was im anfang der hernach geschriben stuck mit rot geschribñ ist** |das ist der text der verporgen wort der zedel des langen swertz |vnd albeg die nachst swartz geschribñ schriffst das ist die glos |vnd die aus legüg der verporgen vnd verdachten wort der zedel

[10v] **Hie hept sich an die vßlegüg der zedel**

In der geschriben stett die |Ritterlich kunst des langes schwerts |Die gedicht vnd gemacht hat |Johannes lichtenawer der ain grosser maistē in der kunst gewesen ist dem gott genedig sÿ der hatt die zedel laußen schrybē mitt verborgen vñ verdecktē worten |Darüb dz die kunst nitt gemain solt werdē |Vnd die selbigē üborgneñ vñ verdeckte wort hatt maister [11r] |Sigmund ain ringeck der zÿt des hochgebornē fürsten vñ herreñ herñ aulbrecht pfalzgrauen bÿ |Rin vñ herczog |in bayern schirmaistē |Glosieret vñ außgelegt alß hie in disem biechlin her nach geschryben stät dz sÿ ain yedē fechter wol verömen vnd vestan mag der da andēst fechten kan *it~ ~ ~*

[13v] **H|Ie hebt sich an meister lichtenawers kunst des fechtens mit deme swte** |czu fusse vnd czu rosse / |blös vnd yn harnüsche / |Vnd vor allen dingen vnd sachen / saltu merkē vnd wissen / |das nür eyne kunst ist des swertes / |vnd dy mag vor manchē hvndert Jarē seyn fvnden vnd irdocht / |vnd dy ist eyne grunt vnd kern aller künsten des fechtens / |vnd dy hat meist° lichtnaŵ ganz vertik vnd gerecht gehabt vnd gekunst / |Nicht das her sy selber habē fvnden vnd irdocht / als vor ist geschreben / |Sonder / her hat manche lant / durchfaren vnd gesucht / durch der selbñ rechtvertigen vnd warhaftigē kunst wille / |das her dy io irvarē vnd wissen welde / |Vnd dy selbe kunst ist ernst ganz vnd rechtvertik / |Vnd get of das aller neheste vnd körtzste / slecht vnd gerade czu / |Recht zam wen eyne eyne hawē ader stechen welde / |vnd das man im deñ eyne vadem ader snure an seynē ort ader sneide des swtes bünde / |vnd leytet aber czöge |dem selben ort ader sneide off ienes blössen / [14r] |den her hawē ader stechen selde / |noch dem aller nehesten / • kurtzsten • vnd endlichsten / als man das nür dar bregē mochte / |wen das selbe rechtvertige vechten /

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 *Schantze* (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

|wil nicht hobisch vnd weislich paryrē habñ / |vnd weit vm-efechtē / mit deme sich lewte mochtē lassen vnd vorzümen / |Als man noch manche leychmeistere vindet dy do sprechen / |das sy selber newe kunst vinden vnd irdenkē |vnd meynē das sich dy kunst des fechtens von tage czu tage besser vnd mere / |Aber ich wölde gerne eynē sehn |der do / möchte nür eÿ gefechte / ader eynē haw / irdenkē vnd tuē / |der do nicht aus lichtnaŵs kunst gyngē / |Nür das sy ofte eyn gefechte vorwandeln vnd vorkeren wöllen / mit deme / das sy im newe namē gebñ / itzlicher noch seyme hawpte / |Vnd das sy weit vm-efechten vnd paryrn irdenken / |vnd oft vör eynē haw / czwene ader dreye tuē / nür durch wolstehens wille / |do von sy von den unvorstendigē gelobt wollē werden / mit dem höbschē paryrn vnd weit vm-efechtē / |als sy sich veyntlich stellen / vnd weite vnd lange hewe dar brengē /lanksam vnd trege / mit deme sy sich gar sere vorhawen [14v] vnd zeümē / |vnd sich auch do mite vaste blos gebñ / |wē sy keyne mosse yn irē fechtē nicht haben / |vnd das gehört doch nicht czu ernstem fechtē / |zonder czu schulfechten durch vbunge vnd gebrawchūge wille mochte is wol eczwas gut seyn / |Aber ernste vechten wil risch slecht vnd gar gerade dar gehen / |an alles lassen vnd zümenüss / |zam noch eyn° snurē / ader zam itzlichs besunder gemessen vnd gewegen were / |wen sal eyner eynē slaen ader stechen / |der do vor im stet / |zo hilft in io key slag ader stich / hindersich / ader nebñ sich / noch keynerley weitfechtē / |ader vil hewe / das m<sup>t</sup> eyne möchte endē / mit deme her sich zümet vnd last / das her dy schantze vorsleift / |Sonder her mus ir / slecht vnd gleich czuhawē / czū mañe / czu kop / ader czu leibe / noch dem aller nehesten / vnd schiresten als her in mir gehabñ mag vnd in eichē / v/risch vnd snelle |vnd liber m<sup>t</sup> eyne slage wē m<sup>t</sup> viern ader sechē m<sup>t</sup> deme her sich möchte lassen / |vnd das iener leichte queme deñe her / |wen der vorschlag / eyn gros vorteil ist / of deme vechten / |als du es als hernoch wirst horē yn dem texte / |Do neñt lichtnaŵ / nür fümff hewe / mit andñ stöcken / |dy do nütze seÿ czu erstem vechten / |vnd leret dy noch [15r] rechter kunst slecht vnd gerade dar bregē noch dem aller nehestē uvnd schirestē / |als<sup>mag</sup> is nür dar komen / |Vnd lest alles trum-elwerk / vnd new fvndē hewe vnderwegē / vō den leichmeistere / |Dy doch grütlich aus syner kunst dar komē /

¶ |Auch merke das / vnd wisse das mā nicht gar eygentlich vnd bedewtlich von dem fechten mag sagē vnd schreibñ ader auslegē / |als mā is wol mag / czeigē vnd weisen mit der hant / |Dorvm~e tu of dyne syñen vnd betrachte is deste bas / |Vnd ube dich doryñe deste mer yn schimpfe / |zo gedenkestu ir deste bas in erste / |wen ubūge ist besser weñe kunst / |dēne übūge tawg wol ane küst |aber küst tawg nicht wol ane übunge /

¶ |Auch wisse das eyn guter fechter sal vör allen sachen syn swert gewisse vnd sicher füren vnd fassen / mit beiden henden / czwischē gehilcze vnd l?c klos / |wen also helt her das swt vil sicher / |den das hers bey dem klosse vasset mit eyn° hant / |vnd slet auch vil harter vnd sürer / alzo / |wen der klos oberwirft sich vnd swenkt sich noch dē slage das der slag vil harter / dar küpt / |den das her das swert mit dem klosse vasset / |wen alzo / czöge her den slag / m<sup>t</sup> dem klosse weder / |das her nicht zo voelkōmlich vnd zo stark möchte dar komē /

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 eÿ swt  
gros vnd swer / |zo mus der klos auch dornoch swer syn /  
recht zam noch eyn° wogen

¶ |Auch wisse wen eyn° mit eyne ficht / |zo sol her syner  
schrete wol war nemē / vnd sicher |in den seÿ / wen her recht  
zam of eyner wogē stehē sal · hindersich · ader vorsich · czu  
tretē / noch deme als sichs gepürt / gefüge vnd gerinklich /  
risch vnd snelle / |vnd gar m<sup>t</sup> gutē mute / vnd guter gewissen  
ader vornüft / sal deyn fechtē dar gehē / |vnd an alle vorchte /  
als mā das h°noch wirt hörē /

¶ |Auch saltu mosse habñ yn deyme gefechte dornoch als  
sichs gepürt / vnd salt nicht czu weit schreitē / das du dich  
deste bas eÿs- andñ schretes irholen magest / hinderdich / ader  
vordich czu tuē / noch deme als sich wörde gepurē / vnd das /  
|Auch gepüren sich oft czwene korcze schrete vor eynē langē /  
|vnd oft gepürt sich das eÿñ eÿ lewftche mus tuē / mit korczē  
schretē / |vnd oft das eÿñ eÿñ gutē schret ader sprük mus tuē  
/

¶ |Vnd was eÿñ redlichs wil treibñ czu schimpfe / ader czu  
ernste / |das sal her eyne vor den ogen / fremde vnd  
vorworren machen / |das ieñ nicht merkt was deser key im  
meynt czutreiben / [16r] |Vnd als bald<sup>bald</sup> wē her deñe czu im  
küpt |vnd dy moße also czu im hat |das in dünkt her welle in  
im wol haben vnd irreichen / |zo sal her külich czu im hurtē  
vnd varē / snelle vnd risch / czu koppe ader czu leibe / |her  
treffe ader vele / |vnd sal io den vorslag gewÿñen / vnd ienē m<sup>t</sup>  
nichte lassen czu dingē komē / |als du bas h°noch wirst hören  
yn der gemeynē lere etc

¶ |Auch sal eyn° allemal liber den obñ blößen remē / deñe den  
vndñ / |vnde eyne ober deme gehilcze yn varē / m<sup>t</sup> hewē ader  
mit stichē / künlich vnd risch / |wē eyn° irreicht eynē vil bas /  
vnd / verrer öber dem gehilcze · den dorvnder / |vnd eyn° ist  
auch alzo vil sicher |alles fechtens / |vnd d° obñ rure eyne / ist  
vil besser deñe der vndñ eyne / |Is wē deñe / |das is alzo queme  
das eyner neher hette czu der vndñ das her der remē müste /  
|als das ofte küpt

¶ |Auch wisse / das eyner sal io eyne of dy rechte seiten  
komē / yn seyme gefechte / |wen her eym- do yn allen sachen  
/ des fechtens ader ringens / bas |gehabñ mag / deñe gleich  
vorne czu / |vnd wer dis stöcke wol weis / vnd wol dar brengt  
/ |der ist nicht eÿ bözer fechter /

[16v] ¶ |Auch wisse / wen eÿñ ernstlich wil fechten / der  
vasse im eyn vertik stöcke vör / wels her wil / das do gancz  
vnd gerecht sey / |vnd neme im das ernstlich vnd stete in  
seynē syn vnd gemüte / |wen her of eynē wil / |Recht zam her  
sölde sprechē das meÿne ich io czutreibñ / |vnd dal sal vnd  
mus vorgank habñ m<sup>t</sup> der hölfe gotes |zo mag is im m<sup>t</sup> nichte  
velen / her tut was her sal / |wen her külich dar hort vnd  
rawscht / m<sup>t</sup> dem vorslage / |als mā das hernach oft wirt horen  
/

[10] **O**h, all fencing  
 requires the help of the righteous God  
 a straight and healthy body,  
 a complete and well-crafted sword  
 before, after, weak, strong,  
 indes the word you must remember,  
 strikes, thrusts, cuts, pressing,  
 guards, parries, shoves, feeling, pulling,  
 winding and hanging,  
 moving in and out, swipes, 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] **M**otus 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 always stay in motion  
 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.

[17r] **C**zu allem fechten ·  
 gehört dy hölfe gotes von rechte /  
 |Gerader leip vnd gesvnder /  
 eyn gancz vertik swert pesüdñ /  
 |Vor noch swach sterke /  
 yndes das wort mete czu merkē /  
 |Hewe stiche snete drückē /  
 leger schützcē stöße fülen czückē /  
 |Winden vnd hēgē /  
 rücken striche sprönge greiffen rangē /  
 |Rischeit vnd kunheit /  
 vorsichtikeit list vnd klugheit /  
 |Masse vörborgenheit /  
 vernüft vorbe[ ] trachtunge fetikeit /  
 |Vbunge[ ] vnd guter mut /  
 motus gelenkheit schrete gut /  
 |In den seben versen da /  
 sint dir fūdament pñcipia /  
 |Vnd ptinēcia /  
 benumet vnd dy gancze matēia /  
 |Aller kunst des fechten /  
 das saltu betrachten rechte /  
 |Als du auch eigentlich /  
 hernoher vnd sōnderlich /  
 |wirst horē ader lesen /  
 itzlichs noch seynem wezen /  
 |fechter des nym war /  
 zo wirt dir beūkst bekant dy küst dy kunst gar /  
 |Of dem ganczē swerte /  
 vnd manch gut weidlich geverte /  
 [17v] **M**otus · das worte schone /  
 ist des fechtens eyn hort vnd krone /  
 |der gancze mat-iaz /  
 des fechtens / mit aller pertinēciā /  
 |Vnd der artikeln gar /  
 des fundamentes / dy var /  
 |Mit namē sint genant /  
 vnd werden dir hernoeh 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 fechtē /  
 zo treibe her mit rechte /  
 |Vm-er in vnd endlich  
 eyns noch dem [ ] andñ künlich /  
 |In eyne rawsche [ ] stete /  
 an vnderlos imediate /  
 |Das iener nicht kome /  
 czu slage des nympt deser fromē /  
 |Vnd iener schaden /  
 |wen her nicht ungeslagē /  
 |Von desem komē mag /  
 tut nur deser noch dem rat /  
 |Vnd noch der leren /  
 dy itczunt ist geschreben /  
 |So sag ich vorwar /  
 sich schützt iener nicht ane var /  
 |Hastu vornomē /  
 czu slage mag her mit nichte 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.

¶ | Hie merkē · das · frequēs motus · beslewst in im / begȳnis / mittel · vnd ende / alles fechtens / noch deser kunst vnd lere / |alzo das eyñ yn eyme rawsche / anhebūge / mittel / vnde endūge / an vnderlos vnd an hindernis synes wedervechters volbrenge / |vnd ienē mit nichte lasse czu slage komē / |wē of das gēt dy czwey wörter · |vor · |noch · |das ist / vorslag vnd nochslag / ī me<sup>te</sup> r / ī vna hō / q~si d<sup>m</sup> p<sup>o</sup> īliq<sup>m</sup> sine āq<sup>o</sup> me<sup>o</sup> /



## **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

Transcription from  
**Cod. 44. A. 8**  
(Accademia Nazionale dei Lincei)  
and **Ms. M. I. 29**  
(Universitätsbibliothek Salzburg)  
by Dierk Hagedorn

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

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

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

Transcription from  
**Ms. 3227a**  
(Germanisches Nationalmuseum)  
by Dierk Hagedorn

[3] **This is the preface:**

- 1 Young knight learn  
To have love for God, honor the women,
- 2 So waxes your honor.  
Practice Knighthood, and learn
- 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.  
Rush in, hit or let drive.
- 7 Those in the knowing  
Praise he who does this.
- 8 Thereon you grasp,  
All Art has length and measure.

**Das Ist die vor red**

[10r] |Junck ritter lere  
|Got lieb haben frawen |Jü ere  
|So wechst dein ere  
|vbê ritterschaft vnd lere  
|kunst die dich zÿret  
|vnd in kriegem |zû eren hofieret  
|Ringēs güt fesser  
|glefen sper swert |vnd messer  
|Mandleich bederbñ  
|vnd In anderñ henden verderben  
|Haw drein |vnd hürt dar  
|Rausch hin trif oder la faren  
|Das in die weysen  
|hassen die man sicht preÿsen  
|Dar auff dich fasse  
|Alle küst haben leng |vnd 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 grappler;  
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 kriegem zû ern hoffiert  
[11v] |Ringes gütt fesset  
|Glefen sper schwert vnd messer /  
|manlich bederben  
  
|Haw drin hart dar  
|Rausch hin trifft odē las farñ  
|daß in die wÿsen /  
|hassen den man sicht brÿsen  
|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] |J|Vng |Ritter lere ·  
|got lip haben / frawen io ere /  
|So wechst dein ere ·  
|Vebe ritterschaft vnd lere /  
|Kunst dy dich czyret ·  
|vnd in krigem sere hofiret /  
|Ringēs gut fesser ·  
|glefney sper swert vnde messer /  
|Menlich bederben ·  
|vnde in andñ henden vorterberen /  
|Haw dreyn vnd hort dar ·  
|rawsche hin trif ader la varn /  
|Das in dy weisen ·  
|hassen dy man siet preisen /  
|Dor auf dich zoße ·  
|alle ding haben <sup>leng</sup>vnde moße /

D

R

---

**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 /

D

R

---

**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<sup>9</sup> seq<sup>or</sup> /**

¶ | Von allererstē merke vnd wisse / das der ort des swertes ist das czentrū das mittel vnd der kern des swertes | aus deme alle gefechte gen / vnd weder / yn in komen · | So sint dy hengen / vnd dy winden / synt dy anhenge vnd dy vmlwfe des czentrūs vnd des kerns [19r] aus den auch / gar vil guter stöcke des fechtens komen /

D

R

**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.

|vnd sint dorvm fvnden vnd irdocht / das eyn fechter / der da gleich czum orte czu hewt ader sticht / nicht wol allemal treffen mak / das der mit den selben stöcken / hawende stechende ader sneydende / mit abe / vnd czutreten / vnd mit vm-eschreiten ader springen eynen treffen mag / |vnd ab eyner syn ort des swertes / mit schißen ader mit voltreten / vorlewst ader vorlengt / |zo mag her in mit wīden ader abetretten / weder / ynbringen vnd körctzen / also das her weder yn gewisse stöcke vnd gesetze kü-pt des fechtens / aus den her hewe stiche ader snete bringen mag / |wen noch lychnaŵs küst / zo komen aus allen gefechtē vnd gesetze der küst des swertes / hewe stiche vnd snete / |als mā wirt hernoch hören / |wy eyn stöcke vnd gesetze aus dem andñ küpt / vnd wy sich eyns aus dē andern macht / ab eyns wirt geweret / das daz ander treffe vnd vorgank habe



D

R

---

**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...

¶| Czu dem andñ mal merke vnd wisse / daz keyn dink an dem sw̄te / vm~e züst fūden vnd irdocht ist / |zvnder eyn fechter / den ort / beide sneiden gehilze klos / vnd als das am swerte ist / nuetzen sal / noch dem [19v] als itzliechs syn sōnderleichts gesetze hat yn der kūst des fechtens / noch dem als dy V<sup>e</sup>bunge hat vnd finder / als du itzlichs besvnder hernoch wirst sehen vnd hören /

S

[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**

- 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, so see that your left foot stands forward. If you then cut the over-cut from the right side, so 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.**

- 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...

**Das ist ein gemaine ler des langen swertz das In vil gutter kunst begriffen ist**

**Text**

- Wiltu kunst schauen  
Sich linck vnd recht mit hauen  
vnd linck mit rechten  
Ist das du starck gerest vechten

**Glosa** |Merck das ist die erst kunst des langenn swertz |Das du vor allen dingen die häw solt lernen gerecht hawen ist das du anders starck vechten wilt |vnd das ver nÿm also |wenn dw mit dem lincken fues vor stest |vnd haust vor deiner rechten seittñ volgstu dann dem haw nicht nach mit deinem zû trit deins rechten fuess |So ist der haw valsch |vnd vngerecht |wenn dein rechte seitt die pleibt da hinden dar vmb wirt der haw zû kurz |vnd mag seinen rechten gangk zû der anderñ seitten vor dem lincken fuess vndersich nicht gehaben

**Das ist der text von vil gütter gemainer lere des langen schwerts**

- |Willtu kunst schowen  
|Sich linck gen vñ recht mitt hawen  
Vñ linck mitt rechtem /  
ist dz du starck gerst fechten ∴

**Glosa** |Merck dz ist die erst lere des [12r] langes schwercz dz du die hew vō bayden sÿtten recht solt lernen hawen |Ist dz du anders starck vñ gerecht fechten wilt |Dz ver nÿm also |Wenn du wilt howē von der rechten sÿtten |So sich dz dein lincker füß vor stee Vñ wenn du wilt howē vō der lincken sÿtten so sich dz dein rechter füß vor stee |Häustu dann den ober haß von der rechten sÿtten so folg dem haw nach mitt dem rechten füß tust du dz nicht / so ist der how falsch vnd vngerecht |wann dein [12v] rechte sÿten pleibpt dahinden |Darū ist der haw zû kurz vñ mag sein rechten gang vndersich zû der rechten anderē sÿtten vor dem lincken füß nicht gehaben

[18v] **Das ist eyne gemeyne lere des swertes**

- W|iltu kunst schawen ·  
sich link gen vnd recht mete hawen ·  
|Vnd link mit rechten  
is das du stark gerest fechten ·

¶ |Auch merke vnd wisse / mit deme als her spricht wiltu küst schawē |etc / meynt her / das eyn küstlicher fechter / der sal den linkē fuz vorsetzen / vnd vō der rechtē seitē mete hawen / gleich czū mañe / mit drewe hewen / |zo lang / bis das her siet wo her ienē wol gehaben mag / vnd wol dirreichē mit seinē schreten / Vnd meynt / wē eyn° stark wil fechtē zo sal her vō der linkē seiten of fechtē / mit ganzē leibe vnd mit ganzzer kraft / czu kōppe vnd czu leibe wo her nur treffen mag /

**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** |Stestu mit dem rechten fuess vor |vnd haust von der lincken [10v] seyten |volgstu denn mit dem lincken fuess dem haw auch nicht nach |So ist der haw aber valsch |Dar vmb so merck |wenn dw haust von der rechten seyten das thue albeg mit dem rechten fuess dem haw nach volgest |Des selben gleichen tüe auch wenn du haust von der lincken seitten |So gibt sich dein leib do mit recht in die wag |Also werden dÿ häw lanck |vnd gerecht gehauen ~

**[4] 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 glÿchen wenn du hawst von der lyncken sÿtten vnd dem haw nicht nachfolgest mitt dem lincken füß so ist der haw och falsch |Darü so merck von welcher sÿtten du haust / dz du mitt dem selbigÿn füß haw nachfolgest so magstu mitt sterck alle dein stuck gerecht trÿbeñ |Vnnd also süllen alle andere hew [13r] och gehauen 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 hewē nicht gleich sal noch gehen vnd treten zonder etwas beseites / vnd krum~es vm~e / das her ieme an dy seite kome / do her in bas / mit allerleye gehabñ mag / deñe vorne czu / was her deñe nÿr

[6] **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

**Glosa** | das ist wenn du mit dem zû vechtñ zû im kumpst | So soltu nicht still sten | vnd auff sein häw sehen noch warten was er gegen dir vicht | wist das alle vechter dye do sehen | vnd warten auff eins anderñ häw | vnd wollen anders nicht thuen wenn vor setzen die bedürffen sich solicher kunst gar wenig fräwen | wenn sÿ ist vernicht | vnd w<sup>a</sup>rden do pey geslagen

[5] **Again, the text about a lesson**

- 11 Whoever goes after cuts,  
They permit their art little joy.  
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 vō ainē lere**

| Wer nach gat hawen /  
der darff sich kunst wenig fröwen  
Haw nachent waß du wilt  
kain wechsel kumpt in dein schilt  
| Zû koppff zû lÿbe /  
die zeck nicht vermÿde /  
mitt ganzem lÿb  
ficht waß du starck gerst zû trÿben :

**Glosa** | Wenn du mitt dem zûfechten zû im kumpst so solt du vff sein hew nicht sechen noch warten wie er die gegen dir trÿbt wann alle fechtē die do sechen vñ warten vff aines anderen hew | Vnnd wellend anderß nicht~ thon [13v] dañ verseczen die durffen sich söllicher kunst wenig fröwen wann sÿ werden do bÿ offft 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).

**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...

**Das ist der text vnd die glos aber von ein° lere**

Haw nahent was du wilt  
kain wechslär kumpt an dein schilt  
Zû kopff zw leib  
die zeck nit ver meid  
Mit gantz~ leib  
vicht was du starck gerest treÿben ~

[11r] |Glosa |Merck das ist |wenn du mit dem zu vechten zu Im kumpst |was du den vechten wild das treib mit gantz° sterck des leibs |vnd häw im do mit nahent ein zû kopf |vnd zu leib |vnd pleib im mit dem ort fur dem gesicht oder der prüst so kan er fur dem ort nicht durch gewechseln |vor setzt er mit sterck |vnd lest denn ort von dir aus gen auff dÿ seittñ |So gib im ein zeck rür auf den arm~

**Oder** |vert er mit der vorsatzüg hoch auff mit den armen |So slach im mit einem freÿen haw vnden zû dem leib |vnd trit pald do mit zû ruck |So ist er geslagen ee wenn er sein Inn wirt

|Item du solt mercken alles dz du fechten wilt dz trüb mitt ganczer störcck deines lÿbs Vnnd haw im do mitt nahent ein zû kopff vñ zû lÿb so mag er vor dinem ort nicht durch wechslen |Vñ mitt dem haÿw solt du im den anbinden des schwerts der zeckrüre nicht vermyden zû der nächsten blöß di dir hernach in den fünff hewen vnd in anderen stucken vßgericht [14r] werden ~::~~

|haw nu was du wilt ·  
keyn wechsler kawm an dich schild / +  
+ |Haw nicht czü swerte /  
zonder / stets der bloße warte /  
|Czu koppe czu leibe ·  
dy czecken do nicht vormeide /  
|Mit ganzem leiben ·  
ficht was du stark gerest treiben /

|vnd nümer czu key swerte / |zvnder her sal tuen / zam iener keyn swt habe / |aber zam hers nicht sehe / |vnd sal keyne czeckē ader ruren nicht vermeiden / zonder vm-ermer in erbeit vnd in berürüge seÿ das iener nicht czu slage mag komen ... of ienen hewt ader sticht das mag im iener mit keynerleye durchwechsel ader andñ gefechten / wol weren ader abeleiten / nür das dy hewe ader stiche gleich czü mañe czu gehē key den blößē / czu koppe ad° czu leibe / mit vm-eschritē / vnd treten /

**[9] 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.

**[7] 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.

**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 slecht ist  
Vicht nicht oben linck so du recht pist  
Ob dw linck pist  
Im rechten aug sere hinckes

**[Glosa]** Merck das ist ein ler |vnd trift an zwo person |Einem gerechten vnd einem lincken |Vnd ist |wie dw solt hauen das man dir die swech in dem swert |mit dem ersten haw nicht an gewinn |vnd das vernÿm also |wenn du mit dem zû vechten zu ÿm kumpst pistu denn gerecht so haw mit nam<sup>e</sup>n den ersten haw nicht von der lincken sey<sup>t</sup>ten |wenn er ist schwach |vnd magst [11v] da mit nicht wider gehalten |wenn er mit dir starck ein haut |Da von so haw von der rechten so magstu wol starck wider gehalten |vnd am swert arbaitten so dw wild |Des gleichen pistu linck |So haw auch den ersten haw nicht von der rechten seitten |wenn es ist einem lincken gar wild kûst zû treiben von der rechten seitten |Des gleichen ist auch einem rechten von der lincken seitten ~

**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 hinckest ∴

**Glosa** |Mörck die lere trifft an zwû personen ainē lincken vnd ain grechten / |**Das vernÿm also.** |Wann du mitt zû fechten zû im kumpst Bist du dann gerecht vñ mainest den man zû schlachen |So haw den erstē ha<sup>w</sup> nicht von der lingen sy<sup>t</sup>ten |Wann der ist schwach vnd magst damitt nicht [14v] wider gehalten wann man dir starck daruff bindt Darum so haw der rechten sy<sup>t</sup>ten / |so magst du starck am schwert mitt kunst arbayten waß du wilt

**|Des gelichen** |Bist du linck so ha<sup>w</sup> och nitt von der recht<sup>t</sup>-wenn die kunst ist gar wild ainē lincken ze triben von der rechten sy<sup>t</sup>ten Des glich ist es och ainē rechten von der lincken sy<sup>t</sup>ten ~

|Hörer was do slecht ist ∙  
ficht nicht oben link zo du recht pist /  
|Vnd ob du link pist ∙  
ym rechten <sup>auch</sup> sere hinckest /  
|So vicht io liber ∙  
von oben <sup>link</sup> ischen nider /

[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 undertake 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.

**Das ist der <sup>text</sup> vnd die glos aber von einer ler**

Vor vnd nach dy tzwaỹ dinck  
Sind aller küst ein vrspring  
Swech vnd sterck  
Inndes das wort do mit merck  
So magstu lerñ  
Mit kunst arbaitten vnd weren  
Der schrickestu gerñ  
kain uechtñ nÿmer gelerñ

[Glosa Merck das ist das du vor allen sachen recht solt vernemen |vnd ver sten dy tzwaỹ 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 dinck recht vernÿmpst |vñ verdest |vnd dar zů des wortz Inndes nicht vergist |In allen stücken die dw treibest |So pistu wol ein gueter maister des swertz |vnd magst wol lernen fürsten |vnd herren das sÿ mit rechter gunst des swertz wol mügen besten |In kampff |vnd in ernst

[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 frighten 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...

**Daß ist der text vñ ain lere von vor und nach**

|Vor vñ nach die zwaỹ dinck /  
sÿnd aller kunst ain vrspring  
|Schwöch vñ störcck /  
In/des / daß wort domitt mörck  
|So magst [15r] du leren  
mitt kunst arbaiten vñ wereñ  
|Er schrickstu gern /  
kain fechten nim-er gelerñ ·:

**Glosa** Merck dz ist dz du vor allen sachen wol solt verston daß vor und daß nach / wann die zwaỹ ding sind ain vrsprüg do alle kunst des fechtenß außgät

**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.

Vor · noch · dy czwey dink ·  
syn allen kunsten eyn orsprink /  
Swach · vnde · sterke ·  
Indes · das wort mete merke /  
|So machstu lerē ·  
mit // kunst vnd erbeit dich weren /  
Irschrikstu gerne ·  
keÿ fechtē nym-er lerne /

[20r] ¶ |Auch merke vnd wisse / mit deme als her spricht / ·  
vor noch · dy zwey dink etc / |do / nent her <sup>dy</sup> fünff wörter ·  
vor · noch · swach · stark · Indes · |an den selben wörtñ / leit  
alle kunst / Meister lichtnaÿs / vnd sint dy gruntfeste vnd der  
/ <sup>kern</sup> / alles fechtens czu fusse ader czu rosse / blos ader in  
harnüsche /

[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.

**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 |ee wenn er |vnd wenn du ee kumpst mit dem haw oder süst das er dir vor setzñ mües |So arbeit |Inndes behentlich In der versatzung für dich mit dem swert |oder sünst mit anderñ stucken |So mag er zû kainen arbeit komen ~

**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.

**Daß vernÿm also** |Daß vor daß ist dz du all weg solt vorkum-en mitt ainē haw odē mitt ainē stich Im zû der blöß |Ee wann er dir zu der deinen so muß er dir verseczen / so arbayt in der versachung behentlich für dich mitt dem schwert [15v] von ainer blöß zû der anderē so mag er vor deiner arbayt zû seinē stucken nicht kom-en |Aber laufft er dir eÿnn |So kom-e vor mitt dem ringen ~~~~~

**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.

¶ |Mit deme worte · **Vor** · meynt her das eyn itzlicher gut° fechter / sal alle mal den vorschlag haben vnd gewiñen / + <sup>†</sup>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 <sup>her</sup> 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 vorschlag 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 schreite /



D

R

**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.

|wen her nü den vorslag / tuet / trift her zo volge her dem treffen vaste / noch · |weret · her aber <sup>liener</sup> den vorslag alzo das her im den vorslag / is sy haw ader stich mit syme swerte / abewiset vnd leitet / |Dy weile her deñe ieme noch / an syme swerte ist / mit deme als her wirt abe geweist / von der blößen / der her geremet / hat / zo sal her gar eben fülen vnd merken [20v] ab iener in syme abeleiten vnd schützen der hewe ader stiche / an syme swerte / weich ader herte / swach ader stark / sey /

D

R

---

**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...

|Ist deñe das her nü wol fület / wy iener in syme geferte ist /  
|Is das iener stark vnd herte ist / |Indes / das hers nü genczlich  
merkt vnd fület / zo sal her |Indes ader vnderdez das sich iener  
zo schützt / weich vnd swach dirweder syn / |vnd in dem  
selben / e den / das iener czu keyme slage kome / zo sal her  
deñe den nochslag tuen / |das ist / das her czu hant / dy weile  
sich iener schützt vnd sich des vorslags weret / is sy haw ader  
stich

D

R

**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.”**

zo sal her ander gefechte vnd stöcke hervörsüchen / mit den her aber czu synen blößen hurt vnd rawschet / also dis her vm~ermer in bewegunge vnd in berürunge sy · |das her ienen als irre / vnd berawbet mache / das iener mit syme schützen vnd weren / also vil czu schaffen habe / das her / der schützer / czu syner slege / keyne komē mag / |wen eyner der sich sal schützen / vnd der slege warnemen / der ist alle mal in grösser var / deñe der / · der da slet of in / |deñe her mus ia dy slege werē / ader mus sich laen treffen / daz her selber mülich / czu slage mag komē / |Dorvm spricht lichtnaŵ |Ich sage vorware · sich schützt key mā ane vare / |Hastu vornomē · czu slage mag her kleyne komē /

D

R

**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.

|Tustu and°s noch dē fünff wörtern / of dy dese rede gar get / vnd alles fechten |Dorvm slet oft/eÿ bawer eÿ meist° wen her küne ist vnd dē vorschlag / gewiñet / noch deser lere / [21r]  
|Weñe mit dem worte vor als e gesprochen ist / meynt her / |das eyn° mit eyme guten vorschlage ader mit dem ersten slage / sal eyn° külich an alle vorchte dar hurtē vnd rawschē / keÿ den blössen czu koppe ader czu leibe / |her treffe ader vele / |das her ienē czu hant als betewbet / mache vnd in irschrecke / |das her nicht weis was her keÿ desem solle weder tuē / |vnd auch e deñe sich ien° weder keÿs irhole / ader wed° czu im selber kome / |das her deñe czu hant den nachschlag tue / |vnd im io zo vil schaffe / czu werē vnd czu schützē / das her nicht möge czu slage komē /

D

R

**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 slag / ader dē vorslag tuet / vnd in ien° deñe weret / in dem selbē werē vnd schutzē / |zo küpt 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 komē / dy czu male gut syn / |ader mag sost das swt dy twer vor werfen / |do mite her in ander gefechte küpt / ader sost mancherleye mag her wol begiñen / e deñe ien° czu slage küpt / |als du wirst horē wy sich eyns aus dē and°n macht / das ien° nicht mag von im komē vngeslagē / tut her and°s noch deser lere + + Weñe her sal mit eyne gedankē / vnd zam mit eyne 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 nimbly with the sword to the next opening. Then you break his Before with your After.

**Hye merck was da haist das nach**

**Das** nach das sind die pruch wider alle stuck |vnd haw die man auff dich treibt |vnd das vernym also |wenn er ee küpt mit dem haw |wenn du das im versetzen muest |So arbeit Inn des mit dein° vorsatzung behendlich mit dem swert zû der nagsten plöss |So prichstu ym 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 haÿsst daß nach**

**Mörck** magstu zû dem vor nitt kom-en |So wart uff dz nach dz sÿnd die bruch uff alle stück die er vff dich trÿbt |**Das vernym** |also Wann er vorkumpt daß du ihm verseczen müst |So arbeit mitt der versätzung / |Indes behentlich für dich zû der nächsten blöß |So triffestdu in ee |Wann [16r] er sein stuck verbringtt |**Also** gewinstu aber dz vor Vñ er blÿpt 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 czu komē / ab ien° dē vorslag weret / |zo müste her in werē mit dem swte / vnd also müste her desē io an sÿ swt komē / |vnd wē deñe ien° eczwas trege vnd las were / |zo möchte deser deñe an dem swte bleybē / |vnd sal deñe czu hāt wīden / |vnd sal gar ebñ merkē vnd fulen / ab sich ien° wil abeczihē vō dem swte / ader nicht /

¶ |Czewt sich ien° ab / als sy im vor mit eÿnander an dy swt sint komē / vnd dy orter key eÿnand° recken / czu dē blossen / |E deñe sich / deñe iener keys haws ader stichs / of eÿ news weder [21v] irholē mag mit syme abeczihē • |zo hat im deser czu hant / mit syme orte noch gevolget / mit eynē gutē stiche czu der brost / ader sōst vorne czu wo her in am schirestē vnd nehestē getreffē mag / |alzo das im ien° mit nichte / ane schadē von dem swte mag komē / |wē deser hat io / czu hāt mit syme nochvolgē / neher czu ieme / mit dem als her synē ort / vor / an dem swte gestalt hat key ieme / noch dē aller nehestē vnd körzstē /

D

R

**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 may 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.

|wē das ien° mit syme abeczihē / of / eÿ news solde hewe ader stiche / |weit vm~e / dar brēgē / |alzo mag io deser alle mal · e czu dem nochslage ader stiche komē / e deñe ien° czu dem ersten / |Vnd das meÿt lichtnaw mit dem worte / noch / |wē eyn° im dē vorslag hat getan / |zo sal her czu hant an vnderloz / of der selben vart den nochslag / tuē / |vnd sal vm~erm° in bewegūge / |vnd in rūrūge syn / vnd vm°mer eÿs noch dem and°n treibñ / |ab ym das erste vele / |dacz daz ander das dritte |ader daz vierde treffe / |vnd io ienē nicht lasse czu kÿme slage komē / |Wen keyn / mag grosser vorteil of fechtē habñ / den der nach der lere / deser fünff / wörter tuet /

[14] **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 gehültz 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.)**

[11] 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.

|Auch soltu in dem vor vñ nach mörcken wie du mitt wort / in des / arbaitten solt nach der schwach vnd nach der störcck seines schwertß |**Vnd das vernÿm Also** Von dem gehulcze des schwerts biß in die mitten der clingen |Hatt dz schwert sin störccke dar mitt du wol magst widē gehalten wann man dir dar an bindt |Vñ fürbaß von der mitt biß an den ort hat es sein schwöch da magst nicht wider [16v] gehalten |Vñ wenn du die ding recht verstest |So magstu mitt kunst wol arbaitten vñ dich darmit wören vñ fürbaß lernē fürsten vñ hereñ dz sÿ mitt der selbigē kunst wol mügen besten In schim~pff vñ in ernst |Aber erschreckstu gern so saltu die kunst des fechtens nitt lernē |Wann ain blöds verzags hercz dz tüt kain güt wann es wirt bÿ aller kunst geschlagen ~ ~ ~

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

[28] 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.

¶ |Ist aber das ien° an dē sÿwte bleybt / mit dem als her mit syme werē vnd schutzē dessem an syn sÿwt ist komē / vnd is sich alzo vorzagē hat das deser mit im an dē sÿwte ist blebē / |vnd noch nicht den nachschlag hat getan · |zo sal deser winden / of vnd mit im alzo an dem sÿwte stehē / |vnd sal gar ebñ merkē vnd fülē / ab / ien swach ader stark ist an dem sÿwte /  
 ¶ |Ist deñe das deser merkt vnd fület / das iener stark herte vnd veste an dem sÿwte ist / vnd desē / nü meÿt syn sÿwt hin dringē · |zo sal deser deñe swach vnd weich dirweder syn / |vnd sal syñ sterke weichē vnd stat gebñ / |vnd sal im syn sÿwt / hin lassē preln vnd wer varn / mit sÿ dringē daz her tuet / |vnd deser sal deñe syn sÿwt snelle [22r] lassen abegleiten · |vnd abeczihñ / balde vnd risch · |vnd sal snelle dar varn key synen blossē / czu koppe ader czu leibe / |wo / mit hewē stichē vnd snetē / wo her nür / am nehestē vnd schirestē mag czu komē /



D

R

**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.

|wen e herter vnd e süerer ien° dringt vnd druckt mit syme sw̄te / |vnd deser deñe swach vnd weich dirwed° ist · |vnd syn sw̄t lest abegleitē / vnd im alzo weicht / e verrer vnd e weit° deñe ieme s̄yn sw̄t wek prelt · |das her deñe gar blos wirt / |vnd das in deñe deser noch wonsche mag treffen vnd rüren / e deñe her sich selber / keÿs haws ader stichs irholen mag / ¶ |Ist aber ien° an dem sw̄te swach vnd weich alzo das is deser nü wol merkt vnd fület / |zo sal deser deñe stark vnd herte dirweder syn / an dem sw̄te / |vnd sal deñe mit syme orte sterklichē an dem sw̄te hin varn vnd rawschē keÿ iens blossē gleich vorne czu / |wo her am nehestē mag / Recht zam im e snure ader vadem / |vorne an synē ort were gebüden / |der im synē ort of das neheste / weizet czu ienes blossen / |vnd mit dem selbē stechē |das deser tuet / |wirt her wol gewar / |ab ien° zo swach ist / daz her im s̄yn sw̄t lest alzo hin dringē vnd sich lest treffē Ist |aber ab her stark ist vnd den stich weret vnd abeleitet /

D

R

**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.

¶ |Is das her stark wirt weder an dem sw̄te / vnd desẽ syn sw̄t abeweiset vnd den stich weret / |also das her desẽ s̄y sw̄t vaste hin dringt · |zo sal deser aber swach vnd weich dirweder w̄den / |vnd sal s̄y sw̄t lassẽ abegleitẽ / |vnd im weichen / |vnd syne blossẽ rischlichen s̄uchẽ / mit hewẽ stichẽ ader mit snetẽ |wy her n̄r mag · |Vnd das mēyt lichtnaw̄ / mit desẽ w̄rter / weich vnd herte / |vnd das get of dy aucto'i-[22v]tas / |als aristotyles spricht in lib° pyarmenias |Oppõita iuxta se põita · m-g~ elucesc̄t / |vel / oppõita opposit~ cui aut° / |Swach weder stark / herte weder weich / et eqt° / |Deñe solde stark weder stark syn / |zo gesigt allemal der sterker / · |dorvm get lichtnawer fechtẽ noch recht° vnd worhafter k̄st dar / |das ēy swacher mit syn° k̄st vnd list / als schire gesigt / als ēy starker mit syn° sterke / |worvm were and°s k̄st /

D

R

**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.**”

¶ |Dorv<sup>c</sup>m fecht<sup>o</sup> lere wol fülē / |als lichtnawer spricht / |das fülen lere / Indes daz wort / sneidet sere / |den wen du eyne am swte bist |vnd fülest nü wol ab ien<sup>o</sup> swach ader stark am swte ist · |Indes ader dy weile · |zo magstu deñe wol trachtē vnd wissē was du salt keÿ im tuē / noch deser vorgesprochē lere / |vnd küst / |wen her mag sich io mit nichte abe czihē vom swte ane schadē / Den lichtnawer spricht / |slach das her snabe / wer sich vör dir czewt abe /

S

D

R

**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 eyne rawsche / inmediate an vnderloz den nochslag / |das ist den and<sup>n</sup> / den drittē / ader den vierden slag / haw aber stich / |das io iener nicht czu slage kome / |kōmstu dē mit im an daz swt / |zo bis sicher an dem fulen / |vnd tu als vor geschrebñ ist / |wen dis ist d<sup>o</sup> grūt des fechtēs das eÿ man vm-erm<sup>o</sup> in motu ist / vnd nicht veyert |vnd kömpt is deñe an das fulen / |zo tu / ut sup- ptuit /

D

R

**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.

|Vnd was du treibest vnd begiñest / |zo habe io moße vnd lipf / als ab du im den vorschlag / gewiñest / |zo tu in nicht zo gehelich vnd zo swinde / |das du nicht <sup>dich</sup> deñe mogst irholen des nochslags / |Dorv<sup>m</sup> spricht lichtnaw / |Dorof dich zoße / alle dink habñ limpff vnd moße / |vnd daz selbe vornym och vñ den schreten / |vnd von allen and<sup>n</sup> stöcke vnd gesetze des fechtens etc

3

**[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.

**Das ist der text von funff häwen vnd die glos**

- [12v] ffünff häw lere  
von der rechten hant wer die were  
dem wir geloben  
In kunstn̄ gerñ zū lonen

**[Glosa]** Merck es sind fünff verporgen häw do vil maister des swertz nichtz von wissen zū sagen |die soltu von der rechten seitten recht lernen hawen |wellich vechter dir denn die haw mit rechter kunst an schaden prechen kan |dem wirt gelobt von anderñ maisterñ |das ym seiner kunst pas gelont sol werden denn einem andern vechter |vnd wie man die häw mit irñ stucken hawen sol |das wirt dir hernach vor klert warden

**[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 written hereafter.)

**Der text vō den fünf hewen**

- |Fünff hew lere  
von der [17r] rechten hand Wer dz wäre  
dem wir geloben /  
in kunsten gern zū lonen ~:-

**[Merck die zedel seczt fünff verborgne hew |Da von vil maistē des schwerts nicht wissen zū sagen Die soltu anders nicht lernē hawen wann vō der rechten sÿtten gegē dem der sich gegen dir stöllet zū der were |Vñ versuch öb du mitt ainē haw vsß den fünffen den man mitt dem ersten schlag mügest treffen |Wer dir die brechenn kan on seinē schaden / so wirt im gelopt |Von dem maistē der zedeln |daß im siner kunst [17v] bas gelonet soll werdē dann ainē andern fechten der wÿdē die funff hew nicht fechten kann |Vñ wie du die fünff hew hawen solt / |dz fündest du in den selbigen funff hewen her nach geschriben /**

**[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 / <sup>fetikeit</sup> /  
|Wil fechten haben ·  
vnd frölichs gemüte tragen  
**F**|Vnf hewe lere ·  
von der rechten hant were dy were /

[16] **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 stucken der zedel**

Zorñ haw krumpp twer  
hat schiler mit schaitlar  
Alber vorsetzt  
Nachraisen vberlauff haw setzt  
Durchwechsel zuck  
durchlauf abschneid hende druck  
heng wind mit plössen Slach  
vach streich stich mit stössen ~

[Glosa] |Merck hie werdent dir genant die rechten haupt stuck der zedel des langen swertz |wie sie haissen iglichs besunder mit seinē namen |dar vmb das du sy dester pas erkennen |vñ vorsten kündest |Das erst das sind die fünff haw |wie die besunder genant sein

[13] **This is the [text] of the plays of the Recital**

- 23 Wrath-cut, crooked, thwart  
Has squinter with parter
- 24 Fool parries  
Following-after, run-over
- 25 Set the cut, change-through, pull  
Run-through, slice-away, press the hands
- 26 Hang and with openings  
Strike, catch, sweep, thrust with blows.

**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 vō den stucken dē zedeln**

|Zorn haw • krump • zwerch  
hat |Schiller / mitt schaittler  
|Alber verseczt /  
nachraÿsen |Vberlauff haw seczet  
|Durch wechsel zuck  
durch lauff abschnide / hende druck /  
heng vñ mitt blössen  
schlach vach streÿch stich mitt stossen :

**Glosa** [18r] |Mörck hie werden genampt die rechten hauptstucke der kunst deß langen schwerts wie yettlichs besundē haist mit dem namen / daß du die dester baß ver sten kündest |Der ist sibenzehen an der zal Vnd heben sich an den funff hewen an / ~

[37] **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, overreaching defeats strikes
- 25 Changing through, pulling,  
running through, cutting off, pressing the hands
- 26 Hang, wind to the openings,  
strike, catch, swipe, thrust repeatedly

|Cornhaw • |krump • |twere •  
hat |schiler mit |scheitelere /  
|Alber |vorsatz •  
|nochreist • |überlawft hewe letzt /  
|Durchwechselt • |czukt •  
|durchlawft / |abesneit • |hende |druckt /  
|Henge • |wind • mit blößen •  
|slag vach • |strich • |stich / mit stößen |etc

**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 Setting-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.

Item |Der erst haist der zorenhaw

Item |der ander der krüp haw

Item |Der dritt der twer haw

Item |der vierd der schilhaw

Item |Der fünfft der schaitel haw

Nu merck die stuck

[13r] ☞ |Das erst das sein die vier hütten ~

Item |Das ander die vier vorsetzñ

Item |Das dritt die nachreisen

Item |das vierd überlauffen

Item |Das funft die absetzñ

Item |das sechst ist das durch wechselñ

Item |Das sibent ist das zucken

Item |das acht das durch lauffen

Item |Das newnt das ab schneiden

Item |das zehent ist das hent drucken

Item |Das ainlifft das sind die hengen

Item |das tzwelifft das sind die winden

**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

|Item nun mörck der erst haw haist der zorn haw

|Der ander der krump haw

|Der drit der zwer haw

|Der viert der schill haw

|Der funfft der schaittel/haw

|Der sechst daß sind die vier [18v] hütten

|Das sybent die vier verseczen

|Das acht die nachraisen

|Das neindt die überlauffen

|Das zehend die abseczen

|Daß aylffft daß durchwechslen

|Das zwülffft daß zucken

|Daß drýzehend die durchläuffen :/

|daß vierzehend die abschnýden :

|daß funffzehend die hend trucken

|Daß sechzehend die hengen

|Daß sibenzehend · daß sind die winden

3



**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.

|Vnd was du aus den stucken fechten solt |vnd wie du dich mit den hengen |vnd winden ploß gebñ solt |Das wirstu also nach ein ander am nagstñ hernach geschriben vinden

---

**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.

|Vnnd wie du dich mitt den heng- und winden enplösen solt |Vnd wie du alle vrogenampte stuck tryben solt daß vindestu alles her nach geschriben ~~~~~:

---

3

[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.

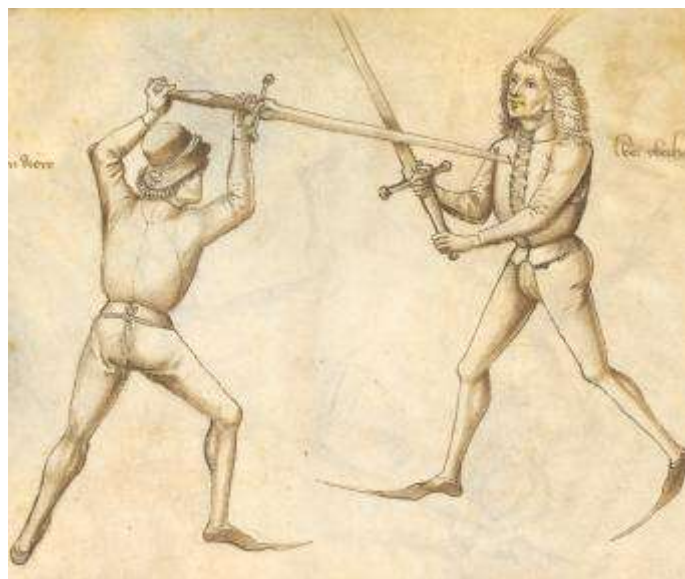


[16] **This is the wrath-cut with its plays**

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...



[20] **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 stuck des zornhau**

Wirt er es gewar  
So nym oben ab ane far

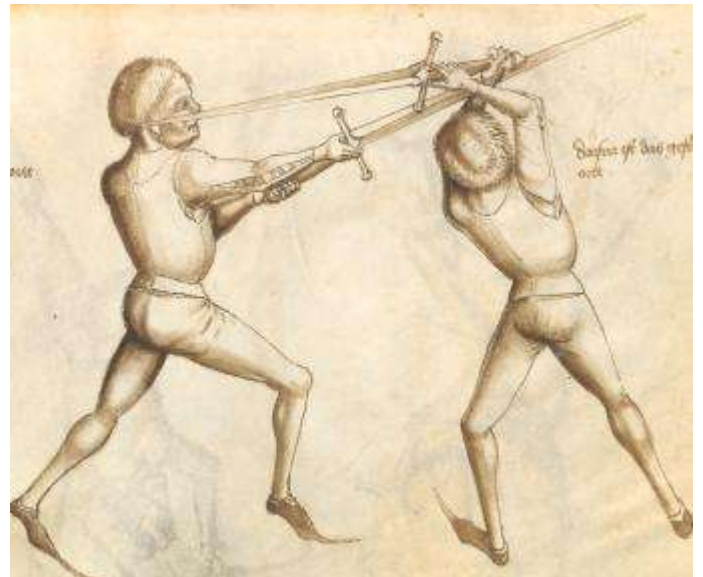
|Glosa |Merck das ist |wenn du im mit dem zornhaw ein haust  
|So seuß im den ort lanck ein zu dem gesicht oder prüst als vor  
geschriben stet |wirt er denn orts gewar |vnd vor setzt starck  
|vnd druckt dir dein swert auf die seittñ |So reiß mit deinem  
swert an seiner swertz clingen vber sich auf oben ab von  
seinem swert |vnd haw ym zw der anderñ seitten aber an  
seiner swertz klingen wider ein zû dem kopff das haist oben ab  
genommen

[17] **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).

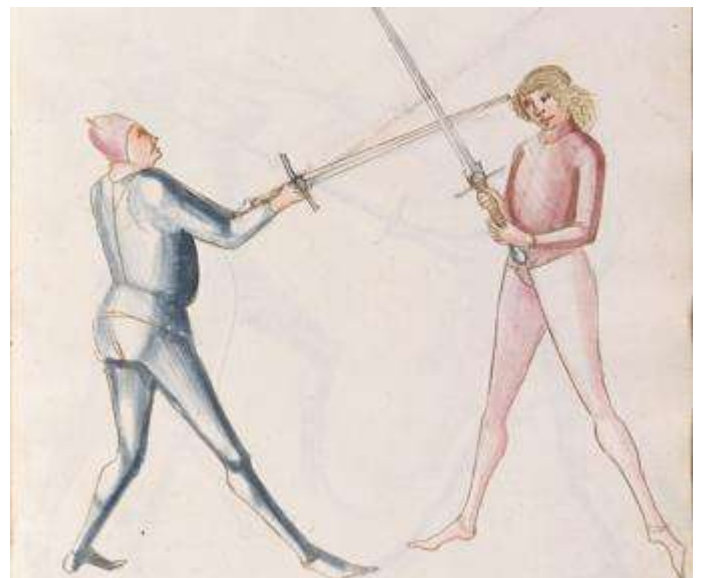
[Image from Munich cod. icon. 394a, f 3v]



**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...



**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 your 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<sup>n</sup>haw ort im drawet

|Wirt er es gewar

nÿms oben ab an far

**|Das |Verstand Also |Wann** ainē von dach vff dich schlöcht |So schlach [57v] den zornhaw mittder langē schnidē alß er dir gewÿst ist |In sinen schlag an sin Schwert mitt der langē schnid~ dines schwerts Vnd wind im din ort an von stund an mitt zū sinem angesicht mitt vermugen daß ist mitt störcck |Vnnd wirt er dann des gewar / daß ist des orts / vñ verseczt in mitt frÿer versäczung |So nÿm es oben ab alß dir dz abnem-en gewÿst ist worden wenn dir ainē frÿ verseczt wie du ab solt nÿemen |Oder holl den schlag sunst vff dz nechst an sinē schwert alß ich dir daß gewÿsst hab / daß gat dir ee zū 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 / odē ain ewichs winden mitt ainē stoß oder schlag

|Auch wiß öb ainer vff dich schlecht daß du den zornot allain och wol darin magst trÿben / Vnnd du bist och verseczt wenn du den recht trÿbst alß du des vnderricht bist |Vnnd ist böß zū verseczen |Wann du ainē übel zū wöllst |So trÿb in vff ainē er mach waß er wöl er schlach odē stech vff dich So muß er den verseczē |So kumpstu zū den vorgemelten stucken ~

[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 haulb machen willt so magstu mit der rechtē hantt schlagen vnd mit der lincken hantt hindē woll vff yn vnd dar noch mit der verkertē hant machen den ortt vntē herab vnd durch gang ~ ~ ~*

*[Itm~ du magst auch Im ab nemen nýt weiter vbersich vff reissen mit dinem schwertt dan biß an sinen ortt Indes schlag yn wider yn zu dem kopff ~ ~*

D

R

3

[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.

**Pruch wider das abnemen**

Also prich das wenn er oben ab nympt so pind an seinem swert starck oben ein ze seinem kopff mit der langen schneid ~

**|Itm~ eyn bruch wider dz abnemen**

wan er dir oben ab nympt vnd haulbt dir zu dem kopff vff diner rechtē sitē so wind din schwertt mit der kurtzen schnidē ein wenig vff dz sin vnnd [14v] schlag indes mit der langen schnidē zu dem kopff

**|Itm~ eyn ander bruch Indes**

so er ab nympt so dritt besitz vß dem schlag vnd arbeytt im zue nechsten bloß mit dem haulbe ~~

---

[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 bruch widē daß abnemē**

**|M**örck wenn du mitt ainem starck am schwert bindest **|R**uckt er dan sein schwert übersich oben abe von dinē schwert vñ haw~t dir zū der anderē sýtten am schwert wider eyn zuo dem kopffe **|S**o bind starck mitt der langen schnyden Im oben eyn zū dem kopffe ~~

---

3

[26] **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 verkertē hant vß dem zorn haulb geschlagen hast vnd er fertt vff vnd versetz dir so far also mit diner verkertē hant vff sinen rechtē sitē an sinen buch durch vnd wind im den rechtē elnbogen vber sin vnd din schwertt vnd halt vast so hastu In beschlossen oder ruck mit diner rechtē sitē uff din lincke vnd reiß starck hyndersich so nymbstu Im dz schwertt vnd din ort gat im zu dem gesichtt ~~*

D

R

3

[27] **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...



[18] **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).

[19v] **Aber ein stuck vß dē zornhaw**

**Biß** stöcker wider /  
vnd stich sicht erß so nym es wider ::

**Glosa** |Wenn du im mitt dem zornhaw Inhawst versect er dir daß vñ pleibt dir damitt [20r] starck am schwert |So byß gen im wider starck am schwert |Vñ far uff mit der stöck dines schwerts in die schwöchi sines schwerts vnd wind am schwert din gehülcz vornē für dein haupt vñ so stich in oben zū dem gesichte ~

**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...





**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.*

|wirt er des stichs gewar |vnd vert hoch auff mit den armen  
|vnd vor setzt mit dem gehultz |So pleib also sten mit deinem  
gehultz vor deinē haubt |vnd setz im den ort vnden an den hals  
oder an die prust zwischen seinen paiden armen ~

|Itm~ so du also vff din rechte sitē gewindē hast vnd er hatt den  
stich versetz so wind eyn wenig wider vff din lincke vnd setz im  
den ort auch herab In die brust versetz er dan den ortt so zuck  
din schwertt an dich vnd schlag Im wider zu dem kopff versetz er  
dan so nymb oben ab oder ander arbeit nym dir daruß ~

**[19] 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 <sup>im</sup> mitt dem winden oben ein stichst / alß vor stett /  
fört er den hoch vff mitt den henden vñ versetzt mitt dem  
gehülze den obern stich so plýb also sten in dem winden vnd  
setz im den ort [20v] niden zwischen sinen armen vñ der brust  
~ ~

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

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



[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 ~**

*[Itm~ 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 kurtz schnid in die schwach siner klingē vnd stich im zu dem gesicht oder wind vff din rechte sitē an siner klingen in die schwach vnd stich im aber zu dem gesicht auch magstu beyde windē vß eyinander machen vnd mit dem ortt stossen ~~*

D

R

3

[30] **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.

**Das ist der text vnd die glos von einer ler aus dem zorn haw**

- Das eben merck  
haw stich leger waich oder hert  
Inndes vnd var nach  
An hurtt dein krieg sey nicht gach

|Glosa |Merck das ist |wenn er dir mit einem haw oder mit einẽ stich oder sũnst an dein swert gepunden hat |so soltu dir mit den winden nicht zũ gach lassen sein es sey dann das du vor gar eben merckst |wenn ein swert an das ander klitzst ob er im pant |waich oder hert ist |vnd wenn du das empfunden hast erst so arbeit |Inndes mit den winden nach der waich |vnd nach der hert albeg zũ der nagsten plõss als dir her nach in den stucken vorklert |vnd aus gericht wirt

[21] **Here note a good lesson**

- 30 Note this precisely:  
Cut, thrust, leaguer; 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 gũtte lere**

- |Das öben mörck /  
|Haw stich leger waich oder hört  
|In des vñ fär nach /  
on hurt dein krieg sich [21r] nicht gäch  
|Weß der krieg riempt  
oben nyder wirt er beschämt ·:

**Glosa** |Daß ist dz du gar eben mörcken solt wann dir ainẽ mitt ainem haw~ oder mit ainẽ 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 bestẽ sÿ ob du mitt dem vor oder mitt dem nach an in hurten solt |Abẽ du solt dir mitt dem an hurten nicht zũ gauch laussen sÿn mitt dem krieg wenn der krieg ist nicht anders dann die winden am [21v] schwert

**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 eben merke ·  
|hewe · |stiche · |leger · |weich ader |herte /  
|Indes vnd · |vor · |noch ·  
ane hurt deme krige sey nicht goch /

|alzo das du vm-erm° eyns noch dem and°n treibest / das ien° nicht czu slage kome / |Vnd dy vorgeschpöchẽ wörter · vor · noch · Indes · swach · stark / |vnd · hewe · stiche · vnd · snete · |der saltu czu male wol gedenken / |vnd mit nichte vorgessen in deme gefechte

**[31] This is the text and the gloss of the War:**32 **Whoever enters the War**

Above, he becomes ashamed below.

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.

**[22] 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.)**

32 ...Whoever takes the Krieg

Too high, he will be hit below...

...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.

[39] Now follow this teaching and stay permanently in motion, if you hit or miss, so that one cannot come to strikes, and always step sideways off with your strikes...

**Das Ist der text vnd die glos von dem krieg**[14v] **Wes der krieg rempt**

Oben nÿden wirt er beschempt

|Glosa |Merck der krieg das sein die winden |vnd die arbeit die dar auf get mit dem ort zu den vier plössen vnd den treib also |wenn du mit dem zornhaw einhawst |Als pald er denn versetzt so var wol auf mit den armen |vnd wind im den ort om swert oben ein zu der oberñ plöss seiner lincken seitten |Setzt er denn den oberñ stich ab so pleib also sten in dem winden mit dem gehultz vor deinem haubt |vnd las den ort nider sincken zû der vnderñ plöss aber seine lincken seitten volgt er denn mit der vor satzûg deinem swert noch |So suech mit dem ort die vnder ploss seiner rechtn seittñ |Volgt er denn fürpas mit der vorsatzung deinem swert noch |So var auff mit dem swert auf dein lincke seitten vnd heng im den ort oben ein zû der oberñ plöss seiner rechten seitten |Also wirt er mit dem krieg oben vnd nÿden beschempt |Ist das du In anders recht treibst

|Item den krieg tryb also Wam [!] du Im mitt dem zorn haw~ In haw~est |Alß bald er dann verseczt so far wol vff mitt den armen vñ wind im den ort am schwert ein zû der obern blöß verseczt er denn den stich |So blÿb sten in dē winden vñ stich mitt dem ort die vnder blöß folgt er dann fürbaß mitt der versaczûge dem schwert nach so far mitt dem ort vndē sÿn schwert durch vñ heng im den ort oben ein zû dē anderē blöß sinē rechten sÿtten |Also wirt er mitt dem krieg oben vñ vnden beschämt |Ist daß du die ge/[22r]/fört andrest recht kanst tryben ~

|wes der krig remet ·

oben / neden wirt her beschemet /

¶ |Auch saltu nicht sere eylen mit deme krige / |den ab dir eÿs velet obñ / des du remest / |zo triffestu vnden als du wirst hörē wy sich eyns aus dem and^n macht / noch rechtvertiger kunst / besüder hewe stiche snete

¶ |Vnd salt nicht czu eyns swte hawē / |zonder czu im selber / czu koppe vnd czu leibe / wo eyn° mag |etc

|Nür tu noch deser lere / vnd bis vm-erm° i / motu / du treffest ad° nicht / daz ien° nicht czu slage Kom° |vnd schret io wol besytz aus / mit den hewen /

[32] **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)...

**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 odê schnit  
In allen treffen  
Den maisterñ wiltu sÿ effen

|Glosa |Merck das ist wenn [15r] du im mit dem zornhaw ein haust |So soltu mit den winden am swert gar wol geübt vnd gantz fertig sein |wenn ein iglichs winden hat dreÿ besunder stuck |Das ist ein haw ein stich vnd ein schnidt vnd wenn du windest am swert |So soltu gar eben gedenccken 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

[23] **How one shall properly find cuts and thrusts in all winding**

- 33 In all winding,  
Learn to properly find cut, thrust.  
34 You shall also, with  
Testing, cut, thrust, or slice  
35 In all hits  
If you wish to confound the masters.

**Gloss.** This is how you shall properly find cut, thrust, and slice in all winding: so when you wind, you shall immediately test which of the three is best to execute: the cut, or thrust, or slice. Thus, you do not cut when you should thrust, nor slice when you should cut, nor thrust when you should slice.

**Wie man In allen winden hew stich recht vinden sol ~**

- |In allen winden  
hew stich recht lern finden  
|Auch soltdu mit  
brüffen / hew stich oder schnitt  
In allen treffen  
den maistern wilt du sÿ effen ∴

**Glosa** |Daß ist daß du in allen winden hew stich vñ schnitt recht finden solt |Also wenn du windest dz du da mitt zû handt solt Brüffen weches dir vnder den drÿen daß best sÿ zû triben also dz du nicht haüest wann du stechē solt vñ nit schnidest wañ du hawen solt vñ nicht stechest [22v] wann du schniden solt

**This is about the Zornhaw (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 binds learn to pull and jerk  
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 genāt mögē werdn / |das ist der oberhaw · vnd der vnderhaw / von beiden seiten · |dy sint dy hawpt hewe |vnd grüt aller ander hewe / |wy wol dy selbñ vrsachlich vnd grütlich / |auch komē aus dem orte des swtes / |der do ist der kern vnd das czentrü aller and° stocke / |als das wol vor ist geschrebn # \* |vnd aus den selbē hewē komē dy vier vorsetczē |von beiden seitē / mt den mā alle hewe vnd stiche ader leger / |letzt vnd bricht / |vnd aus den man auch yn dy vier hēgē kÿpt / aus den mā[g] wol küst treibñ mag / |als mā 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.*

|vnd also soltu das stuck albeg wissen das mit recht gehört dar zu zu treiben in allen treffen vnd an pinden des swertz |wildu anders die maister effen oder teuschen die sich wider dich setzen

|vnd wie du die winden treiben solt vnd wie vil ir ist an der zal das vindestu in dem letzten stuck der zedel geschriben das da also spricht |Wer wol fürt vnd recht pricht ~ ~

|Itm~ wan du machen wilt eyn haulb vnd ein stich vnd eyn schnidt |So thün Im also haulb kuenlich yn von diner rechtē sitē den zorn haulb Indes wind im den ortt eyn vff sin lincke sitē vnd stich im zu dem gesicht [17r] siner lincken Indes drit mit dinem lincken fus vff sin rechtē vnd schnid in mit der langen schnidē vber sin bejde arm ~

### 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.

|Vñ mörck wan man dir der aynes verseczt dz du in mitt dem andern treffest |Also / versecz man dir den stich so treyb den haŵ |Laufft man dir eynn so treyb den vndern schnitt |In sin arm des morck in allen treffen vñ anbinden der schwert wilt du anderst die maister effen die sich wider dich seczen ~ ~ : ~ :

### 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.
- xviii If you hit or miss,  
always search for the openings;
- xix 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) ...

|Haw nicht czum swerte ·  
zonder stets der blößen warte /  
|Czu koppe czu leibe ·  
wiltu an schaden bleyben /  
|du trefts ader velest ·  
zo trachte das du der blossen remest  
|In aller lere /  
den ort / keyn den blößen kere /  
|Wer weite vm~e hewet /  
d° ŵt oft sere bescheme[t]

|Vnd wy eÿ mā nur ficht / zo sal io allemal den ort key eyns gesichte / ader brust keren / |zo mus sich iener allezeit besorgen · |das her icht e kome wē her · |wen her io neher czu im hat wē ien° /

# D

# R

**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 /  
brēge 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 deser sicher vnd gewis / vnd snelle seyn mit dem wendē / |vnd als bald als her im gewendet hat / |zo sal her czu hant czuvaren risch vnd balde / |vnd syn ort sal allemal iens brust begeren vnd sich keyn der kerē vnd stellen / |als du hernoch wirst bas horē / |Vnd der ort / als bald her eyme an das swt küpt / |der sal allemal kawme v<sup>e</sup>m eyne halbe ele · verre · |von iens brust ader gesichte seyn / |vnd des gar wol war nemen ab h° yndert dar komē möchte / vnd io of das neste / |vnd nicht weit v<sup>e</sup>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<sup>e</sup>m /

[35] **This is the text and the gloss of the Four Openings:**

- 36 Four Openings know.  
 Aim so you hit knowingly  
 37 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 drivings 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.

**Das ist der text vnd die glos von den vier plössen**

- Vier plossen wise  
 Reme so slechstu gewisse  
 In alle far  
 An tzweifel wie er gepar

[Glosa] Merck wer ein maister des swertz sein wil |Der sol wissen <sup>wie</sup> man die vier plöss mit kunst suechen sol |wil er anders gerecht vnd gewis vechten |Die erst plöss ist die recht seit |die ander die linck oberhalb der [15v] gürtel |des mans |die anderñ zwo plöss das sind auch die recht vnd linck seytt vnderhalb der gurtel |Nu sind zwaÿ gefert dar aus man die plössen suechen sol |Zw dem ersten sol man sÿ suechen aus dem zw fechten mit nach raÿsen |vnd mit ein schiessen des langen ortes |Zw dem anderñ mal sol man sÿ suechen mit den acht winden |wenn einer dem anderñ an das swert gepunden hat

[24] **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...

**Von den vier blossen**

- Vier bloß wisse /  
 rem so schlechstu gewisse  
 an alle for /  
 on zwifel wie er gebar ::

**Glosa** |Hie soltu morcken die vier blossen an dem man da du all wegen zÿ fechten [23r] solt |Die erst bloß ist die recht seytt die ander ist die link seytt oberhalben der girtel deß manß |Die ander zwuo sind och die recht vnd die linck seyten vnderhalben der girtel

[41] **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)

|Das soltu also ver sten |wenn du mit dem zŵ vechten zŷ ŷm kumst das dw albeg mit einem haw oder mit einem stich kunleich an alle vorcht solt remē der vier plössen eine |zu welicher dw am pesten kumen magst |vnd acht nicht was er gegen dir treibt oder vicht |Do mit twingstu den man das er dir vor setzen mues |vnd wenn er hat versetzt |so suech pald in der versatzŷg mit den winden an seinem swert aber die nagst plöss |vnd also rem albeg der plössen des mans |vnd vicht nicht zw dem swert |In dem stuck das da also spricht |Setz an vier enden pleib dar auff lere wiltu enden ~ ~ ~

**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.

|Der blossen nŷm eben war in dem zŷfechten mitt welcher er sich gegē dir enblösse der selbigen reme künstlichen on far mitt einschiessen des langen orts mit nachraisen vñ sunst mit allen geförten vñ acht nitt wie er mit sŷnē geförten gegen dir gebar |So vichtest du gewisß vnnd schlechst schlege daruß die do treffenlich sind vnd laust in domitt zŷ seinē stucken nitt komen ~ ~ ~ ~:~

[Image carried over from previous play]



[37] **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.

**Das ist der text vnd die glos wie man die vier plössen sol prechñ**

- Wiltu dich rechnen  
Die vier plöss kunstlich prechen  
Oben duplier  
Niden recht mutir  
Ich sag dir für wär  
Sich schützt [16r] kain man ane far  
Hastu vernomen  
zû slag mag er klain kûmen etc

[Glosa |Merck wenn dir einer ernstlich ein hawt |wiltu dich dann an im rechten |vnd ym die plössen mit kunst an gewinnen das er sich an seinem danck slahen mues lassen |So dreib das duplirñ gegen der sterck seins swertz |vnd das mutirñ |wenn er swach am swert ist |So sag ich dir für war |Das er sich für dir vor slegen nicht beschützen mag |vnd kan selber zû slegen nicht kûmen

[25] **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.

[23v] **Der text vnd die gloß von dē dupliern vnd von dem mutierñ Wie die brechen die vier blossen ~**

- |Wilt du rechnen  
|Die vier blossen künstlich brechen  
|Oben duplir /  
vnden recht mutier  
|Ich sag dir für war /  
sich schücz kain maistē an far  
|Hastu es recht vernom~en  
zû schlage mag er klain kom-en :

**Glosa** |Daß ist Wann du dich an einē rechnen wilt also / dz du im die vier blossen mitt kunst wilt brechen |So tryb dz dupliern zû der oberen blössen gen dē störcki seines schwerts vñ daß mutiern zû der anderen blöß [24r] So sag ich dir für war daß er sich dar von nitt schüzen kan vnd mag weder zû schlachen noch zû stechen kômen ~

[42] **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 bricht**

- Wiltu dich rechnen /  
vier · blössen künstlichen brechen /  
|Oben duplire ·  
do neden rechtē mutire /  
|Ich sage vorware ·  
sich schötzt keyn man /<sup>anc</sup>vare /  
|Hastu vornomen ·  
czu slage mag her kleyne kômen ~

[38] **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.



[26] **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.*



---

R

---

3

[40] **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.

[41] **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.*



[27] **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 haß 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 schwercz clingen vssen über sein schwert vñ stich im zû der vndern blösse vñ dz trÿb zû bayden sytten ~



[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.

**Das ist der text vnd die glos von dem krump haw mit seinen stucken**

krump auf behende  
wirff den ort auf die hende  
krump wer wol setzet  
Mit schritten vil häw letzet

[28] **The crooked-cut with its plays**

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

**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...

**Der krumphaw mitt sinē stucken**

Krump vff behende /  
wirff den ort vff die hende ::

**Glosa** |Daß ist wie du krump solt hawē zū den henden vñ daß stuck trÿb also wenn er dir von deinē recht- sÿtten mitt ainē obern odē vndern haw~ zū der blöss haw-et |So [25r] spring vsß dem haw mitt dinem recht- füß gegē im wol vff sin |Lincke sÿtten vñ schlach in mit gecrÿczten armē mitt dem ort vff die hende

[43] **This is about the Krumphau**

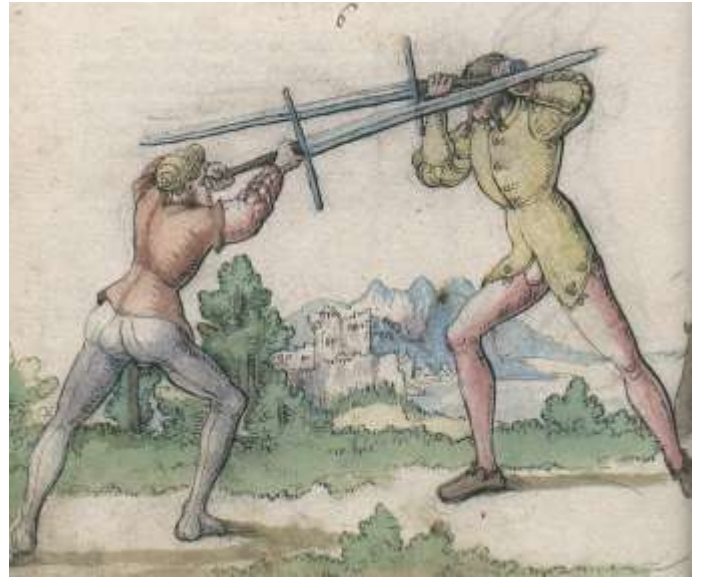
- 42 Krump quickly  
and throw the Ort on his hands.  
43 The Krumphau with correct steps  
defends against many strikes...

**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.

vñ dz stuck trÿb och gem [!] im wenn er gen dir staut In der hüt deß ochsen ~

R

3

D

---

[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 krumphaw die obern haw abseczen solt daß stuck trÿb also |Wann er dir von sinē 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 In vß dem abseczen vff dz haupt schlachen ~

---

3



[43] **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**

|Merck den krump haw magstu auch treiben aus der schranck hût von paiden seittñ |vnd in die hût schick dich also |wenn dw mit dem zû vechten zû ym kumpst |So ste mit dem lincken fuess vor |vnd halt dein swert mit dem ort neben deiner rechten seitten auff der erden das die lang schneid oben seÿ |vnd gib dich plöß mit der lincken seitten haut er dir denn zû der plöss |So spring aus dem haw gegen ym mit dem rechten fuëss wol auff dein rechte seitten |vnd slach yñ mit gekräutzten henden aus der langen schneid mit dem ort auff sein hend

[130] **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.

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

[132] 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.

[51v] **Die stuck treÿb vß der schrankhût also**

|Item hawet ainē dir oben zû oder von vnden vff |So haw~ du im krump ein zu der blöß mitt ainē vßtrÿtt / ~

|Item oder haw~ im krump zum flechten vnd alß bald es klüczet |So [52r] sÿch die nach mitt der kurczen schnÿdē ~ ~ ~

|It~ oder trÿb den verkerer mitt dem ort zu sinē gesicht vñ weñ er dir anbindt |So sterck mitt der langē schniden vñ magst alle stuck trÿben die vor genampt sind in den strÿchen ~

**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.*

|vnd von wañe deñe eyner of in hewt ader sticht / |zo vasse her ieme synē ort des swtes / mt dem als her keÿ im of vert / m<sup>1</sup> dem abesetzē / |vnd sla / im vndē czü füssen ader aben gleich czu wo her in am nehestē derreichē mag / |vnd das ist auch etwas dem pfobēczagel gleich / wen eyner vm~erm<sup>o</sup> alzo of vert vnd weder ned<sup>o</sup> slet vnden ader obñ / wo h<sup>o</sup> nur mag ~

[44] **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.



[129] **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.

[51v] **Die schranckhütt die mach also**

**I**tem wann du mitt ainē fichtest vñ nahent zū im kompst | So stand mitt dem lincken fuß für vñ leg dz schwert mitt dem ort vff die erde zū diner rechtē sÿtten vñ dz die lang schnid oben sÿ vñ vō der lincken sÿtten die kurz schnid vnden / vnd der fuß vor stee

**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..

[48v] ¶ | Eyn gefechte heisset | dy schrankhute / | das küpt / aus dem orte / | also das du den ort legst of dy erde / czu weler seitē du wilt | vnd stellet dich do mete czū abesetzen /  
 • | Ader is mag auch genāt werdñ aus der pfortē / wen eyn° den ort gleich von sich neder stellet of dy erdñ /

**BONUS CONTENT (Ms. Dresd. C. 487, ff 58r-59v)**

**Translated by Christian Trosclair**

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 something 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.

**Transcribed by Dierk Hagedorn**

[57r] |Item wann du mitt ainē fichtest waß ainē zû dir schlöcht daß nitt recht gerichtts von oben ab vff [58v] dich kompt daß versecz mitt der krinn |Wann die |Zedel spricht |Wer krümp wol verseczt mitt strÿtten vil hew lecz |Das ist so ainer zû dir schlecht |So far im krump daruff vnd so haüst du daß ee komen / alber arbayt / vnnd wind im dinē ort zû oder ainē schlag So muß er dir verseczen |So kümpst du aber zû mer strachen die du denn vff in magst tryben |Veller / oder stoß oder / ewich windē oder sunst streÿch / oder überfallen |Wann dir ainē zû nider verseczet oder zû wit fört mitt der versaczung ~ ~ ~ ~

|Item och solt du hüpschlichen abseczē [59r] tryben vff hew oder stich alß du deß vnder richt bist |Dz du nitt zû grob dar nach farst |Vnnd |dz dein ort allmal gegē sinē angesicht stee zû ainē stoß Vñ ist daß er von dinē abseczē schlecht vff die anderen sÿtten |So far im nitt nach vñ wind sam du vff die andern sÿtten wöllest och abseczen |Vnnd blÿb vnnd stoß so bist du verseczt vnnd so muß er dinē stoß retten |So kumpst du aber zû dinē arbayt

|Item morck öb ainē och etwas der zedel kan vñ dir dine stuck krump verseczt |So windt [59v] er din den stoß och zû So hab achtüg daruff vnd secz im sinen stich odē schlag seüberlich ab vñ darin scheub im dinē stoß mitt zû odē ainē schlag Also daß du allweg arbeitst daß er dir alß schier muß verseczen alß du im Vnd weñ du dich deß übst daß du deß fertig bist weñ du ainē verseczst / daß du nicht arbeitst es eÿnen stoß odē schlag So magstu den Irr vñ pricht im daß er fürsich vff dich genom-en hat wann er muß ÿe daz din vor brechen vñ verseczen u&~

[45] **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...

**Das ist der text vnd die glos eines guten stucks aus dem krump haw**

- Haw krump zw den flechen  
den maisterñ wiltu sy swechen  
Wenn es klitzt oben  
So stand ab das wil ich loben

[Glosa] Merck das stuck soltu treiben gegen den maisterñ aus dem pandt des swertz |vnd das treib also |Wenn dw mit dem zû vechten zû ym kumpst |So leg dein swert zû deiner rechten seitten in die schranck hüt |vnd stee mit dem lincken fuess vor oder hald es an deiner rechten achsel |Haut er dir dann oben zû der plöss |So haw starck mit der langen schneid aus gekräutzten armen gegen seinem haw |vnd als pald die swert zû sam-en klitzen |So wind indes gegen deiner lincken seitten die kurtz schneid an sein swert |vnd stich ym zû dem gesicht

[30] **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.

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



**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 <sup>with the</sup> 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...

- |Haw krüp czû flechen ·  
den meistern wiltu sie swechen /  
|Wen is klitzt oben ·  
stant abe das wil ich loben /

|vnd sal <sup>mit syner</sup> ~~ezu ienes~~ flechen hawen / |wen her deñe trift /  
|<sup>[i]enes [sw]ert</sup> / |zo sal her stark dor of bleiben / |vnd vaste  
drucken / vnd sal sehen · was her deñe am endlichstē vnd  
geradstē / dar brēgē mag / mit hewen stichen ader sneten /

**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 wildu yn nicht stechen |So haw ȳm Indes mit der kurtzen schneid vom swert zů kopff oder zů leib

D

**[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 endlichstē vnd geradstē / dar brēgē mag / mit hewen stichen ader sneten /

3

[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.

[18r] **Das ist der text vnd die glos aber eins aus dem krumphaw**

krump nicht kurzhaw  
Durchwechsel do mit schaw

|Glosa |merck das ist wenn er dir von sein<sup>o</sup> rechten seitten oben ein wil hauen |So var hoch auff mit den henden |vnd thue als dw ym mit dem krump haw an sein swert wellest pinden |vnd var mit dem ort |vnd seinē swert durch |vnd stich ym z̄w der anderñ seitten z̄ dem gesicht oder der prust |vnd wart das dw oben vor dem haubt mit dem gehültz wol gedackt seist

[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].

**Aber ain stuck vß dem krumphaw**

|Krum nicht kurz haw /  
durch wechsel dar mitt schow ::

**Glosa** |Das ist wenn er dir von siner rechten achseln oben ein will howen |So t̄u alß ob du mitt dem krumphaw an sin schwert wöllest binden Vnnd kurz vnd far mitt dem ort vndē sinē schwert durch vnd wind vff din rechte sýttenn dein gehülcz über din höppt vnd stich im z̄ dem gesicht ~ ~

**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.

|Krump nicht kurz hawe ·  
durchwechsel do mete schawe

|vnd sal mit nichte czu korc hawē / |vnd sal des durchwechsels nicht vorgessen / ab sichs gepürt /

**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*



---

R

---

3

[48] **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.

**Das ist der text vnd die glos aber eins stucks aus dem krumphaw**

- [18v] **K**rump wer dich irret  
Der edel krieg in verwirret  
Das er für war  
Nicht wais wo er seÿ ane far

---

[33] **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.

**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.

**Mörck wie man den krumphaw brechen sol ~**

- [26v] **|**Krump wer dich **|**Irret /  
der edel krieg in verwüret  
**|**Daß er fürwar  
nicht wäÿst :wo er sÿ one far :

**Glosa** **|**Daß ist Wann du im von diner rechten sÿtten ober odē vnden zū haw~est **|**Hawt er dann och von sÿner rechten sÿtten mit gekreutzen armen krump vff din schwert Vñ verir°et dir do mitt dein hew~ So blÿb mitt dinē schwert starck an dem sinē **|**Vnnd schüß im vndē dem schwert den ort lang ein zū der brust ~~~

---

**This is about the Krumphaw (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.

- ¶ **|**Krüp 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.

**Glosa** |Merck wenn dw den krump haw treiben wild |So müstu dich albeg do mit plos geben |vnd das vernÿm also |wenn du in mit dem krump haw von deiner rechten seiten ein haust oder an sein swert pindest die weil pistu plos mit der lincken seitten |Ist er denn also gescheid |vnd wil dir vom swert noch der plöß hawen |vnd wil dich mit behendickait Ire machen |So weleib mit deinem swert an dem seinē |vnd volg dar an seinem swert nach |vnd wind im denn ort zÿ dem gesicht |vnd arbeit im für pas mit dein krieg |das ist mit den winden zÿ den plösen |So wirt er vor Irrt |das er für war nicht wirt wissen welichen enden er sich für dir vor häwen oder für stechen beschützen sol 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.

**Ain andern brüch über den krumphaw ~~**


|Mörck wenn du im von diner rechten sÿtten oben ein hawst |Hawt er deñ och vō sinē recht~ sÿtten mit gekrenczten armen komp [27r] |Vff dein schwert vnd drückt dir das da mit vnder sich gen der erden |So wind ge deiner rechten sytē vnd far mit den armē wol vff über dein häupt vnd secze Im dein ort obē an dei die brust **Glosa** |Versetzt er dir das so plÿb also sten mit dem gehülcz vō dem häupt vnd arbeit behendtlich mit dem ort von ainē bloß zÿ der anderē |Das hayset der edel krig Da mit verwirstü In so gar Das er nit waysst wo er vor dir blibē sol fur war

3

D

R

[44] 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.

[26v]  ¶ | Eyn / haw / heist der veller / vnd küpt aus dem krüphaw · | vnd der stet geschrebē noch deme twerhawe / | do dy hant ist geschrebñ / | vnd der sal vör deme therhawe sten / | vnd der get von vnden dar krum-es vnd schiks / eyme ober deme gehilze yn / mit ort schissen / | Recht zam der krüphaw von obñ neder /

3

D

R

[45] **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.

[46] 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.

[47] 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...

**Das ist von deme Twerehawe / etc**

[27v] ¶ **Glosa** / |Hie merke vnd wisse / |das of dem ganczen / sw̄te / keyn haw / als redlich / zo heftik zo vertik vnd zo gut ist |als der twerhaw · |Vnd der get dar / |zam dy twer · |czu beyden seiten · mit beiden sneiden / |der hindern vnd der vörd<sup>n</sup> / czu allen blossen / vnden vnde oben · |Vnd alles das von dem tage dar kũpt / |das sint dy ob<sup>n</sup> hewe / |ader was sōst von obē neder gehet / |das bricht vnd / weret eyner / mit den twer hewen / |der dy wol kan dar brēgen / |ader das sw̄t wol vōrwirft / dy twer vor / das hawpt / czu weler seiten her wil / |recht zam her in dy ob<sup>n</sup> hengē ader winden wolle komē / |Nūr das eyner in den twerhewē / |dy flechen des sw̄tes / eyne oben ader of / |dy ander vnden ader neder kert · |vnd dy sneiden / czu den syten / |dy twer / eyne / czu der rechtē / |vnd eyne czu der linken / seiten · |Vnd mit den selbē twerhewē / ist gar gut eyne an das sw̄t czu komē / |vnd wen den eyner eyne an das sw̄t kũpt / |wy das nūr dar komē ist / |zo mag ien<sup>o</sup> mūlich von im komē / |her wirt von desem geslagē · czu beyden seiten mit den twerhewē /

[49] **Here begins the text and the gloss of the Thwart Hew with its techniques:**

49 Thwart takes  
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.

[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).

**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 adversaries 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...

**Hie hebt sich an der text vnd die glos von dem twer haw mit seinen stucken**

Twer benÿmpt  
was vom tag her chumpt

**Glosa** |Merck der twer haw pricht die hüt vom tag |vnd alle haw die von oben nÿder gehauen werden |vnd die twer treib also |wenn du mit dem [19r] zû ÿm kumpst |So stee mit dem lincken fuess vor |vnd halt dein swert an deiner rechten achsel |Stet er denn gegen dir |vnd helt sein swert mit auff gerackten armen hoch vber dem haubt |vnd drot dir oben ein zÿ 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 kopff

**Der zwerhaw mit sinē stucken**

|Zwerch benÿmp  
was vō tag her kümpt

**Glosa** |Merck dē zwe<sup>r</sup>h<sup>a</sup>w bricht alle hew die vō oben nÿde<sup>r</sup> gehawē werdē vnd den haw trÿb also Wē er dir oben In hawet zû dem kopf |So spring mit dem rechtē füß [27v] gen Im vß dem hawe Vff |Sin lincken sytten vnd im springen verwent din schwert mit dē gehültz houch vor deinē haupt das din doūm vnnē kome vmd [!] schlach In mit der kurtzē schnidē zû sine<sup>r</sup> lincken sytten |So vaschdü sinē haw In din gehültz vnd triffest In zû dem kopff ~

T|were benÿm~et ·  
was von dem tage dar küm~et /

¶ |Vnd wen eyner vem synē hals sölde fechten |So solde her schaffen / mit der vorgeschrebñ [28r] lere / |das her mit eyne gutē twerhawe den vorslag / gewuñe · |wen her mit eyne czu gÿge als balde |als her irkente / |das her ienen dir reichen mochte / mit eynē schrete ader spronge |das her deñe dar placzte / mit eyne twerhaw obñ von der rechtē seitten / mit der hindern sneidñ ieme gleich obñ 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 / |deñe wen eyner wol tweret / mit eyne gutē ausschrete ader spronge / |zo mag sichs ien<sup>e</sup> müllich 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.*



R

3

[52] **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.



[134] **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.]

[52v] **Also brich die zwerck**

**Item** wann du staust In vorhüt vom tag vñ ainer vff dich hawet mitt der schwerch |So haw den zornhaw glych mit im ein starck vff sin schwert vñ such die bloß mitt dem ort vñ will er denn vm sich schlachen mitt der zwerch zü der andern sytten |So kom du vor mitt der zwerch vnder sÿn schwert zü sinē halß

R

3

[53] **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.

oder schnyd in mitt der langen schnyden In die arm wenn er vm schlöcht u&

R

3

[54] **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.



---

R

---

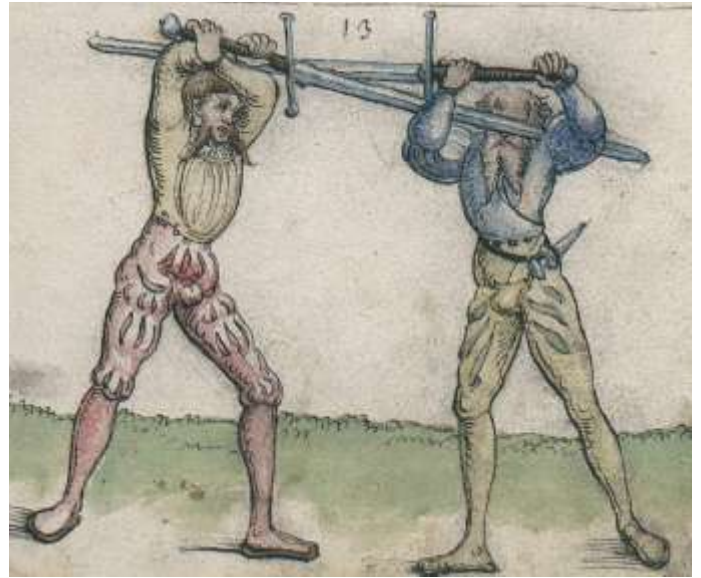
3



**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.



---

R

---

3

# D

[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.]*



# 3

[57] **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.

[58] *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.*

[22r] **Itm~ einbruch wider ober vnd vnter zwerch schleg**

wan du eynē hast angebundē an sin schwertt mit eynen ober haulb vnd schlech vmb die zwierch oben oder vntē so plieb mit dem gehultz vor dinem hauptt vnd verwind alweg din schwertt vnd stich im mit dem ortt zu der nesten ploß so gat von beydē sitē zū ~~

**Itm~** wan dir eyner an bind mit eynē fryhen ober haulb vnd hault den vnter zwierch haulb zu diner rechtē sitē so blý also stan vnd leg im die kurtz schnid an den hals

[41] **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).



[59] **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.



[36] **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.

[27v] **Ain stuck vß dem zwerhaw**

|Zwer mit der sto<sup>c</sup>rck  
den arbeit do mit mo<sup>c</sup>rck

**Glosa** Das ist wie dü mit der sto<sup>c</sup>rck auss der zwer arbeitē solt vnd dem thūn also / wē dü Im mit der zwer zū hauest |So gedenck das dü Im mit de<sup>f</sup> zwer sterck deines schwerts starck In das Sin |Helt den er starck wyde<sup>f</sup> |So schlach In am schwert mit gekrūctē armē hinder seines schwertz klingē vff den kopff [28r] oder schnyd In mit dem stuck durch das maül ~~

**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...

|Twere mit der sterke ·  
deyn arbeit do mete merke /

|Vnd wē her deñe den vorslag also gewit m<sup>t</sup> dē twerhaw / czu der eynē seytē / |her treffe ader vele · |zo sal her deñe als balde in eyne rawsche im~ediate an vnd<sup>o</sup>loz / |den nochslag gewiñen / mit dem twerhaw czu der and<sup>n</sup> seiten / mit der vörd<sup>n</sup> sneiden / e den sich ien<sup>o</sup> keyß slags ader ichsichcz irhole / noch d<sup>o</sup> 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] *[Itm~ Ist er aber mit der versatzung zu starck dz du zu den stucken nit kumen magst so stos mit dem gehultz sin schwert hinweg vnd schlag im mit der zwer zu der andern sitē oder will er dir eyn louffen so nymb den schnidt 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.

**aber ain stuck vß dem zwerhaw**

**[Merck wē du Im vß der zwer mit der sto<sup>c</sup>rck deines schwerts an sin Schwert bindest helt den er starck wyde<sup>r</sup> | So stoss mit deinē gehülcz sin schwert vō dir vnderisch vff dein rechtē syttē vnd schlach bald mit der zwe<sup>r</sup> wyderū gen siner rechtē syten Im zū dem kopffe ~**

[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.

**Aber ein annders**

**W**enn du ŷm von deiner rechten seitten mit der twer starck zŵ haust |vor setzt er vnd ist waich am swert |so var ŷm mit der kurtzen schneid deins swertz zŵ seiner rechten seitten an den hals |vnd spring mit dem rechten fuess hinder seinen lincken füeß |vnd ruck yn mit der swertz klingen also darüber |oder treib das mutiren im zŵ der vnderñ plöss

[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**

**I**tm~ wan dü Im mit der zwer an sin schwert bindest Ist da er waich am schwert |So leg Im die kurtzē schnÿdē zŷ seinē rechtē sytten an den halß vnd spring mit dem rechtē füß hinde<sup>r</sup> seinē linckē vnd rücke In mit dem schwert darüber ~&~~

**Ain ander stuck**

[28v] **I**tm~ wen dü Im mit der zwer an sin schwert bindest Ist er dan waich am schwert |So truck mit der zwer sin schwert nÿdē vnd leg Im die kurtzē schnÿdē hindē sinen armē vornē an den halß

[62] **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 deinē hals |vnd slach ym oben ein ze dem kopff 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 ~

[135] **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.

[53r] **Ain bruch widē den bruch**

|Item wann du zwerchst vñ dir och ainer mitt der zwerch wolt fornē für komen vnder dinē schwert an den halß |So fall im nider mitt der langen schnydē starck vff sin schwert So ist es gebrochen nym 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.*

*[Itm~ nÿmpt dich eyner by dem hals zu diner rechtē sitē so loß din schwertt vß diner linckē hant vnd stos mit der rechtē sin schwertt von dinem hals vnd schrit mit dinem linckē fus gegē siner rechtē sitē fur sin beide fus vnd far mit dinem lincken arm vber sin beide arm nohe by dem gehultz vnd fur in zu dem tantz oder stich im vntē zwuschen beynen zu dem gemechtt ~~*

*[Itm~ wan du mit dem zwer haulb machen wilt vff siner linck~ sitē so triff nicht vnd schlag behende vff sin rechte sitē schlecht er dan zu diner rechtē so schnid indes starck in sin hende In das glenck siner rechtē hant daß gat zu beidē zu*



[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 Pflug works well...

...[51] And one should Zwerch to both sides and to Ochs and Pflug, 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 ochsen herte gefuge /

|Vnd sal deñe twern czu beiden seitē / |czū ochsen vnd czū  
pfluge / |das ist / czu den ob°n blössen |vnd czu den vnd°n /  
von eyner seitē of dy ander / |vnden vnd obñ / |vm-erm° / an  
vnderloz / |alzo das her vm°mer in motu sey |vnd ienē nicht  
losse czu slage komē / |vnd als oft / als her eynē twerhaw tuet  
obñ ad° vndñ / |zo sal her io wol twerē / |vnd das swt obñ dy  
twere / |wol vor syn ha<sup>w</sup>pt / werfen / |das her wol bedekt 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**

**Merck** |wenn dw mit dem zû vechten zû ym kumpst |So stee mit dem lincken füess vor |vnd |wenn es dir eben ist |So spring mit dem rechten füess gegñ ym wol auff sein lincke seitten |vnd slach yn aus der twer mit krafft gegen sein° lincken seitten zû der vnderñ plöss |Das haist zû dem phlueg geslagen |vor setzt [21v] er |So slach im pald zû der oberñ plöß sein° rechten seitten |Das haist zû dem ochsen |vnd treib dann die twer sleg behendlich albeg ainen zû dem ochsen |vnd den anderñ zû dem phlüeg kräutzweis von ein° seitten zû der anderñ das ist zû kopff |vnd zû 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 einē yeden twerslag albeg weit solt aus springen gegen im auff ein seitten |So magstu in wol zû dem haubt treffen |vnd wart auch das du die weil oben vor dem haubt mit dem gehültz wol gedackt seist

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

52 Whoever thwarts themselves well  
With springing threatens the head.

**Gloss.** This is how you shall properly spring-out to the side of him with each and every thwart-strike, so that if you wish to strike him you may hit well to his head, and be aware that you are fully covered above in the spring with your hilt in front of your head.

**Das ist der text vnd ein ler daüon**

[29v] Waß sich wol zwerch  
mit springē dem haupt geferet

**Glosa** |das ist das dü mit ainem yden zwerschlage wol vß solt springē Im vff die syttē / do |dü Im zû schlagē wylt so mag stü In wol treffē zû sienē haupt vnd wart das dü In dem sprüng oben vor dinē haupt mit dienē gehültzē vol bedeck sÿest

**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 Zwerchau with some strength...

|Was sich wol tweret ·  
mit sprü~gen dem <sup>hew</sup> geferet /

¶| |den wy her eynen twerhaw nür dar brēgt / czu weler seitē is ist / |vnden ader oben / |zo get im io das swt obñ / mit dem gehilze / mit vorworfner / hant · |vor deme hewpte / |das her io wol bewart vnd bedekt ist · |Vnd eyner sal dy twerhewe / eczwas mit / sterke dar brēgē

[68] **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.



R



[69] **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** verführet  
von vnden nach wünsch er rurret

**Glosa** |Der veler ist ein stuck do mit vil vechte° geplendt werden |vnd nach wunsch gerürt |vnd geslagen die do gerñ vor setzen |vnd die do vechtent zÿ dem swert |vnd nicht zÿ den plösen des leibs |Merck |wenn du mit dem ze vechten zÿ ÿm kumpst |So thüe als dw im mit einem freÿen oberhaw zÿ dem kopff wellest slachen |vnd verzuck den haw |vnd slach Im mit der twer zÿ der vnderñ plöss seiner lincken oder seiner rechten seitten zÿ welcher dw wild |vnd wart das dw mit dem gehiltz vber deinē haubt wol gedackt seist das magstu mit dem twerhaw auch |also treiben

[45] **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.

¶ **Veller** wer führet ·  
von vnden noch wonsche her rurret /

3

[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.*

**alliud ~**

*[Itm~ den feller tribe also wan du mit dem zu vechtē zu dem man kumpst so haulb die vntern haulb von beidē sitē chümstu dan yn in mit eynem vnter haulb von diner rechtē sitē so schuß im den ort do mit lang in zu der brust so muß er versetzen so spring bald mit dem linckē fus vff sin rechte sitē vnd thün als du In mit der zwer dar zu schlagen wollest vnd verzuck den haulb vnd schlag bald wider vmb zu der linckē sitē*

*[24r] oder kumpstu von der linckē sitē mit dem vnter haulb an yn so schuß im den ort oben lang in vnd tribe dz gefertt als vor an zu dem nechsten geschreben stehht ~~*

[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.

**Das ist der text vnd die glos von dem stuck das da haist der ver kerer**

Vor kerer twinget  
durchlaufer auch mit ringet  
Den elpogen  
gewiß nym 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 mā im mag durchlauffen |vnd gefassen mit ringen **den treib also ~** |wenn du mit [22v] dem zū vechten zū im gest |So gee mit dem lincken fuess vor |vnd haw von der rechten seitten den halb haw mit ver kerter langer schneid ye |vnd ye auff vnd nider dein lincken fuess noch pistu zū im kumpst |vnd als pald du im do mit an sein swert pindest |So heng im den ort Indes oben ein vnd stich im zū dem gesicht |Vor setzt er den stich |vnd vert hoch auff mit den armen |So lauff im durch

[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...

**aber ain stuck vsß dem zwerhaw vnd daß haÿsst der verkerer ~**

|Verkerer zwinget  
|durch la<sup>ffē</sup> aūch mit ringet  
|den elenbogen  
gewisse nym spring Im In die wage

**Glosa** |Merck das stück soltū also trybē wen dū In mit ainē vndē oder oben haw an sin schwert bindest |So verker dein schwert das din doūme vnde kome vnd stich Im obē In zū dē gesichte

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

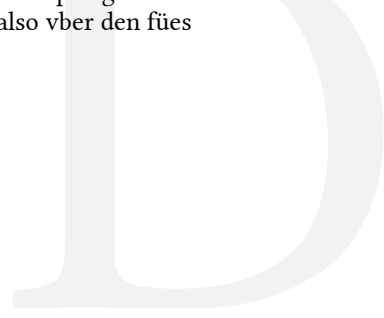
- 54 The Verkehrer (inverse strike) forces  
the running through so you can wrestle.  
55 Take the elbow,  
leap into his balance to throw him down.

|Vorkerer twinget ·  
|durchlawfer auch mete ringet /  
|den ellenbogen ·  
gewis nym / sprink 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 beleibt er mit der vor satzung nider mit den henden | So begreiff mit der lincken hant sein rechten elbogen | vnd halt in do mit vest | vnd spring mit dem lincken fuess für 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<sup>r</sup> durch vnd ringe / alß dü In dem du<sup>r</sup>ch lauffen her nach wirst findē

R

3

[75] **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.

**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

Glosa merck |Das haist der zwifach veler |den treib also  
|Wenn dw mit dem zû vechttñ [23r] zû im kumpst |So stee mit dem lincken fües vor |vnd halt dein swert an deiner rechtñ achsel |vnd wenn es dir eben ist |So sprig gegen ym wol auff mit dem rechten fuess auff sein lincke seitten |vnd thûe als dw Im mit einem freyen twerslag zû seiner lincken seitten zû dem kopff wellest hauen |vnd vor zuck den haw |vnd spring mit dem lincken füess auff sein rechte seittñ |vnd slach in do selbest hin zû dem kopff vor setzt er vnd dw triffest sein swert |So spring zû der selben seitten neben ym hin wegk |vnd schneid ym mit der kurtzen schneid hinder seinem swert mit dem duplirñ in das maul

[47] **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.

Veller czwefache ·  
trift man den snet mete mache /

3

**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).



**[48] This is the text and the gloss of yet another play from the failer**

57 Double it further;  
Step-in left and be not lazy.

**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.)**

57 Double instantly,  
step to the left do not be slow.  
xxiv Because all fencing  
requires speed  
xxv and also bravery  
caution and wits.

[Czwefaches vorpas ·  
schreit yn link vnd weze nicht las /  
|wen alles vechtē ·  
wil rischeit habñ von rechte /  
|Dorczu auch kunheit ·  
vorsichtikeit list vnde klugheit

3

[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**

Schilär ein pricht  
was püffel schlecht oder sticht  
wer wechsel draut  
Schilär dar aus In beraupt

|Glosa |Merck der schilär pricht die hüt die do haist der pflugk |vnd ist ein seltzam [23v] güt eñhaft haw |wenn er pricht mit gewalt ein Inn haw |vnd in stichen |vnd get zû mit verkärtem swert |Dar vmb sind viel maister des swertz die von dem haw nicht wissen ze sagen ~

[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 sinē stucken**

|Schille<sup>r</sup> ein bricht  
waß bufle<sup>r</sup> schlecht orde<sup>r</sup> stycht /  
We<sup>r</sup> wech sel trawet  
schille<sup>r</sup> In dar vß beraubet

**Glosa** Hie merck Der schille<sup>r</sup> ist ain haw der dem buffeln die sich mayste<sup>r</sup> schafft an nem-ē mit gwalt In bricht |In hawē vnd stechē

[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<sup>schilhaw</sup> ist eyn überhaw von der / rechten seiten / mit der hindern sneiden des swtes / |dy die linke seite ist genät / |vnd get recht zam schilende ader schiks dar / czu eyner zeitē aus geschreten / czu der rechten / mit vorwantem swte / vnd vorworfner hant · |Vnd der selbe haw der bricht als das püffel / das ist eÿ pawer / mag geslaen / von obñ neder als sie phleken<sup>czu</sup> tuen /

**[77] 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.

[Recht zam der twerhaw auch das selbe bricht / als vor ist geschriben / |Vnd wer mit durchwechsel drewt / der wirt mit dem schilhaw beschemet / |Vnd eyn<sup>e</sup> sal wol schilhawē vnd lank genuk / vnd den ort vaste schissen / |anders her wirt gehindert / mit / durchwechsel /

3

[78] **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 dw gegen ym stest |vnd beheldest dein swert an deiner rechten achsel stet er denn gegen dir in der hüt des phluegs |vnd wil dir vnden zû stechen |So haw In mit dem schilär lanck oben ein |vnd scheuss Im den ort lanck ein zû der prust |So mag er dich mit dem stich vnden 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 schyß In mit dem hawe lang In zû der brüst vnd also haw a<sup>o</sup>ch wan er gen dir stat In der hütte de pflügs Oder wē er dir vndē zû wyll stechē

---

3

[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 pre-fencing, 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 kürzt her dich an ·  
durchwechsel das sigt ym an /

3

**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.

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

**Oder** |legt er sich gegen dir Inn die hüt des ochsens oder des phluugs |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 zû der nagsten plöss do mit twingstu si das si müessen vorsetzen |So kumpstu zû deiner rechten arbeit

---

**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.

**Item**~ allen vechtern die da kurtz fechtñ / auß dem ochsn / aus dem pflueg / vnd mit allen winden vor dem man / den wechsl frölich durch / auß hawen vnd aüs stechnñ mit dem langen ort / damit bestengistü (?) sy an dem schwert das sy dich müessñ zu dem abent lassen kumē / vnd sy schlagen

---

3



[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 vechtē zu im gest so soltu schillen mit dem gesicht ob er kurtz gegen dir vicht dz soltu also erkennen wan er dir zu haulbt rekt er dan die arm nit lang vß von Im mit dem haulb so ist sin schwert verkurtzett vnd allen vechtern die so kurtz vechtē den wechsel frolich durch auß haulben vnd auß stichen mit dem [26v] langen ort do mit bestetigestu sie an dem schwert dz sie dich müssen zu dem an bindē lassen kumen vnd sich schlagen loßen ~~

D

R

3

[81] **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).



[52] **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 <sup>with a deceit of the visage</sup> 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

|Schil czu dem orte ·  
vnd nym den hals ane vorchte /

|Vnd / eyner sal / wol schiln mit dem orte / |czu dem halse  
kūlich ane vorchte / |Vnd

3

[82] **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.



[53] **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 ·  
kūpt her dar nicht czu leize

3

[83] **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.]*

**Hie hebt sich an der text vnd die glos von dem schaitelhaw**

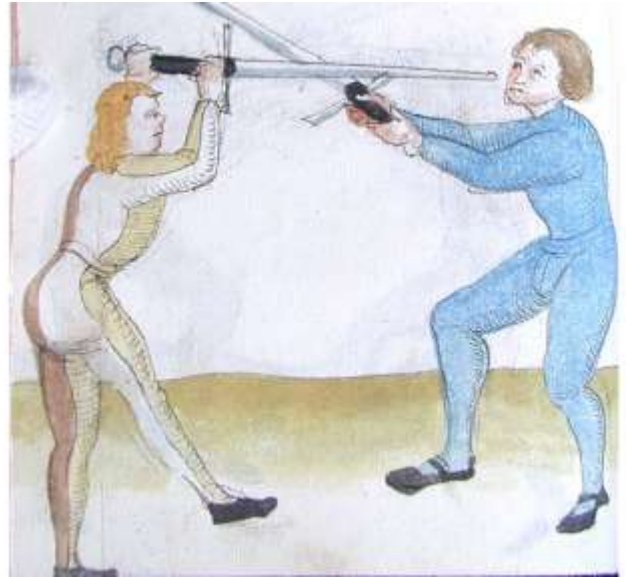
**D**ẽ schaitlär  
dem anlutz ist gevär...

[25r] **G**losa |Merck der schaitlär pricht die hüt die da haist alber |vnd ist dar zû dem anlütz |vnd der prust mit seiner ker gar gevardlich **Den treib also** |Wenn dw mit dem zû vechten zû ym kumpst legt er sich denn gegen dir in die hüt alber |So setz den lincken fuess vor vnd halt dein swert an deiner rechten achsel Inn der hüt |vnd spring zû Im |vnd haw mit der langen schneid starck von oben nider Im zû dem kopff

[54] **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).



[55] **This is about the Scheitelhau (Vertex strike)**

63 The Scheitler  
endangers the face...

[30r] **Das ist von deme scheidelhawe etc ~**

**D**|Er scheidelere ·  
deyn anlitz ist ym gefere /

3

**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...

- ...Mit seiner ker  
Der prust vast gefer  
was von ym kumpt  
Die kron das ab nympt...

...|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...

**[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.

**Ain stuck vß dem schaiteler**

- |Mit sine<sup>r</sup> ker /  
der brust fast gefer

**Glosa** das ist wen dü Im den ort mit dem schaitle<sup>r</sup> oben ein hengst zû dem gesicht |Stost er dir denn den ort In der versatzüng mit dem gehültz vascht ybe<sup>r</sup> sich |So verker dein schwert mit dē gehültz hoch fyr din haupt vnd setz Im den ort vndē an die brust ~\~

**Wie die kron den schäytler bricht**

- |Waß vō Im komp /  
die kron das abnympt

**Glosa** |Merck wan dü Im mit dem schai<sup>tt</sup>le<sup>r</sup> oben ein hawest / versetzt er mit dē gehulze hoch ob [33v] ob sinē haupt Die versatzüng hayst die kron vnd laufft di<sup>r</sup> do mit eym

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

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

- |Mit seinem karen ·  
der broste vaste gewaren  
¶| Was von ym 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.

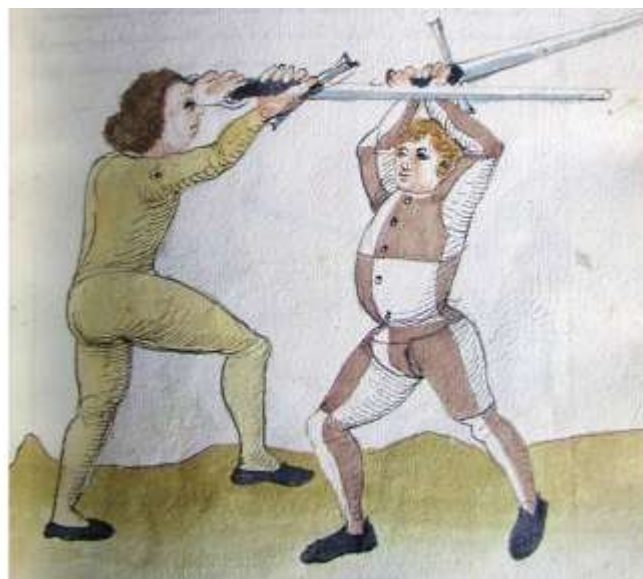
[84] *Item, when you will make the Parter-hew on one, then may you allow the long point to go through him under his hands to his face on his right side and long stretched in.*



**[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.

¶ | Sneyt durch dy kronne ·  
zo brichstu sie harte schone /  
·|Dy striche drücke ·  
mit sneten sie abe rücke /  
|Den scheidelhaw ich preize /  
kü-pt her dar / nicht czu leize /

3

[85] **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.

**Das ist der text vnd die glos von den vier legerñ**

- [25v] Vier leger allain  
da von halt vnd fleuch die gemain  
Ochs phlueg alber  
vom tag seÿ dir nicht vn mār

Glosa |Merck die vier leger das sein die vier hüten da du aus fechten solt

[58] **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 sind die vier leger**

- |Vier leger allain  
|Da vō halt vnd flūch die gemaim  
[34r] Ochs pflug / alber  
vō tag / sÿ dir nit vnmer

**Glosa** |Ist das dü vō kainē leger nicht haltē solt / denn alain vō den vierē die hie genāt worden sind ~~

[57] **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).

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

**Das ist von den vier leger / etc ~**

- Vier leger alleyne ·  
do von halt vnd flewg dy gemeyne /  
|Ochse · |pflug · |alber · / ·  
|vom tage nicht sy dir v<sup>e</sup>mmer

¶ **Glosa etc** ¶ |Hie nent her vier leger ader vier hutē / |do vō etzwas czu haldē ist / |Doch vor allen sachē / |zo sal eÿ mā io nicht czu / |lāge doryñe legē / |Wē lichtnaŵ hat eyn sölch sprichwort / |wer do leit der ist tot / |wer sich rüret der lebt noch / |vnd das get of dy leger |das sich eÿn mā sal liber rurē mit gefechten dē das her / der hutē wart / mit dem her vorslossē möcht dy schanze

¶ |lichtnawer helt nur eczwas vō den vier leger dorvme das sy aus den ober vnd vnder hengē gehñ doraus mā schire mag gechte brēgen etc

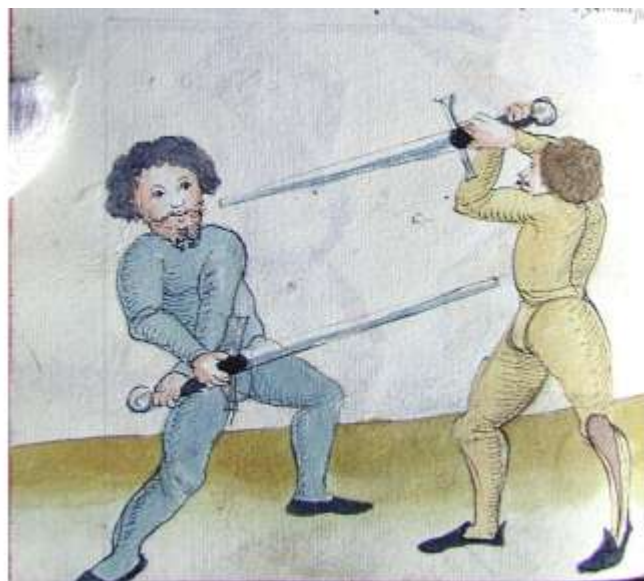
**[This is the first guard:]**

[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*.



[92] **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.

[93] **Mark**, the first hew is the **Crooked-hew**, which breaks the guard that is called the Ox.

[94] **Mark**, the second hew, that is, the **Thwart-hew**, which breaks the guard From the Day.

[95] **Mark**, the third hew, that is, the **Squinter**, which breaks the guard that is called the Plow.

[96] **Mark**, the fourth hew, that is, the **Parter**, which breaks the guard that is called the Fool.

[97] And you shall find how you shall break the four guards with the hews before, in the descriptions of the same hews.

[63] **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.

[64] **The first cut** is the crooked-cut, which breaks the guard that is named the ox.

[65] **Item. The second** is the thwart-cut, which breaks the guard from-the-roof.

[66] **Item. The third** is the squint-cut, which breaks the guard of the plow.

[67] **Item. The fourth** is the parter, which breaks the guard that is named the fool.

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

Vier sind vor setzen  
Die die leger auch sere letzen

Glosa |Merck |du hast vor gehört was da sind die vier hütten  
|So soltu nw auch wissen die vier vorsetzen die die selbigen  
vier hütten prechen |Och gehort kain vor setzen dar z̄w nicht  
|Wenn es sind vier hāw die s̄y prechen

**Merck ~ |der** erst haw ist der krumphaw der pricht die hūt die  
do haist der ochs ~~~~

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

**Merck |Der** dritt haw das ist der schilär der pricht die hūt die  
da haist der phlueg ~

**Merck |Der** vierd haw das ist der schaitlär der pricht die hūt  
die da haist alber

|vnd wie dw die vier hüten mit den hauen prechen solt das  
vindestu vorñ in den selbigen hāwen geschriben ~

**Das sind die vier verseczen die die vier leger leczen oder brechen ~**

|Vie<sup>r</sup> sind versetzē  
|Die die legē aūch ser letzē  
vō versetzē hiet dich /  
geschicht es se<sup>r</sup> es [35r] mýt dich

**Glosa Merck** dü hast vo<sup>r</sup> geho<sup>r</sup>t das dü alain vß viern legern  
vechtē solt |So solt dü och nūn wyssen die vier versetzūg Das  
sind vier hew

**Der erst / haw** |Ist der krumphaw der bricht die hūt des  
ochsen

**der ander** |ist der zwe<sup>r</sup>haw der bricht die hūt vom tage

**der dritt** |ist de<sup>r</sup> schyllhaw der bricht die hūt deß pflūgs

**der vierdt** |ist der schaittle<sup>r</sup> der bricht die hūt albe<sup>r</sup> /



[98] **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.

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

Vor versetzen huett dich  
Geschicht das auch sere mützs dich

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

**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.

Vnd hÿt dich vō allē versetzē die die schlechtē vechte<sup>r</sup> trÿbē vnd merck wē er hawt / |So haw och / vnd wē er sticht so stych och / Vnd wie dū hawē vnd stechen solt / das findest dū In dē fünff hewē vnd In den absetzē geschrybē ~-&~

[63] **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)...

[32v] **Das ist von vier vorsetczen / etc etc**

V|er sint vorsetczen ·  
dy dy leger auch sere letczen  
¶| Vorsetczen hüt dich ·  
geschieht das auch sere müt dich /

¶ **Glosa** /:~ ¶| |Hie merke / das vier vorsetczen sint / czu beiden / seiten / czu itlich<sup>o</sup> seiten / eyn obers / vnd eyns v<sup>c</sup>nders / |vnd dy letczē ader brechn̄ / alle[illegible] hutē ader leger / |vnd wy du von obñ / ader von vndē / eyne / hewe stiche ader snete / mit deyme<sup>swte</sup> abeleitest / ader abweisest / |das mag wol heissen vorsetczē /

[99] **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.



[69] **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 versäczüg**

Ob dier versetzt ist /  
vnd wie das dar komē ist /  
ho<sup>c</sup>re was ich rate /  
rays abe / haw schnell mit dratte

R

**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 versetzt hatt So reiß mit deinem swert an seiner swertz klingen vber sich auff als dw Im oben vom swert wöllest abnemen vnd pleib am swert vnd haw In slecht an der klingen mit der langen schneid wider ein zü 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).



[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 therewith come up, so that his point goes out to your right side, then drive up nimbly with the 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 the pommel over his sword and strike in with the short edge to his head. That is called the Snapping.

[Note that in the original order, this paragraph appears in the section on *Slicing-Off*.]

**Aber ein anders**

Wenn du z̄w vichtest mit vnder häwen oder ligst in der hüt alber Velt er denn mit dem swert auff das dein nahent pey dem gehültz ee |wenn du do mit auff chumpst das sein ort z̄w deiner rechten seitten auß get |So var behendlich auff mit dem knopff vber sein swert vn[ ] langen schneid z̄w dem kopf Oder pint er dir auff das swert das sein o[ ] deiner lincken seitten |So var mit dem knopf vber sein swert |vnd slach In mit der kurtzen schneid z̄w dem haupt das haist das schnappen ~

[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.





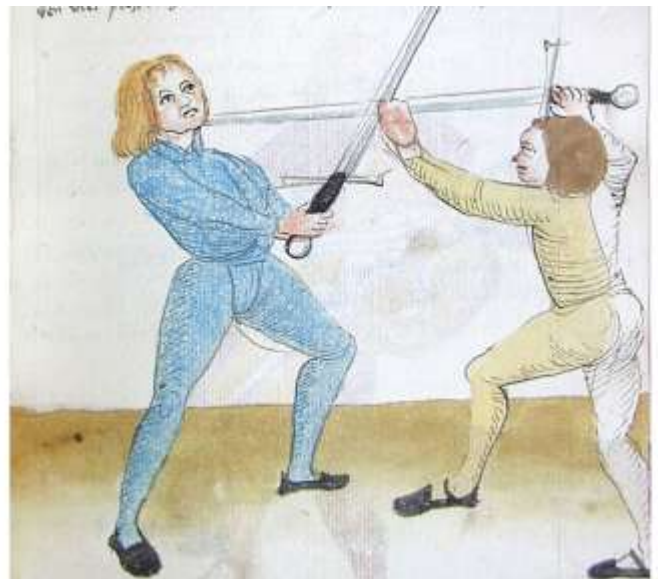


[71] **This is the text and the gloss of yet another play against the parrying**

74 Set-upon four ends;

Learn to remain thereupon if you wish to finish.

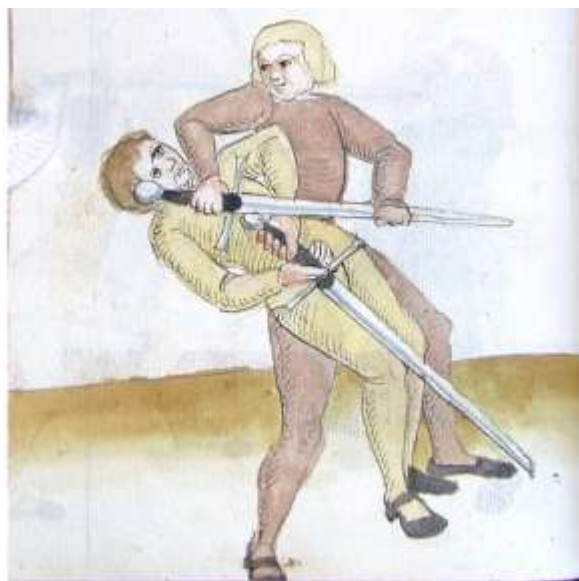
**Gloss.** This is when you cleave-in from your right shoulder: if you wish to quickly finish with him, so note when he parries [and] strike quickly around with the thwart, and with the strike grasp your sword in the middle of the blade with the left hand, and set the point into the face (as stands pictured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



D

[72] **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 pommel to the other side to his head, or spring with the right foot behind his left and with the pommel 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).



3

[101] **This is the text and the gloss of the Four Settings-on:**

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

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 lie 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.

**Das ist der text vnd die glos von vier an setzen**

**Setz an vier enden**  
pleib dar auf lere wildu enden

**Glosa** |Merck es sein vier ann setzen die gehört z̄w dem er̄st |die soltu treib̄n |wenn dw einen pald slachen wild oder letzen |Die treib also |wenn du mit dem z̄w fechten z̄w Im kumpst |So leg dich mit dem swert Inn die h̄t des ochsens |oder des phluegs |wil er dir denn oben ein hawen oder vnden z̄w stechen |So merck die weil er sein swert auff hebt |vnd wil slachen|oder vnden z̄w Im zeucht |vnd wil dich stechen |So k̄m du vor |vnd scheus Im den langen ort [27v] ein z̄w der nagsten plöss |ee wenn er den haw oder den stich vorpringt |vnd wart ob dw ym magst an gesetzen des geleichn th̄ue auch |wenn er dir mit vnderhauen z̄w haut |So scheus im den ort ein |ee wenn er mit dem haw vnden auff kumpst vnd das treib z̄w paiden seitten

[73] **This is about traveling-after**

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

**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.

...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.

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

**Von Nachrayßen**

**Nach rayße lere**  
zwyfach oder schnyd In die were

**Glosa** Das ist das dü die nach raysen wol lernē solt / wan s̄y sind zwayerlay Die erstē tr̄yb / wē er dir obē In will hawē |So me<sup>t</sup>ck [37r] die wil er dz schwert vff z̄ucht z̄ dem schlag so rayße im nach mitt dem hawe oder mitt ainē stich vñ triff in z̄ den obern blöß ee er mit dē haw widē kump odē fall im mitt dē langē schnidē oben in sin arm vñ truck in domitt von dir ~

|Odē will er dich stechen so mörck die wil er dz schwert z̄ im z̄ucht z̄ dem stich so rayß im nach vñ stich in ee wan er sinen stich valbringt ~~~

**This is about the four displacements (cont.)**

75 ...Set the point onto four openings  
and stay on it, learn this if you wish to end.  
xxix Who displaces well  
can defend against many strikes  
xxx because with the displacements  
you get quickly into the hangings.

...[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 /  
|wen yn dy hengen /  
k̄pstu m<sup>t</sup> vorsetczē behēde /

|Auch saltu wol wēdē / vnd allemal deÿ ort<sup>keren</sup> keÿs eÿs Brust / zo mus h° sich besorgen  
¶| Auch sal eÿ guter fechter / |wol lernē / eyne an das swert komē / |vnd das mag / her wol tuē / m<sup>t</sup> den vorsetczē / |wen dy komē aus den vier hewē / vō itzlicher seitē / eÿ ob<sup>h</sup>haw vnd eÿ v<sup>e</sup>nderhaw / vnd gen yn dy vier hengē |wē als bald als eyn<sup>o</sup> vorsetzt vō vndē / ader von obñ / |zo sal her czu hāt yn dy hēgen komen · |Vnd als her mt der vörd<sup>n</sup> sneiden / alle hewe vnd stiche / abewēdt / |als ist es m<sup>t</sup> den vorsetczen /

**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.*

*[Itm~ oder hautt er dan von oben ein von siner lincken sitē so küm vor mit der versatzung vnd schuß im den ort lang In zu der nechsten ploß siner rechtē sitē ~~*

*[Item oder hewet er dir zu von vnden auff von seiner rechten seitten etc.*

*[Itm~ oder hautt er dir zu von vntē vff von siner rechtē sitē so schuß im den ort lang In zu der nesten ploß siner linckē sitē ~*

*[Itm~ oder hautt er dir zu von vntē vff von siner lincken sitē so schuß im den ort lang In zu der vntern ploß siner rechtē sitē vnd wart allbege do mit des angesichtz*

*[wiert er dann deins anseczen gewar vnnd verseczt so pleib mit deinem swert am dem seinen vnd zeuch da vonn nit ab vnd arbeit mit dem Swert gar Behendigklichen zw der nachstenn plöss so mag er zw chainem stuck chumen zeucht er sich dann ab vom swert so treib die nachraisenn die dier am nachstenn her nach verklärtt werdenn*

R

3

**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.*

*[Itm~ du solt auch dz wissen als bald ir zu samē kümpt Im z<sup>o</sup>r vechtē vnd als bald er sin schwert [32r] uber hebt vnd will vmb schlagen also bald soltu in den ortt fallen vnd stechen noch der nesten ploß wil er aber mit dem schwertt nicht gen so soltu selber mit dinen schwert gen vnd als bald oder als vfft du eynē schlag endest als vfft fal indes In den ortt kanstu die ansetzen rechtt triben so mag er sich hartt wegen oder regen es müß dir ein ruer loßen ~*

D

R

3

[108] **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 mÿnne  
Der arbeit dar nach begÿnne  
vnd prüf die gefert  
Ob sy sind waich oder hert

**G**losa |Merck der nachraisen ist vil |vnd manigerlay |vnd gehört zw treiben auß häwen |vnd aus stichen mit grosser fürsichtigkait gegen den vechterñ die da aus freÿem |vnd langen häwen fechten |vnd sünst von rechter kunst des swertz nicht wollen halten ~

[68] **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 ·  
czwefach ader 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**

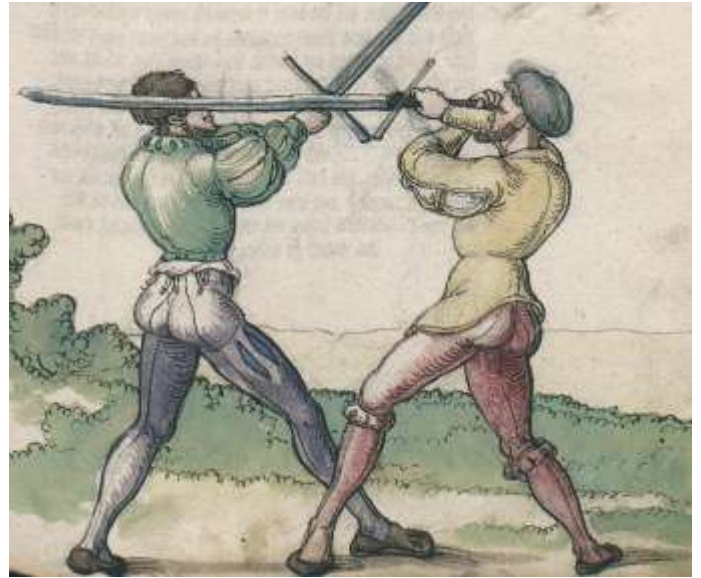
[It- wann er dir vō oben zū hawst laß er dam [!] sein schwert mitt dem haw nider gen zū der erden | So rayß im nach mitt ainē haw oben ein zū dem kopfe ee er mitt dē schwert vff küpt

R

3

[110] **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).



[75] **About the outer-possession**

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

**Gloss.** Note, the two outer-possessiones 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.

[37v] **Von der eüßern nÿm**

Zwai eußren nÿnn  
dein arbat dar nach beginn  
Vnd brieffe die gefert /  
Ob sÿ sind waych oder ho<sup>r</sup>t

**Glosa** Merck die zwi eüssere mÿm das sind zwai nachraisē am schwert das trib also wā er sich vo<sup>r</sup> dir verhawet |So rayß Im nach Versetz er dir den das |So plÿb mit dem schwert an dē sinē vnd brieff / ob er mit denn gefo<sup>r</sup>t waych oder ho<sup>r</sup>t ist |Hept dan er mit dem schwert das dim mit sterck übersich sicht |So lang din schwert vssen yber das sin vnd stich In zū dem vnderē blöß ~-&~

**This is from the Nachreissen (cont.)**

- 76 Two outside takings  
and begin with your work  
77 Test the attacks  
if they are soft or hard.





[111] **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 linckē sitē schlecht er dan vsß der versatzung mit der zwer bald vmb dich zu diner rechtē sitē so küm im Indes mit der were vorn fur vnter sin schwertt gegē siner l/ sitē vnd haulb sinen haulb noch zu der rechtē [33r] sitē oder tribe den schnidt ym vber sin arm zü dem kopff ~~

D

R

3

[112] **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.

[113] **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.

[76] **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.

**Hie merck ein guet nachraisen am swert aus vnder häwen**

Merck wenn du gegen im vichtest aus vnder hawen oder aus den streichen oder ligst gegen Im In der hüt die da [28v] haist alber Velt er dir denn mit dem swert auff das dein ee wenn du do mit auff kumpst So pleib also mit dem swert vnden an dem seinem vnd heb übersich Wint er dir denn am swert den ort ein zŵ dem gesicht oder der prust So lass in vom swert nicht ab vnd volg Im dar an nach vnd arbeit Im mit dem ort zŵ der nagsten plöß Oder slecht er vom swert vmb so volg oder raiß In mit dem ort aber nach als vor

**alliud ~**

**Merck** |Dw solt aus allen häwen |vñ aus allen hüttñ im nach raisen als pald dw erkennst |wenn er sich von dir verhaut oder emplöst mit dem swert oder wart das du dich mit dem nach raisen selber nicht emplöst noch verhaust |vnd das merck zw paiden seitten ~

**Die ander eüßer nÿm**

Itm~ wen du geim \ fichtest~ vß vnder hawē oder sūnst vß [38r] den vnderē gefertē überylet er dich den vnd windt dir vff da schwert / ee / wā dü do mit vff komest |So blieb mit dem schwert starck vndē an dem sinē wēder den vnd arbeit dir zŵ dem obrn blöß |So volg mit dem schwert nach vnd mit der langē schnÿden nÿm Im die schwoc<sup>e</sup>ch sines schwerts vnd truck nyder vnd stich Im zŵ dem gesicht

[114] **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 is he 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.

**Hie merck eben den text vnd die glos von dem fülñ vnd von dem wort das da Inndes haisset**

Das fülñ lere

Inndes das wort schneidet sere

|Glosa |Merck das fülñ |vnd das wort |Inndes die gröst |vnd die pēst kunst im swert ist |vnd wer ein maister des swertz ist oder sein wil |vnd kan nicht das fülñ |vnd vernympt nicht dar zw das wort |Inndes |So ist er nicht ein maister |wenn er [29r] ist ein püffel des swertz |Dar vmb soltu die tzwai ding vor allen sachen gar wol lernen das dw si recht verstest ~-

[77] **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.

**Von dem fülen vnd von dem wort Indes**

|Das fulē lere

In des das wōrt schnydet sere

|Glosa |das ist das dü das fülē / vnd das wo<sup>t</sup> In das wol lernē / vnd verstan solt wan die zwÿ ding gehoeren zū samē vnd sind die gro<sup>e</sup>ste künste zū dē fechtē

**This is from the Nachreissen (cont.)**

78 Learn the feeling

Indes, the word, cuts sharply

|Das fülen lere ·

Indes · das wort sneidet sere /

[115] **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.

**Hie merck die ler von dem fülñ vnd von dem wort das da haist Inndes**

**Merck** |wenn du mit dem zů vechten zŵ Im kumpst |vnd einer dem anderñ an das swert pindet |So soltu In dem als die swert zŵ sammen klitzñ zŵ hant fül |ob er waich oder hert an gepunden hat |vnd als pald dw das emphunden hast |So gedenck an das wort |Inndes |Das ist das dw In dem selbigen emphinden behendlich solt arbeitenn am swert so ist er geslagen |ee wenn er sein gewar wirt ~

---

**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.

Vnd das vernÿm also [38v] wē aine<sup>r</sup> dem anderē an das schwert bindt / |So soltü In dem alß de schweet zů samē glütz schon zů hand fullē / ebe<sup>r</sup> waych oder ho<sup>t</sup> angebundē hab / Vnd alß bald dü das empfindest haüst |So gedenck an das wort / In des / das ist das dü In den selbē enpfindē behendtlichē nach der waich vnd nach der ho<sup>t</sup> mit dem schwert solt arbeitē zů der nechstē bloß |So wirt er/geschlagē ee wann er sin gewar wirt ~

---

3

[116] **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**

Das das fülñ |vnd das wort |Inndes ein dinck ist |vnd ains an das ander nicht gesein mag |vnd das vernÿm also weiß du Im an sein swert pindest |So müstu ze hant mit dem wort |Inndes fülñ |Aber am swert waich oder hert ist |vnd wenn dw hast gefült |So müstu aber Inndes arbaitten nach der waich |vnd nach der hert am swert |Also sein sÿ paidew nicht wenn ein dinck |vnd das wort |Inndes das ist zÿ vor aus In allen stucken |vnd das vernÿm also |Inndes dupliert |Inndes mutirt ~ [29v] |Inndes wechselt durch |Inndes laufft durch |Inndes nÿmpt den schnit |Inndes ringet mit |Inndes nÿmpt das swert |Inndes thuet |was dein hertz begert |Inndes das ist ein scharffes wort |Do mit alle maister des swertz vorschnÿten werden |die das wort nicht wissen noch vernömen |Das ist der schlüssel der kunst ~

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

[79] **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.

|Itm~ du solt an das wort / Indes / In allē an bindē des schwertz gedencken wann / |Indes dupliert vñ / Indes / muttiert Indes / laufft durch vñ / Indes / nimpt dē schnitt / |Indes / ringt mitt / |Indes / nimpt im dz schwert / |Indes tût in dē kunst [39r] waß dein hercz beger / Indes ist / ein scharppfes wort damitt alle fechtē verschnitten werden bÿ des worts nichten wissen Vñ dz wort Indes ist och der schlissele damit alle kunst de fechtens vffgeschlossen wirt ~ ~ ~ ~ ~ ::

[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  
xxxi 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)...

**Hie merck den text vnd die glos von den vberlauffen**

- [30r] **Wer vnden rempt**  
Vber lauf den der wirt beschempt  
wenn es klitzt oben  
So sterck das ger ich loben  
Dein arbeit mache  
oder herte druck zwifache

**Glosa** |merck das ist |wenn dw mit dem zû vechten zû Im kumpst haut er dir deñ vnden zû den vnderñ plößen |das vor setz im nicht sunder haw Im oben starck ein zû dem kopff |Oder haut er dir zû mit vnder hawen |So merck ee wenn er mit dem vnderhaw auff kumpt |So scheuß Im den ort oben lanck ein zû dem gesicht |oder der prust |vnd setz ym oben an so mag er dich vnden nicht erlangen |wenn alle oberñ an setzen prechñ |vnd ledigen die vnder

[81] **This is the text and the gloss about running-over**

- 80 Whoever aims below,  
Run-over, then they become shamed.  
81 When it sparks above  
Then strengthen, this I will laud.  
82 Make your work  
Or press hard twice.

**Gloss.** Note, this is when he targets the lower openings with a cut or with a thrust in the onset: you shall not parry him, rather await, such that you run-over with a cut above into the head or set-upon the point above (as stands pictured hereafter next to this) so that he becomes shamed from you, because all over-cuts and all settings-upon over-reach the lower.



[69] **This is about the Überlaufen (overreaching), fencer observe this!**

- 80 Who aims below  
will be hit above with your overreaching  
81 If the swords bind high  
so be strong and I will praise that  
82 Do your work  
or double press  
xxxv Those who try to force you down,  
overreach them and strike hard again  
xxxvi Overreach from both sides  
and remember the edges.

[33v] **Das ist von überlawfen · ffechter sich czu /**

**W**|Er vnden remet ·  
überlawf den / der wirt beschemet /  
|Wen is klitzt oben ·  
so sterke das ger ich loben /  
|Deyn erbeit mache ·  
ader herte drücke czwefache /  
·|Wer dich drückt neder ·  
überlawf in · slach sere weder /  
|Von beiden seitē  
überlawf vnd merke dy sneiden /

**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.*

|vert er denn auff |vnd pindt dir vnden an dein swert so pleib mit der langen schneid starck auff dem swert |vnd arbeit behentlich zw der nagsten plöss oder lass in arbaitten |vnd kum dw |Inndes so trifestu In

*[Itm~ merck wen du im starck vff sin schwertt bindest gebündē hast schlecht er dan vß der versatzüng vmb dir zu der andern siten so bind im aber mit der langē schnidē starck vff din schwertt oben zu dem kopff vnd arbeit zu der ploß als vor dz tribe zu bejdē sitē*

---

R

---

3



[120] **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.



[82] **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).



[70] **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.

[34r] **Das ist von abesetzen / das lere wol ~**

L|Ere abesetzen ·  
hewe stiche kü-stlichen letzen /  
|Wer auf dich sticht ·  
dyn ort trifft vnd seynen bricht /  
|Von payden seyten ·  
trif allemal wiltu schreiten /  
|In aller lere /  
deÿ ort keÿ eÿs gesichte kere /

[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.*

[Itm~ die ab setzen magstu auch triben vß ober haulben vnd vß vnter haulben wen du mit dem schwertt hoch ligst vnd wilt den ober haulb machen Im haulb wind vff din rechte siden In den ochsen so setz Im ab heulb oder stich zu diner lincken sitē wider in den ochsen Indes stich im alwegē zu dem gesicht oder duplirer oder mach wz du wilt dz gath von beidē sitē zū ~

[Itm~ ligstü dan In dem wechsell haulb so verwind din schwertt In den pflug vnd setz ab haulb oder stich Indes arbeit behendeglich zu der nesten plo<sup>c</sup>sß mit allen gefertē dz gat von beyd- sitē ~~

D

R

3

D

[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 zû fechten vß den absätzen ~**

**Item** wann du mitt ainē fichtest vnd wenn du nachend zû im kompst |So kom in dem pflüg |vñ trÿb den behentlich mitt winden vō ainē sÿtten zû der andern |Vñ dz din ort stets dir belib |Vnd vß dem magst du trÿben daß verseczen / daß ist die nech vñ zû dem magstu stercken mitt der langen schniden vñ daruß trÿben alle vrogenampte stück och magstu heÿv vnd stich abseczen vnd die [51v] schlechtlich brechen mitt winden / vnd mitt dem ort deß blöß süchen /

R

3

[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 durchwechselfn**

Durchwechsel lere  
von paiden seitten stich mit sere  
wer auf dich pindet  
Durchwechsel In schir vindet

[31r] |Glosa |Merck der durchwechsel ist vil |vnd manigerlay  
|Die soltu treiben gegen den vechtern |die do gerñ vorsetzen  
|vnd die do hawen |zw dem swert |vnd nicht zñ den plößen  
des leibs |Die soltu gar wol lernen treiben mit fürsichtigkait  
|das mann dir icht an setz |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 durchwechslen**

[41r] |Durchwechslen lere /  
võ bayden sÿtten stich mitt sere  
|Wer vff dich bindet  
durchwechsel in schier findet ::

**Glosa** |Daß ist daß du dz durchwechslen wol lernē solt

[71] **This is from the Durchwechsel (changing through)**

- 86 Learn the changing through  
from both sides and deliver a good thrust  
87 The changing through will find  
an opening in anyone who binds you.  
xxxviii As soon as you have changed through,  
strike thrust or wind strongly  
xxxix Do not strike the sword,  
do not wait for your changing-through.

**Comment** Here learn that the changing-through goes from both sides down and up again and is very direct, if done quickly...

[34v] **Das ist vom durchwechsel / etc etc**

DVrchwechsel lere ·  
von payden seyten stich mete sere /  
Wer auf dich bindet ·  
durchwechsel in schire vindet / +  
\* |Wen du durchwechselt hast /  
slach · stich · ader winde \ nicht laz  
|Haw nicht czü swte /  
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...



[126] **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*).

[127] **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-though 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.

[86] **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.

**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.

[72] 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.

**/Itm~ aber ein durch wechseln**

**Oder •** **W**enn dw mit dem zü fechten zw Im kumpst |So setz den lincken fues vor |vnd halt Im den langen ort gegen dem gesicht |hawt er dir deñ von oben nider oder von unden auff zw dem swert |vnd wil dir das wegck slahen oder starck dar an pinden |So lass den ort vndersich sencken |vnd stich Im zw der anderñ seitten das treib gegen [31v] allen häwen |do mit man dir zü dem swert hawt

**Das merck eben**

**W**ie dw solt durch wechselñ das man dir die weil icht an setz die weil dw durch wechselst |vnd das vernÿm also wenn er dir vor setzt |vnd lest den ort neben dir beseit aus gen |So wechsel kündlich durch |vnd stich ym zw der anderñ seitten |Oder pleibt er dir mit dem ort vor dem gesicht oder sunst gegen anderñ plössen |So wechsel nicht durch beleib am swert |vnd arbeit do mit zü der nagsten plöss So mag er dir nicht nach geraisen noch ansetzen

**Itm~ ein anders /**

so du zu im kumbst / so setz dein linckē fueß vor vnd halt im dz lang gegē dē gesicht haut er dā obē oder vndtē zu dem schwert / vnd wil das hin weg schlagñ / so laß dein ort vntersich sincken vnd stich in zu der andern plös der anderñ seyttñ vnd thue das gegen allen hewen /

·|wert her dir das / mit deme das her dyn ort abe/weist vnd <sup>hin</sup> drückt / mit seyme swte / |So la dyn ort sincken von der selben seiten vnder seyme swerte herv<sup>m</sup> / czu der and<sup>n</sup> seiten / nicht weit v<sup>m</sup> / zonder vnden an sym swte / zo du neste magst / |vnd da var ym gar rischlich / öber dem gehilcze yn / mit eyne guten volkomen stiche / |vnd wen du fülest das du trifts / zo volge wol noch |Vnd alz du vō eyner seitē tust / vndē ad<sup>o</sup> oben / zo tu vō der and<sup>n</sup>

¶| dir anbindet / zo rawsche an sym swte hin keyn seiner blöße / mit dym orte / <sup>wt</sup>her zo durchwechsel / also vor / |ader wind vnd füle sein geferte / ab is sey weich ader herte / |dornoch süch hewe stiche / ad<sup>o</sup> snete / key dē blößen /

[128] **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.

[87] **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 in 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...

**Hie merck den text vnd die glos von den zucken**

Trit nahent in pünden  
das zucken gibt gute fünde  
Zuck trifft er zuck mer  
Arbait erfinde Das thuet ym we  
Zuck allen treffen  
den maisterñ wiltu sy effen

**Glosa** |merck das zucken gehört zû treibñ gegen den maisterñ die do starck an das swert pinden |vnd am pant des swertz beleiben still sten |vnd wöllen warten ob man sich für In ab wolt hawen oder vom swert ab tzÿehen |Das sÿ denn möchten nachgeraisen zû der plöss |Wiltu die [32r] selbigen maister effen oder tewschen |So treib die zucken gegen Im also |haw ym von der rechten seitten oben starck ein zw dem kopff |vert er denn mit dem swert starck für mit dem haw |vnd wil vor setzen oder haut dir zw dem swert |So zuck dein swert an dich |ee |wenn er dir an pint |vnd stich Im zw der anderñ seittñ |vnd das dw gegen allen treffen |vnd an pinden des swertz ~



[73] **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.

[35r] **Das ist vom Czücken / ffecht° merke /**

**T**Rit nü in bünde ·  
das czücken gibt gute fünde /  
|Czük / trifft her / czucke/me ·  
erbeit her / wind / das tut im we /  
|Czük alle treffen ·  
den meist°n wiltu sye effen /  
·|Czuk/ab vom swerte ·  
vnd gedenke io deyner ferte /



D

---

**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); ...

pindt er dir den mit versetzñ oder sunst an das schwert / So tritt im pand nament zu im an das schwert / vnd zuck dein schwert oben ab von dem seinen vnd haw im zu der anderñ seitten wider oben ein zu dem kopf / als am nächstn da gemalt stet / Verseczt er dir dz zû dem andern male So schlach wide- zû der andern sÿtten oben ein vnd arbeit behentlich mit dem dupliern oder sunst mit anndern stucken im zu der nächstn plôs /

R

---

3

[130] **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 wöllest zuchken | vnd pleib am swert | vnd zuck dein swert pis zw halber klingen an dich | vnd stich Im pald am swert wider ein zw dem gesicht | oder der prust triffstu In denn nicht recht mit dem stich | So arbeit mit dem duplirñ | oder sunst mit anderñ stucken | was dir | das pēst 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 dē stich / so arbeit mit dem duplierñ oder sunst mit anderñ stucken /

---

3

[131] **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  
durchläuf do mit merck

[32v] |Glosa |merck die durchlauffen |vnd die ringñ sind zwaierläy Im swert |wenn die durchlauffen das sind die leibt ringen |So sind denn dar nach die arm~ ringen |vnd die gehört z̄w̄ treiben gegen den vechtern̄ |die do gerñ ein lauffent ~

[88] **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: ...

[42r] **Von durchlauffen ~**

|Durchlauff lauß hangen :  
mitt dem knopffe gr̄yff wilt du rangē  
Wer gegen dir st̄orcke /  
durchlauff damitt m̄orcke ∴

**Glosa** |M̄orck dz ist Wann ainē dem andern einlauffe :

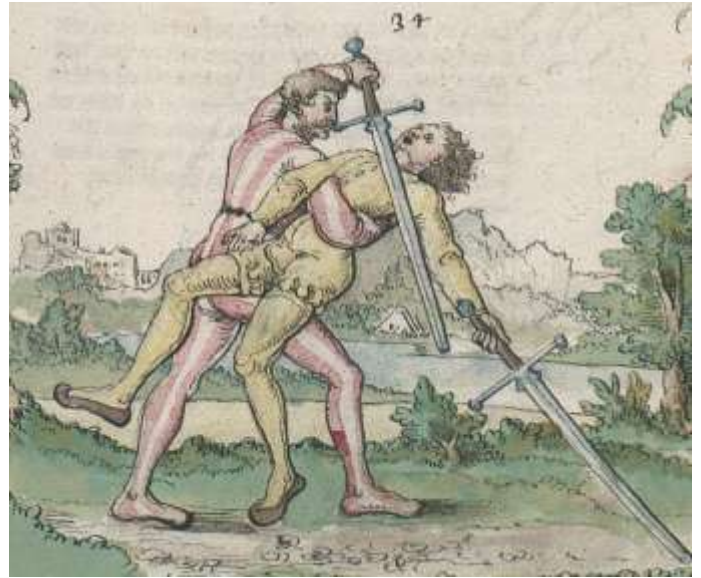
[74] **This is from the running-through, now see:**

- 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.

**Das ist von durchlawfen / n̄u sich**

D|Vrchlawf loz hangen ·  
mit dem knawf / greif wiltu rangen ·  
|Wer kegen der sterke ·  
durchlawfir do mete merke /  
|Durchlawf / vnd stos ·  
vorkere / greift her noch dem klos /

[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.



**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 wresting 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 ainē dem andern einlaufft so lauß dein schwert vß der lincken hand vñ halt es in der rechten vñ stoß sein schwert mitt dinē gehültze vff din rechte sýtten vö dir / vñ spring mitt dem lincken füß für sinē rechtē vñ far im mitt dem lincken arm hinden wol vm dē lÿb vñ fasse in vff din lincke hüffe vñ wirff in für dich &~

☞ Doch lüg 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.*



[91] **Yet another wresting 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.

**Aber ain ringen im schwert**

[It~ wann ainē 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 vō dir / vñ spring mitt dem lincken füß hinder [43v] seinē rechten vñ far im mitt dem lincken arme vornē vndē sin brüste wol vm den lÿb vñ wirff vñ vff dein füß hindersich ~

R

3

[137] **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.

[138] **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.

**Hier merck nw die arm~ ringen Im swert**

**Merck** wenn er dir ein laufft Im swert |vnd helt sein hentt nider |So verker dein lincke hant |vnd begreiff do mit sein rechte Innwendig zwischen seinē paiden [33v] henden vnd ruck in do mit auff dein lincke seitten |vnd mit der rechten slach in mit dem swert vber den kopff

**Oder** |wiltu In nicht slachen |So spring mit dem rechten fuess hinder seinen dencken |vnd var Im mit dem rechtñ arm~ vorñ oder hinden vmb den hals |vnd wurff In also vber dein rechts knye ~

D

R

3



[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**

Merck |wenn er dir ein laufft Im swert |vñ ist nyder mit den henden |So lass dein lincke hant varñ vom swert |vnd mit der rechtñ var Im mit dem knopff aussen vber sein rechte hant |vnd druck do mit nyder |vnd begreiff ÿm mit der lincken hant peÿ seinē rechten elpogen |vnd spring mit dem denckñ fuess fur sein rechten |vnd stos in also dar vber ~

[92] **Yet another wresting 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).



D

[93] **Yet another wresting 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).

**Abē ain ringē im schwert**

|Item wenn ainer dem andern [44r] eynlaufft |So far mitt lincker verkörter hand über sinē rechten arm Vñ begrÿff da mitt dinem rechten arm vñ druck mitt dinem rechten arm sinē rechten über dinē lincken vñ spring mitt dinē rechten füß hinder sinen rechten Vñ wende dich von im vff dine lincke sÿtten |So wirffestu in über din rechten hüffe ~

R



[140] **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).

**Aber ein arm~ ringen**

**Merck** |wenn er dir ein laufft im swert |So lass dein swert vallen |vnd ver ker dein rechte hant |vnd begreiff do mit sein rechte auswendige |vnd mit der lincken vaß In peÿ dem rechtñ elpogen |vnd spring mit dem lincken fuess fur sein rechten |vnd stos mit der rechten hant seinen rechtñ arm~ über deinen lincken |vnd heb In do mit vbersich |Also magstu Im den arm~ prechen |oder für dich vber das linck pain werffen ob dw wild

[94] **Yet another wresting**

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.

**Aber ain ander ringen**

Item wan dir ainer ein laufft im schwert / etc so laß dein schwert fallen / vnd verker dein rechte hant / vnd begreiff damit sein rechte außwendig / vnd mit der lincken fas in peÿ dem rechtñ Elpogenñ / vnd sprin[g] mit dem lincken füeß für sein rechtñ / vnd stos mit der rechten han[t] sein rechtñ arm~ / vber dein lincken / vnd heb in damit vbersich / also is[t] er uerriegt / vnd magst Im also den arm~ prechen / oder für dich vbe[r] das pain werffen

[141] **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.

**Hie merck ein swert nemen**

[34r] **M**erck 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 zwischen seinen paiden hendñ pey der hanthab |vnd ruck do mit auff dein lincke seitten |So nÿmpstu Im sein swert

[95] **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.**

**Ain andē ringē Im schwert**

|It~ wann ainē dem andern eynlaufft |So verkör dein lincke handd vnnd far domitt übē sinē rechten arm vñ begriffe domitt sÿn schwert by der handhåbe zwischen sinē baiden henden vñ rucke vff dein lincke sÿtten |So nimest du im dz schwert ~~

Das wurd in übel kÿen ~~



[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**

**M**erck |wenn er dir vorsetzt |oder sünst an dein swert pint |So begreiff mit der lincken hant paide swert mitten in den klingen |vnd halt sÿ paide vest zÿw 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).



[143] **Here mark the text and the gloss of Slicing-off:**

93 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 abschneÿden**

Schneid ab die herten

von vnden In paiden gefertten

**G**losa merck |das ist was dw solt treibñ |wenn man dir starck oben auff dein swert pintt oder dar auff velt |vnd das vernÿm also v Wenn du zû vichtest aus den vnder häwen |oder aus den streichen oder ligst gegen Im In der hüt alber |Velt er dir denn mit dem swert [34v] auff das dein ee wenn du do mit auff kÿpst |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 In zÿw der anderñ seitten an seinem swert pald wider oben ein zÿw dem maul ~

[144] **Yet another:**

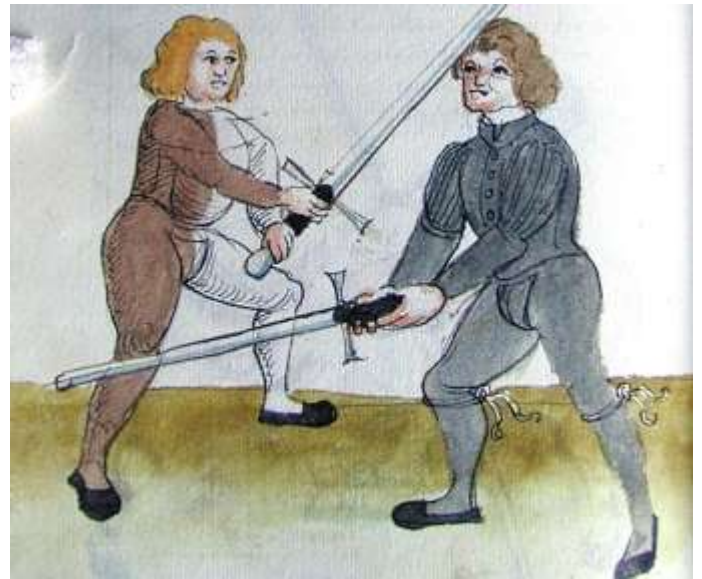
When you fence-to him with Lower-hewing, or lie in the guard Fool, if he then falls with the sword on yours nearby the hilt (before you come up therewith), so that his point goes out to your right side, then drive up nimbly with your pommel over his sword and strike with the long edge to his head. Or, 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.

**Aber ein anders**

Wenn du z̄w vichtest mit vnder häwen oder ligst in der hüt alber Velt er denn mit dem swert auff das dein nahent pey dem gehültz ee |wenn du do mit auff chumpst das sein ort z̄w deiner rechten seitten auß get |So var behendlich auff mit dem knopff vber sein swert vn[ ] langen schneid z̄w dem kopf Oder pint er dir auff das swert das sein o[ ] deiner lincken seitten |So var mit dem knopf vber sein swert |vnd slach In mit der kurtzen schneid z̄w dem haupt das haist das schnappen ~

[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.



[145] **Here mark the text and the gloss of the Four Slices:**

- 94 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.

[146] **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.

[97] **This is the text and gloss about slicing-away**

- 93 Slice away the hard [ones]  
From below in both driving.  
94 Four are the slices:  
With two below, two above.

**Gloss.** Note, there are four slices; execute the first thusly: ...

[99] **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 him from you (as stands pictured here). Execute this to both sides.

[75] **This is about Abschneiden (cutting off)**

- 93 Cut off the hands  
from below from both sides  
94 There are four cuts,  
two low and two high.  
xlii Against the Zwerch,  
cut well to avoid damage  
xliiii Do not cut too soon,  
observe your chances carefully  
xliv You may well cut all crossings,  
just avoid the Nachreissen (adhering)  
xlv If you wish to remain uninjured,  
do not stand but move with the cutting.

**Hie merck den text vnd die glos von den vier schnyten**

- Vier sind der schnit  
Zwen vnden zwen oben mit

**Glosa** |Merck die vier schnit wiß des erstñ die zwen oberñ die gehorent zw̄ treiben [35r] gegen den vechterñ die auss der versatzüg |oder aus dem pant des swertz gerñ vmb slachen mit der twer |oder sünst zw̄ der anderñ seitten

**Das prich also**

|wenn er dir an dein swert pint zw deiner lincken seitten |vnd schlecht do mit pald wider vmb mit dem lincken fuess auf sein rechte seitten |So val im mit der langen schneid oben vber paide arm~ |vnd druck mit dem schnit von dir |Das soltu treiben zû paiden seitten albeg |wenn er aus der vorsatzung vmbschlecht |oder haut vom swert

**Von abschniden ~**

- Schÿde ab die hörten /  
von vndē in bayden geferten  
Vier sind der schnitt /  
zwen vnden zwen oben mit ∴

**Glosa** |Mörck [45r] es sind vier schnitt |Den ersten trÿb also

**Aber ain schnitt**

|It~ den schnidt trÿb also |Wenn dir ainē an dz schwert bindt gegē dinē lincken sÿtten vnd schlecht vmb vom schwert mitt der zwerche oder sunst dir zuo der rechten sÿtten |So spring mitt dem lincken fuß vß dem haß vff sin rechte sÿtten vñ fall im mitt der langen schniden oben uber bayde arm |Das trÿb zu [46r] baiden sÿtten ~





**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.

**Merck** |Das die zwen vnderñ schnit gehören zŵ treiben gegen den vechterñ die do geren ein lauffen mit aus geräckten armen die treib also |wenn er dir an dein swert pint |vnd vert hoch auff mit den armen |vnd laufft dir ein zŵ deiner lincken seitten |So verwent dein swert |das dein daum vnden küm |vnd val im mit der langen schneid vnder dem knopf in sein arm- |vnd druck mit dem schnit vbersich

**Oder** |laufft er dir ein mit aus gerackten armen |zŵ deiner rechten seitten |So verwendet dein swert das dein dawm vnden küm |vnd val ym mit der kurtzen schneid vnder seinē knopf in die arm- |vnd druck mit dem schnit vbersich |Das sind die vier schnyt ~

**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.



[149] **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.

[100] **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.

[76] **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  
xlvii 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.

**Hie merck den text vnd die glos von der verwandlūg der schnit**

- Dein schnidt wende  
zwflechen druck d̄ye hende

[35v] |Glosa |Merck das ist wie du aus den vnderñ tzwaÿen schnÿten solt treÿben die zwen oberñ |Das vernym also |Wenn er dir ein laufft zū deiner lincken seitten mit auff gerackten armen |So verwendet dein swert |vnd val ym mit der langen schneid vnder seinen knopf in die arm~ |vnd druck vast vbersich |vnd schreit da mit auff sein rechte seiten |vnd windt den knopf vnden durch |vnd kum mit dem swert nicht von seinen armen |vnd went das swert aus dem vnderñ schnit In den oberñ mit der langen schneid vber sein arm~

**Von der verwandlung der schnitt**

- |Die schnÿde wende /  
zū flechen druck die hende ∴

**Glosa** |Daß ist wann du im in dein einlauffen kanst mitt dem vndern schnitt vnden in sin arm daß dein ort gegē siner rechten sÿtten außgät |So tuck mitt dem schnitt vast übersich / vñ mitt dem trucken spring mitte dē lincken füß vff sÿn rechte sÿtten vñ wende din schwert mitt der langē schniden oben über sein arme dz din ort gegē siner lincken sÿtten vß gee vñ truck sin arm domitt von dir ~

[36v] **Das ist von hende drücken/ etc etc**

- D|Eyn sneide wende ·  
czum flechen drücke dy hende /  
|Eyn anders / ist |wenden ·  
eÿns |winden · das dritten |hengen /  
|Wiltu machē vordrossen ·  
dy vechter / zo drucke mit stößen /  
·|Ober dy hende /  
|hewet man snete behēde /  
|Czewch och d̄y snete ·  
|obē aus öber dē hewpte /  
·|Wer hēde drückit /  
ane schadē / vor figer czückit /

¶ |Auch wisse / als bald / als du m<sup>t</sup> dem wēdē / eÿme eÿ haw ader stich / abe wēdest / |zo saltu czu hāt czu tretē / |vnd rischlich dar varn czu eÿme / |wy leichte du dich last vnd zūmest / |zo nÿstu schaden

**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** |laufft er dir ein mit auff gerackten armen zŵ 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 wendt dein swert mit der langen schneid oben vber sein arm~ |vnd druck mit dem schnjyt 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.

[53r] **Wider den schnitt vnden zû den armen ~~**

**Item** wann du ainē von oben eyn hawst vnd er dz verseczt vnd fört hauch vff mitt dem gehülcz vnnd du och vñ lauffend mitt ainander eyn |So nim den <sup>m</sup> vndern schnitt vñ ob er dir den schnitt nem-en wöllt Vnndē din hend In die arm |So volg sinē schwert nach vndersich mitt der [53v] langē schnyden vñ truck nider |So haustu es gebrochen vñ sūch die bloß ~~~&~

**Item** wenn du aber hoch mitt den armē kümpst / vnd genē och also |Vnnd lauff aber eyn Vnnd wölt 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 ainē 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 ansetzen ~ ~ ~ ~ ~:~

3

D

R

**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.

¶ | Auch merke vnd wisse / | das man mit der vördern sneiden des swertes / vom mittel der selben sneiden / bis czu deme gehilcze / alle hewe ad° stiche abewendet / | Vnd e neher eyne / eyn haw ader stich czu syme gehilcze küpt / of der selben sneiden / mit deme als<sup>her</sup> im gewendet hat dy selbe vörder sneide / e bas / vnd e kreftiger / her dy selben hewe ader stiche / abewenden mag / | Weñe e neher czum gehilcze e sterker vnd e / mechtiger / | Vnd e neher/czum orte / [?] e swecher vnd e krenkher / | Dorv<sup>c</sup>m wer eyn guter fechter wil seyn / der sal vör allen dingen lernen wol abewenden / | Wen mit dem das her wol abewendet küpt her czu hant yn dy winden / aus den her wol küst vnd höbscheit mag treibē dez gefechtez /  
¶ | Dy vörder sneide / am swēte · | heist dy rechte sneide / | vnd alle hewe ad° stiche sint vorterbē m<sup>t</sup> dē wēdē

[151] **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.

[152] 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.

[101] **This is the text and the gloss about the two hangings**

- 96 The two hangings happen  
From one hand from the earth.  
97 In every drive,  
Hew, thrust, leaguer; soft or hard.

**Gloss.** Note, there are two hangings from one hand and from one side from the earth; execute it thusly: When you bind onto his sword against your left side with the lower setting-aside, so hang your sword's pommel against the earth, and thrust-up to him from below out of the hanging to the face. If he then shoves your point upward with the parrying, so remain thusly upon the sword and also drive up with him, and hang the point from above down to the face, and in the two hangings you shall swiftly execute cut, thrust, and slice [with] every drive. Thereafter, as you [are] in the binding-on of the sword, with that, perceive (or test) whether he is soft or hard. (The hangings from both sides, this is the plow from both sides.)

**This is from the Hängen (hanging), fencer learn this**

- 96 Two hangings  
from one side from the ground  
97 in all techniques  
strikes thrusts cuts guards soft or hard...

**Comment:** here learn and know that there are two hangings each side, one Unterhängen (lower hanging) and one Oberhängen (upper hanging) with which you can get at his sword well, because these come from the Oberhau and Unterhau (high strike and low strike)...

**Hie merck den text vnd die glos von den zwaïen vnder hengen**

- Zwaÿ hengen warden  
Aus einer hant von der erden  
In allem gefert  
Haw stich leger waich oder hert

[36r] |Glosa |Merck die tzweÿ hengen |von der erden das ist der phlueg zw paiden seitten |vnd wenn dw dar aus vechten wild oder vichtest |So soltu dar Inn auch haben das fülñ In hawen |vnd Inn stichen |vnd in allen an pinden des swertz ob er dar Inn waich oder hert ist

|Auch soltu dar aus treibñ vier winden |vnd aus einem yedem winden besunder ein haw ein stich |vnd ein schnit |vnd sünst auch alle gefert treiben als aus den zwaÿen öberñ hengen ~

**Von zwaÿen hengen**

- Zwaÿ hengen werden /  
vß ainer hand von der erden  
|In allem [46v] gefert /  
hew stich Leger waich oder hert ·:

**Glosa** |Mörck eß sind zwaÿ hengen vß ainer hand vñ vö ainer sÿtten von der erden die trÿb also |Wann du im mit dem vndern absezzen gegē dinē lincken sÿtten an sin schwert bindest |So heng dinen schwert knopff gegen der erden vñ stich im von vndē auff vß dem hengē zū dem gesichte stost er dann mitt vserceñ dinen ort übersich uff |So blÿb also am schwert vñ far mitt im vff vñ heng im den ort vö oben nider zū dem gesicht |Vñ in den zwaÿen hengē solt du alle gefert behentlich trÿben |Hew stich vñ schnitt |Darnach alß du in dem anbinden der schwert enpfindest ober damitt waich oder hört ist ~~~~

**Das ist von hengen / ffecht° daz lere / etc**

- C|zwey hengen werden ·  
aus eyner hant von der erden /  
|In allen / <sup>g</sup>c ferten /  
|hewe · |stiche · |leger · |weich ader |herte /

¶ **Glosa etc** ¶ |Hie merke vnd wise das czu itzlicher seiten sint czwey hengen · |Eyn vnderhengen / vnd eyn öbirhengen / mit den du eyne wol an das swert magst komen + + |wen dy komē aus den öb° hewē 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 kumpst zu dem man so leg dich in den pflug oder in den wechsel haulb es sy von welcher sitē es woll so heng din schwerttz knopf gegē der erdē vnd stos in von vntē auff vsß 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 zweyhen haulben soltu alle gefertt triben mit haulben stichen oder schnitten ~~*

D

R

3

[154] **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.

**Hie merck den text vnd die glos von dem sprechfenster**

- Sprechfenster mache  
Stant freyleich besich seine sache  
Schlach in das er schnabe  
Wer sich fur dir zeuchet abe  
Ich sag dir fur war  
Sich schützet kain man ane var  
Hastu ver nomen  
zw schlag mag er klein chumen

[Glosa |merck dw hast vor gehört |wie dw dich vor dem mann mit dem swert solt schicken In die vier hütten dar aus dw vechten solt |So soltu auch nw wissen das sprechfenster das ist auch ein hüt dar Inn dw wol sicher sten magst |vnd die hüt das ist der lang ort der ist die edelst |vnd die pëst |wer am swert wer do recht dar aus vechten kan der twingt do [36v] mit den mann |das er sich an seinen danck schlahen müess lassen |vnd mag vor dem ort wider <sup>z<sup>w</sup></sup> slegen noch z<sup>w</sup> stichen kömen

[102] **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: ...

[47r] **Von dem sprechfenstē**

- |Sprechfenstē mach  
stand frÿlich besiche sin sach  
|Schlage in dz er schnappe  
wer sich vor dir zühet abe  
|Ich sag dir für ware /  
sich schüczet kain man one fare  
Haustu recht vernom-en  
zû schlage mag er klain kum-en ::

**Glosa** |Mörck dz haisset dz sprechfenster

**This is from the Hängen, fencer learn this (cont.)**

- 98 ...Do the Sprechfenster (speaking window)  
stand happily and observe him  
99 Strike that he falters  
when he pulls off from you  
100 I tell you truthfully  
no one defends without danger  
101 Have you understood this,  
he may not come to strikes...

...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...



**[155] 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...

**Inn Das sprechfenster schick dich also**

|Wenn du mit dem zû vechten zw ÿm gest mit welichem haw du denn an ÿn kumpst es seÿ vnder oder ein ober haw |So lass ÿm 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 ÿm nach mit dem ort zw der plöss |Oder slecht er vom swert vmb dir zw der anderñ seittñ |So pint seinem haw nach Im starck oben ein zû dem kopf

**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).

[103] **Item.** If he strikes-around from the sword with an over-cut to the other side, so bind-after with the long edge against his cut with strength, above into the head.

[104] Or if he strikes-around from the sword with the thwart, so fall into his arms with the over-slice.

[105] 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.

Wenn er dir mitt hewen odē verseczenn an dz schwert bindet |So belib starck auß gerechtenn armen mitt der langē schniden am schwert mitt dem ort im vor dem gesichte vñ stand freÿlich vnd besich sin sach was er gegē dir trÿben wöll

|It~ schlecht er vom schwert vmb mitt ainē oberhaw dir zû der anderē sÿtten So bind mitt storck sinē haw nach [47v] mitt der langen schniden im obeb ein zû dem kopff

|Oder schlecht er vmb mitt dē zwer |So fall im mitt dem obern schnitt in die arme

|Oder zuckt er sin schwert an sich vñ will dir vnnden zû stechen |So raise im nach an dem schwert vñ secz im oben an

**This is from the Hängen, fencer learn this (cont.)**

- li ...Be it that you stay  
at the sword so you can do
- lii strikes thrusts and cuts,  
learn the feeling
- liii without all hesitation,  
and you should not flee from the sword
- liv 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...

|Is das du bleibest ·  
am swerte da mete auch treibest /  
|Hewe |stiche ader |snete ·  
das |fülen merke mete /  
|An alles vorczihen ·  
vom swerte du /<sup>auch</sup> nicht salt flien /  
|wen meister gefechte /  
ist am swerte von rechte /

|dornoch salt du dich deñe richtē als vor ofte gesprochē ist ·  
|Ist / das her sich vör allen sachen / e deñe du noch ichsicht begyñest / abe czewt von deme swte / |zo salt du czu hant noch volgen vnd salt in slaen hawē ader stehē was du am schiresten magst dar brēgen / e den her czu keyn<sup>n</sup>leye dinge kome + <sup>+</sup> |weñe du hast io neher czu im mit dem das <sup>du</sup> am swte blibest / |vnd dyn ort key im reckest / wē iener mit syme abe czihen / |den e her sich eÿs slags erholt dir dar brengt / |zo var czu hāt dar m<sup>t</sup> dÿ orte /



**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.

oder wil er sich vom swert nicht abzÿehen noch vmb slahen  
|So arbeit mit dem duplirñ |oder sünst mit anderñ stucken  
|Darnach als dw emphindest swech |vnd sterck ym 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.

|It~ oder will er sich vom schwert nicht abziehen noch umbschlachen |So arbeit du am schwert mitt dem duplieren vñ sunst mitt anderē stucken darnach alß du enpfindest die waich vnd die hört am schwert *u&*

**This is from the Hängen, fencer learn this (cont.)**

- lv ...those who bind you  
will be forced with the Krieg
- lvi The noble winding  
may also find him open
- lvii With strikes with thrusts  
with cuts you find him defenceless...

...If he instead stays at the sword you have to gauge and notice whether he his 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 |sneten vindest in werlichen /

|Bleibt her aber mit dir an dem sw̄te / |zo prüfe / io vnd merke / ab her sy weich aber herte an dem swerte / |Ist das her ist / weich vnd swach / |zo saltu rischlichen vnd künlichen 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 /

D

R

**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.

[Ist iener deñe herte vnd stark an deme sw̄te / |vnd meynt dich vaste hin dringen vnd stossen / |zo saltu deñe weich vnd swach seyn / keyn syner sterke / |vnd salt syner sterke vnd syme dringen mit dynen sw̄te entwychen / [38r] |vnd yn dem weichẽ als im syn sw̄t im hin prelt vnd wischt / |als vor auch von deme geschrebn̄ ist / |In deme ad̄ dy weile als das im geschit · e · deñe her sichs weder irholen mag / |dar her czu keyme slage ader stiche kome / |Zo saltu selber syner blössen war nemẽ / mit hewẽ stichẽ ader sneten / |wo du in am schirestẽ gehabn̄ magst / noch der vorgeschrebn̄ lere / risch / künlich vnd snelle das io iener mit nichte czu slage kome |Dorvm spricht lichtnaw̄ / ich sag vorwar · sich schutzt key man ane var / |Hastu vornomen / czu slage mag er kleyne komẽ / |Do mitt meynt her / |das sich keyn̄ mag ane var ader ane schaden schutzẽ / |Is das du tust noch der geschrebn̄ lere /

D

R

**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...

|Ab du im den vorslag gewyñest vnd tust den mus io iener werē / ad° mus sich lasse slaen / wen du deñe den vorslag tust / du trefst ader velest / |zo saltu rischlich vnd in eyne rawsche den nochslag tuē · e · deñe iener czu keyme slage kome / |Deñe wen du den vorslag wilt tuē / |zo saltu recht / zā yn eyne gedanke vnd mute den nochslag auch tuē / recht zam du sy mit eynander wellest tuē / wē is möglich were / |Dorvm spricht her · vor · noch · dy cwey dink etc ~ den tust du den vorslag / du treffest / ader velest / zo tu io / in eyne rawsche / risch vnd snelle den nochslag / das iener mit nichte [38v] czu slage kome /

# D

# R

**This is from the Hängen, fencer learn this (cont.)**

- lviii ...In all windings  
you should learn to find strikes thrusts and cuts
- lix the noble hanging  
cannot be without the hanging
- lx because from the hanging  
you should practice the winding...

...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.

|In allen winden  
|hewe |stiche |snete saltu vinden /  
|Das edle hengen /  
wil nicht syn an dy windñ  
|wen aus den hengē ·  
saltu dy wīden brēgen /

|vnd alzo saltu schaffen das du yn allen sachē des fechtens io ·  
e · komest deñe iener / |vnd als balde als du · e · kum~est deñe  
ien° / vnd den vorslag gewiñest / |zo tu czu hāt den nochslag /  
·|Wen du salt keȳ vorslag tuē / |du habst io / dē nochslag auch  
mete ym synne vnd ym mute / also dastu vm~mer in motu  
seist / vnd mit nichte feyerst ader last / |zonder vm~erm° eyns  
noch dem and°n treibst · risch · vnd snelle |das iener czu keynē  
dingen moge komē / ·|Vorwar tustu / das / zo mus her gar eyn  
guter syn der ungeslagē von dir kum~t /

D

R

**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.

·|Weñe m<sup>t</sup> der selben küst / ader m<sup>t</sup> dem vorteil / küpt is oft /  
 das eÿ pawer ader eyn ungelarter eyn gutē meist<sup>o</sup> / slet / m<sup>t</sup>  
 deme · das her den vorslag tuet / vnd künlich dar hurt / |den  
 wy leiche ist das obersehñ / |das in/deß trift vnd in alzo  
 beschemet vnd slet / |deñe eyn<sup>o</sup> der der slege war nym~et / vnd  
 des schützçēs wil warten / |der ist io in grosser var / |deñe ien<sup>o</sup>  
 der do of in slet / vnd den vorslag gewyñet / |Dorvm~e schaffe  
 / das du yn allen sachē des fechtens der erste bist / vnd io  
 eyme of dy<sup>rechte</sup> / seiten komest / |do bist du wol aller dinge  
 sicher deñe ien<sup>o</sup> /

**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 sprerch fenster dz sindt zwo hutte auß dem langē ortt ein am schwert vnd die ander vor dem man ee wan du ym [42r] an sin schwertt bindest oder die schwertt zu samen glicitzen vnd ist doch In Im selber nit mer dan eyn hutē ~~*

*[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 loßen 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*

---

R

---

3

**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 ym kömen pist |So setz den lincken fues vor vnd 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 |haut er dir denn oben lanck ein zw dem kopf |So var auf |vnd windt mit dem swert gegen seinem haw In den oxsen |vnd stich ym zů dem gesicht |Oder haut er dir zw dem swert vnd nicht zw dem leib so wechsel durch |vnd stich Im zů der anderñ seittñ laufft er ein |vnd ist hoch mit den armen so treib den vnderñ schnit oder lauff ym durch mit ringen |Ist er nyder 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 haÿsset der lang ort**

|Mörck Ee wenn du mitt dem zůfechten zů nahent an In kümst |So secze dinē lincken fuß vor vnd halt Im den ort auß gerächten [124r] armen lang gegen dem gesicht oder der brüst Hawt er denn dir oben nider zů dem kopffe |So wind mitt dem schwert gegen sinē haÿ vñ stich im zů dem gesicht

|Oder hawt er vō oben nider odē vō vndē auff dir zů dem schwert vñ will dir dē ort wegk schlachen |So wechsel durch vñ stich im zů der anderē sÿtten zů der blöß |Oder trifft er dir mitt dem haÿ dz schwert mit störcke so lauff din schwert vmb schnappen |So triffest du in zů dem kopff Laufft er dir ein |So tryb die ringen oder den schnitt ~ ~ ~ ~&

**Lüg dz es dir nitt fel**



[159] **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.

**Hye merck den text vnd die glos der aus richtüg der vier hengen vnd der acht winden Im swert da von die zedel helt**

Wer wol furet vnd recht pricht  
vnd endlich gar bericht  
Vnd prich besunder  
Iglichs ĩ dreÿ wunder  
wer recht wol henget  
vnd windñ do mit pringet  
vnd winden acht  
Mit rechtñ wegen betracht  
Vnd zw ir eine  
Der winden selb dritt ich meine  
So sind ir zwainzigk  
vnd vier zell si entzigk  
von paiden seittñ  
Acht winden lere mit schreiten  
vnd prof die gefert  
Nicht mer nür waich oder hert

[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.

[123v] **Der text von der beschliessung der zedel ~ ~**

|Wer wol fürett / vñ recht bricht /  
vnd entlich garbericht  
Vñ bricht besundē  
ÿglichs im dreÿ wüder  
Wer recht wol henget /  
vnd winden do mitt brenget  
|Vnd winden acht /  
mitt rechten wegen etracht /  
|Vnd Jo Ir aÿne /  
|der winden selb dritt ich maÿne  
|So sind ir zwinczig /  
vñ fürzel sÿ einzigen  
|Von bayden sÿttenn /  
acht winden ler mit schritten  
|Vnnd brieff die gefert /  
nicht mer dann waich odē hert ~ ~

**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  
lxi Fencer this observe  
and correctly understand the windings  
lxii And learn to use them well  
so you may hit the four openings  
lxiii Because every opening  
has six sure ways to be hit.

V|On beiden seiten /  
ler acht widen mit schreitē /  
|Vnd io ir eyne /  
der widē m̄ dreÿ stöckē meyne /  
|So synt ir czwenzik ·  
vnd vier / czele sy enczik /  
ffechter das achte /  
vnd dy winden rechte betrachte /  
|Vnd lere sy wol furē /  
zo magst du dy vier blößen rürē /  
|Wen itzliche blösse /  
hat sechs ruren gewisse /



**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).

|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 anderñ vechters stucken recht dar aus gegen ym kündest treiben |Wenn der hengen sein vier der ochs oben von paiden seitten |Das sind die oberñ zwaÿ hengen |vnd der phlueg vnden von paiden seittñ |Das sind die vnderñ zwaÿ 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 yedem winden besunder solt treiben die dreÿ bunder das ist ein haw ein stich |vnd ein schnÿt

**This is the text about the conclusion of the entire Recital (cont.)**

**Gloss.** This is a lesson, therein the art of the record is skillfully understood. It is taught thusly so that you shall be quite well practiced and accomplished in the art. Also, so that you can appropriately command any attack and play according to that which you fence with, so that you therefore correctly know to execute your break against his plays, so that you may work with three wounders from each particular break.

[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 |Das ist ain lere do die zedel kurz Inen begriffen ist die lert also |Daß du in dē kunst gar wol bericht vñ geübt [124r] solt sin gegen den do du mitt fichtest daß du dine brüch gegen sinē stucken also wisset zü trÿben |Daß du vß ainē yeden bruch besundē magst gearbaitten mitt dreÿen wunden

|Auch solt du wol hengē am schwert Vñ auß den hengen solt du bringē acht winden vñ die winden solt du also betrachten daß du der aines selbs dritt wissest zü treÿben ~

**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.

[40r] ¶ **Glosa** /: |Hie merke / das dy winden / sint dy rechte kunst / vnd grütfeste alles fechten / des swtes / |aus den alle ander gefechte vnd stöcke komē / |vnd is mag mülich eyn guter fechter /syn / ane dy winden / |Wy wol etzliche leychmeistere · dy vornichtē / |vnd sprechē is sy gar swach was aus den winden küpt / |vnd neñen is / aus dem korczē swte / |dorvm~e das sy slecht vnd eÿveldik dar gen / |vnd meynē das sy / aus dem langē swte gefochtē / |was dar get / m<sup>t</sup> gestrackē armē / vnd m<sup>t</sup> gestraktē swerte / |vnd was gar veyntlich vnd stark von allē kreftē des leybes dar get / nur durch wol stehens wille / vnd das is grawsam an czu sehñ ist / |wē sich eyn° alzo strekt / recht zam her eynē hazen wolle irlawfen / |vnd daz ist alles nicht / weder dy winden vnd weder lichtnawß kunst / |wen do ist keyne sterke weder / |deñe worvm~e wer anders küst / solde allemal dy sterke vörczihen /

[160] **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.

[161] **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.

[113] **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.

[114] **Item**. 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.

**Hie merck eben wie du aus den oberñ zwaien hengen das ist aus dem ochsen von der rechten seitten vnd von der linken seitten solt treiben vier winden**

**D**ÿe ersten tzuway winden aus dem ochsen allaĩ von der rechten seitten die treib also |Weñ dw mit dem z̄w vechten zũ Im kumpst |So stee mit dem lincken fuess vor |vnd halt dein swert zw deiner rechten seittñ fur dem haubt In dem ochsen |Hawt er dir denn oben ein von seiner rechten seitten |So wind auff dein lincke seittñ gegen seinẽ haw die kurtz schneyd an sein swert aber in den ochsen |vnd stich Im oben ein zw dem gesicht das ist ein winden

**Merck** |Vor setzt er den stich mit sterck |vnd dringt dir das swert auff die seitten so pleib am swert |vnd [38r] wind wider auf dein rechte seitten ober Inn den ochsen |vnd stich Im oben ein zw dem gesicht das sein die zway winden am swert aus dem ainen oberñ hengen von der rechten seitten ~

**Hie mörck wie du hengen vnd die windẽ treyben solt**

**D**as vernÿm also |Es sind vier anbinden der schwert |Zway obere vñ zway vndere |Nun solt du vß yedem anbinden der schwert besundẽ trybenn zway winden

**D**as vernÿm also [124v] |Bindt er dir oben an gegen deiner lincken sÿtten |So winde die kurcz schnide an sin schwert Vñ far wol vff mitt den armẽ vñ heng im den ort oben ein Vñ stich im zũ dem gesicht |Verseczt er den stich |So lauß den ort am schwert oben ein hangen vñ wind vff dein rechte sÿtten |Daß sind zway winden an ainẽ sÿtten des schwerts ~ ~

[162] **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.

[163] **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.

**Hye merck das sind die anderñ zway winden aus dem oxsen von der lincken seitten die treib Also**

Wenn dw mit dem zû vechten zû ÿm kumpst |So stee von dein° lincken seitten In dem oxsen haut er dir denn oben ein von seiner lincken seitten |So wind gegen seinem haw auff dein rechte seittñ die lang schneid an das swert |vñ stich Im oben ein zw dem gesicht das ist ein winden

**Merck** |Vor setzt er den stich |vnd druckt dein swert auff die seittñ |So pleib am swert |vnd wind auff dein lincke seitten aber in den oxsen die lang schneid an sein swert |vnd stich ÿm oben ein zw dem gesicht |Das sind die vier winden aus den oberñ zwayen hengen von der lincken vnd von der rechtñ seittñ

---

**Here note how you shall execute the hangings and the windings (cont.)**

[115] **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.

|Item oder bind er dir oben an gen diner rechten sÿtten |So wind och gegē dinē rechtē sÿtten die langen schnid an sin schwert |vñ far wol vff mitt den armen |vnd heng im den ort oben ein |vnd stich im zû dem gesicht |versezt er den stich mitt störck [48r] so lauß im den ort am schwert oben ein hangen Vñ wind vff din lincke sÿtten vñ stich |Daß sind vier winden vß den obern zwayen anbinden von der lincken vnd von der rechtten sÿtten ~

---

3

**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.

**Nw soltu wissen** |Das der phlueg von paiden seitten das sind die vnderñ zway hengen |wenn dw dich dar ein legst |oder dar aus vechten wild |So soltu dar aus auch treiben von der lincken |vnd von der rechten seitten |vier winden mit allen iren gefertñ als aus den oberñ hengen so werden der winden acht |vñ merck als offtu windest so gedenck in [38v] einem iglichem winden besunder an den häw |vnd an den stich |vnd an den schnýt |Also kumen aus den acht winden vier |vnd tzwaintzigk stuck |Vnd wie dw die vier |vñ tzwaintzigk stuck |aus den acht winden treiben solt das vindestu alles da vorñ In der glosen geschriben ~ ~ ~ ~

**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 solt du wissen dz du vß den vnnndern zwayen anbind~ auch solt trÿben vier winden mitt allen gefertenn alß vß den obern also worden der winden oben vñ vnden acht |Vnd gedenck dz du vß ÿedem winden besonndē triben solt ainē haw oder schnitt vnd ain stich Vnd dz haissen die drew wunder |Darüb daß man sÿ zû viervnndzwinczig malen vß den acht winden trÿben soll [48v] vñ mag

**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 tū die acht winden nicht magst recht getreiben es seÿ denn mit schreiten 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 arbeit zū den vier plössen als vor geschriben stet |Auch wist das alle vecht° die do winden am swert |vnd können sÿ nicht das fülñ am swert die werden peÿ den winden geschlagen |Dar vmb so vleis dich das dw das fülñ |vnd das wort Inndes wol merckest |wenn aus den zwaien dingen get alle kunst des vechdens ~

**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.

|Vñ die ach windē solt du wol lernē trÿben vō baiden · sÿtten Also daß du mitt yedem Wunder brieffest sin gefört |Nicht mer dann öb er damitt waich odē hert am schwert sÿ |Vnnd wenn du die zwaÿ ding empfunden haüst |So trÿb die stuck gerecht die zū dem windē gehören Wo du dz nicht tūst |So wirst du bÿ allen winden geschlagen ~~~

D

R

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.

[64r] **H**ie vornewt man · vnd vor/ander weit / |dy stöcke vnd gesetze / des blozfechtens / meister lichtnaʍs · mit korczer vnd mit slechter rede / durch grösser vnd besser vorstedüge vnd vornemüge wille / |Ab vor ichtsicht ist geschrebn̄ · in den Reymen vnd in der glozen / |unbedewtlich vnd unvornemlich· |das · daz mit slechter rede körtzlich ʍde überlawfen / ¶ |Czu dem ersten merke vnd wisse / das lichtnaʍs fechten leit gar an den fünff wört̄n · |vor · noch · swach · stark · Indes· / |Dy eyne grüt / kern vnd fūdamēt / seyn alles fechtens / |vnd wy vil eyner fechtens kan · |weis her nūr des fūdamēt nicht / |zo wirt her oft bey seyner küst beschemet / |vnd dy selben wörter sint vor oft aus gelegt / |wen si nūr of das gehē das eyner vm-erm° in motu sey |vnd nicht veyer ader lasse · |das ien° icht czu slage kome / |wen · vor · noch / bedewten / vorschlag / vnd nachschlag / |als vor oft ist geschrebn̄ /

D

R

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.

|vnd das gehet of das / daz do heisset / p<sup>o</sup>ncipiū vnd finis / anhebūge vnd endunge / |wen eyn ernst<sup>o</sup> gut<sup>o</sup> fechter · |ficht dorv<sup>c</sup>m mit eyne / |das her mit syner küst eyne wil slaen / |vnd nicht geslagē wden / |vnd das mag her nicht tuē an anhebūge vnd ane endūge / |wil her deñe wol anhebñ / |zo schaffe her das her io den vorslag / habe vnd gewiñe / |vnd nicht iener / |den eyner der do slet of eyne / |der ist io / [64v] sicher / vnd bas bewart / dez halben |deñe iener der / dirslege mus war nemen · |vnd · warten / |wen her deñe den vorslag gewint vnd tuet / her treffe ader vele / |zo sal her deñe dornoch / im~ediate ane vnderloz in dem selben rawsche den nachschlag tuen / |das ist den and<sup>n</sup> slag / den dritten den vierdñ ader den fñmften / is sey haw ader stich |alzo das her vm~ermer in motu sey / |Vnd eyns noch dem and<sup>n</sup> treibe / ane vnderloz das her io ienen nicht las czu slage komē / |Dorv<sup>c</sup>m spricht lichtnawer |Ich sage vorware / sich schützt key man ane vare + <sup>+</sup>sine ?äpn(?)o |Hastu vornomen / czu slage mag her kleyne komen / |Tu / nür als vor oft geschrebn ist / |vnd bis in motu /

D

R

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*.

|Das wort *Indes* get of dy wörter · |vor |noch · |den wen eyner den vorschlag tuet / vnd ien° den weret · *Indes* · vnd dyweile das in ien° weret vnd sich schützt zo mag deser wol czu dem nochslag / komen / |Auch get is of dy wörter · swach · stark · dy do bedewten daz fülen / |den wen eyner an dem swtē ist / mit ieme vnd fület ab ien° stark ader swach ist / |dornoch tut her deñe noch der oft geschrebn̄ lere / |Vnd das fūdamēt wil vor allen sachen dy pñcipia habñ / |Kunheit / |Rischeit / |Vorsichtikeit / |list / vnd |klukheit / etc · |Vnd och yn allen dingen moze / |ab her nū den vorschlag gewiñet / den sal her nicht zo gar swinde tuen |das her sich deste bas des nochslags irholen mag /



# D

# R

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.

|vnd sal och nicht czu weit schreiten / |das her sich deste bas eÿs [65r] and°n schretes hindersich ader vorsich ab sichts gepürt möchte irholen / |als lichtnaÿ spricht |Dorof dich· zoÿße / alle dink habñ lenge vnd moÿße / |Dorvm sal eyner nicht gehe syn / |vnd sal sich vor / wol bedenken was her treibñ wil |vnd das selbe sal her deñe künlich treibñ |vnd eyne rischlich dar varn czu koppe ader czu leibe / vnd mit nichte czū swerte / |wen ab eyn° im eyne gar gewislich hewt czu koppe ader czu leibe / daz ist czu den vier blossen / |deñoch küpt ist oft czū sÿwte an eyns dank / |Is das sich iener schützt / |zo schützt her sich mt dem <sup>sÿwte</sup> / |alzo das is deñoch czū sÿwte küpt / |Dorv<sup>c</sup>m spricht lichtnaÿ / |Haw nicht czum sÿwte / zonder stetz der blossē warte / |Czu koppe czu leibe / wiltu ane schadē bleibñ / |Du trefst ader velest / zo trachte das du / Io / der blössen remest / |In aller lere / deÿ ort keyn eyns gesichte kere / |Vnd wer weit vm·ehewet / der wirt oft sere / beschemet / |Off daz aller neste / brēge hewe ader stiche dar gewisse / |Vnd dich zūme io / das ien° icht e kome wen du / |So magstu wol bestan / recht vor eynē gutē man /

## **Commentary on the Recital of the Short Sword**

Translation of  
**Pseudo-Peter von Danzig**  
(from Cod. 44. A. 8)  
by Mike Rasmusson

Transcription 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

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

Translation of  
**Peter von Danzig**  
(Cod. 44. A. 8)  
by Michael Chidester

Transcription from  
**Cod. 44. A. 8**  
(Germanisches Nationalmuseum)  
by Dierk Hagedorn

[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 Liechtenawer, 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.

[53r] **All hie hebt sich an die glos vnd die aus legüg 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 seÿ vnd dar vmb das die kunst fürsten vnd her<sup>e</sup>n Ritter vnd knechten zw gehört das sy die lernen vnd wissen süllen So hat er die kunst lassen schreibñ mit verporgen vnd verdachten worten Dar vmb das sy yderman nicht vor nēmen noch versten 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 wiriden nicht chünnen halden Als denn der kunst zu gehört vnd die selbigen verporgen vnd verdachten wort des kampffs vechtens die stenn hie hernach In der glosen Also verklert vnd aus gelegt das sy yder man wol ver nemen vnd ver sten mag der do anders vechten kan ~

---

**In the name of St. George here begins the art.**

[1] **Here begins the earnest fight on horse and foot**

It begins here with Mr Johann Liechtenaurs fence in the mail coat. This he has put down in secret words. That stands now laid out and explained, therefore every fencer can understand the art, who already understands how to fence.

[88r] **In sant Jorgen namen höpt an die kunst ~ ~&**

[89r] **Hie höpt sich an der ernstlich kampff zû roß vnd füß ~**

|Alhie hept sich ann |Maistē |Johannsen |Liechtenawers vechten Im harnash zû kampff |Daß er hät laussen schriben mitt verborgen worten |Das stet hie nach in disem biechlin glosiert vnnd vßgelegt |Das ain yedē fechtē vernem~en mag die kunst dē anderst vechten kan ~

---

**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.

[108r] **Hÿe hebt sich an die glos vnd die auslegüg der kunst des kampffechtens die do geticht vnd gemacht hat Peter von danckgs zû Ingelstat**

vber den text den do hat gesatzt Johannes liechtenawer mit verporgen vnd ver dackten worten vnd hat das getan das die selbigen wort yeder man dester pas versten sol ~

[2] **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 sieze  
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.

**Hie hebt sich an die vor red**

Junck Ritter lere  
Got lieb haben frauen Zû ere  
So wechst dein ere  
vb ritterschaft vnd lere  
kunst die dich zÿret  
vnd In kriegen zw eren hofiret  
Ringens gût vesser  
Glefen sper swert vnd messer  
[53v] Mandleich bederben  
vnd In anderñ henden verderben  
Haw drein vnd hürt dar ~  
Rausch hÿn trifft oder la faren  
Das yn die weisen  
hassen die man sicht preisen  
Dar auf dich fasse  
Alle kunst haben leng vnd masse

---

---

[3] **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 zû ross Dar nach als sich zwen verwilligent vñ auch was das recht aus weist vnd wär es sach das du dich mit einē solt slachen oder vechten zû ross vnd dēucht dich das er dir do mit zw gescheid oder zû mächtig wer So trit ab zw fuess vnd vicht mit ym aus der hernach geschriben kunst

---

[2] **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 seī sper  
zway stenn an heben recht wer

**Glosa** Merck das ist / das du wissen solt / wen zwen Im harnasch zu fuess mit ein ander vechtn sullen / So solt ytlicher habn haben dreÿ wer Ein sper / ein swert / vnd ein tegen / vnd das erst an hebñ in dem kampf das sol geschehn mit dem sper / darüb solt du dich mit rechter wer / gegen im mit dem sper wissen zu schicken in zwen stend /

---

**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 zû fuess begynnet  
der schick sein sper  
zway sten an heben recht were

**Glosa** merck das ist das du dich schicken solt ritterlich mit geleicher were das du deinē 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.

**Das ist der text vnd die glos von zawaien ständen**

Der schick sein sper  
zwei 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 stânt [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 zwaien stenden Soltu die stuck gerecht wissen zw treiben die dir hernach am nagsten verklert werden

[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.



[8] **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.



[10] **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.

**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  
deñ vor stich 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 halt dein glefen neben deiner rechten seitten In der vnderñ hüt vnd wart da du Im albeg ee zû stichst wenn er dir Oder halt dein glefen mit der rechten hant vber dein haubt zw dem schuß 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 stucken vorklert werden ~

---

[3] **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.

**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 halt dein sper in der rechtñ hant zu dem schuß / 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 schuß gehabñ / vnd wie du den mit dem schwert solt vechtñ gegen dem sper / das vindest du hernach geschribñ /

---

**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**

Sper vnd ort den vorstich  
stich an voricht

Glosa merck das ist wenn dû dich hast recht gesetzt oder geschickt mit deinem sper zûm schiessen So scheus den vorschus an alle sarg Trifstu so volg pald dem schuss nach Also tûe auch ob du wilt stechen vnd nicht schiessen Nû merck trifstu nicht recht die plöss mit dem schiessen oder stechen so fall nicht in dein sper das du dich nicht gebst aus der wag vnd er dich nyder werf sunder greif zum swert ~

[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 z̄w̄ 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 fuess vnd yeder hat sein glefen wiltu denn nicht schiessen Als vor geschriben stet So halt dein glefen neben deiner rechten seitten in der vnderñ hüt vnd gee also zw Im vnd stich yn kundleich 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 ym 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 hyn magst vnd dring In vor dir hyn

[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 ist / Ob du dein sper nit verschissen wild / also vor geschribñ stet / So schick dich mit dem anderñ stant gegñ Im also / Ste mit dem linckñ fues vor / vnd halt dein sper mit peidñ hendtñ in der mit / (als das halb schwert) neben deinẽ [83v] rechtñ seyttñ / in der vntter huet / vnd stich den vor stich an alle forcht im zu der ploß / wil er dir dan nit versetzñ / vnd sticht mit dir geleich ein / So spring mit deinẽ 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 arm~ dein ort vbersich auß seinẽ gesicht / so setz im dein ort vnder sein lincks vchsñ in die ploß / oder sunst 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.

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.

**Das ist der text**

Spring wind setz recht an  
Wert er zuck das gesigt Im an

Glosa merck das ist ~ [108v] wiltu pleiben vnd arbaitten mit der langen were oder mit dem sper nach dem stich vnd nicht wil vor schiessen das sper So pis rasch vnd spring vnd stich mit künsten vnd als pald du hast an gesetzt in sein gesicht oder vnder sein vchsen oder in sein hantschuech Inwendig oder wo du ein plöss hast gefunden so wind dein sper vnder dein vchsen vnd druck für sich ob du Im magst die seittñ an gewinnen sich magstu In stechen durch sein fuess welicher das seÿ oder durch sein fuß zuck dein sper nicht vntz das er sich ergeb vnd süch kain ander vortail du magst in deñ habñ gar gewis an allen zweifel Wert er aber dem ansetzen deins ortz wo die ansatzüg sey als vorgeschriben ist So zuck dein sper vnd setz ym wider an wo du magst an die oder an der plöss mit kunst vnd arbit mit dem ort oder sich auf die ringen als hernach geschriben stet vnd wenn er sticht so spring auf ein seittñ aus dem sper ~

**[12] 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.

**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 Inndes 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 ar bait zw der plöss Darnach als dw emphindest ob er hert oder waich angepunden hat

**[5] 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.

**Das ist text von dem Zucken**

Wiltu vostechnñ/  
mit Zuckeñ lerr werr brechnñ ·

**Glosa** / daz ist / Wen du vor wild stechnñ / oder sunst vor kumbst mit dem stich / So soltdu wissen / wen er versetzt wie du zückn solst / das er dir nit an setz 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 gegñ der ploß / So zuck vnd stich im zu der anderñ seyttñ / Merck pleibt er dir in der versatzüg 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

**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.

**Das Ist der text**

Wiltu vor stechen  
mit zucken ler wer prechen

Glosa merck das ist Ist das du stichst felst vnd in nicht hast getroffen das Im schädlich seÿ 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 geschriben Es ist zû wissen das Das zucken zû get also Nÿm dein sper in ped hënd in aller mass als das halb swert das die daumē zu samen sten vnd wenn du wild zucken so zeuch das sper mit der rechten hant hindersich vnd mit linden fülñ dein sper gen lest in der dencken hant Hastu denn vnden gestochen einen freÿen stich zû den henden oder anders wo wo es seÿ so stich mit zucken Im zû dem fisir oben ~

Item du magst auch zucken vnden durch an sein sper oder wechselñ vnd wider an setzen ye zû der ploss vnd nicht anders ~

**[13] This is the text and analysis on how one shall counter disengages**

Mark 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 ym nahent  
Ja weislich 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 weyt neben Im beseitt aus gee Sunder beleib ym do mit nahent vor dem gesicht oder der prust Zuck er denn oder wechselt durch das vorsetz ym nicht vnd volg ym nach mit dem ort vnd setz ym an die weil er durch zuckt Triffstu yn denn recht mit dem ansatz So dring yn also für dir hyn vnd lass yn von dem ort nicht abkömen Wil er denn mit abtrettn hindersich zw ruck aus dem ort fliehen oder hinder sich dar aus springen oder wil sich also aus dem stich wenden vnd wendt dir zw ein seitten So spring zw ym vnd wart das dw In ia weislich vnd recht begreiffest mit arm~ pruchen oder sunst mit anderñ ringen ~

**[6] 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 wrestleing grips and arm breaks, just as you find described in the following.

**Das ist der text vö ansetzn / vnd von ringn**

Merck wil er zuchn  
von schaidn vnd wil er fliechn /  
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 hendtn in dein sper / vnd wil dein ort auß dem gesicht reysn vnd mit abtrettn hindtersich zu ruck fliechn / vnd wil von schaidn ziechn sein degn / So merck wen er hindter sich zu ruck trytt / so gebt er sich gegñ dir ploß mit der seytn / So laß for dein sper falln vnd nachen dich zu im mit dem leib vnd wart [84r] das im die selbig seytn vnd den ruck gewinnest / vnd vmbfach in weyslich / vnd heb in auff / vnd schlag im sein rechtñ fueß auß / mit deinem rechtñ / vnd wirff in auff dein rechte seytn /

**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 zzyehen  
von schaiden vnd wil er fliehen  
So soltu Im nahen  
Zu weislich wartes fachen

Glosa merck das ist das wenn du Im zuckest vnd Im sein kunst vnd stuck zñ nicht machst vnd In nicht lest kumen zñ schlegen oder zñ stichen vnd Im sein were zñ lanck vnd zñ kurtz worden ist vnd mit seinen henden dein ort aus wil reissen von der seittñ do du Im hast angesetzt oder chihen oder wil zñ dem swert oder degen greiffen das sein vnd wild fliehen [109v] oder tretten hinder sich So soltu Im nach volgen nach seinẽ verloren gewicht mit deiner kurtzen oder langen were was dich das pest gedunckt Also wiltu In fachen oder werfen weislich vnd pald so pleib pey der kurtzen were vnd nicht pey der langen so hastu deñ die vorgreiffen zñ seinẽ leib das pricht sein sterck ~~

[14] **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.



[7] **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.

**Der text von ringen zû kampffe**

|Ob du wilt ringen /  
hinder peim recht lern springē  
|Rigel für schiessen  
daß vorbain künstlich beschliessen ∴

**Glosa** |Daß ist |Wenn du mitt im kumst zû ringē |So solt du wissen wie du fornē oder hinden für daß bain springē solt Vñ soll geschechē nicht mer dañ mit ainē zû tritt

**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 künstlich schliessen  
von paiden henden  
ob du mit kunst gerest wenden

Glosa merck das ist vnd sind ringen die du treiben vnd suchen soldest Im kampff



[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 mörck dē thû also**

Wenn du in angriffest mitt ringen / vnd er dich widē / |Welchē fûß vor secz / hat er den lincken vor so schlach im sin lincke hand vß mitt diner rechten Vnnd mitt dem vßschlagē so spring mitt dinē rechten fûß hinden sinē lincken [92r] vnd truck in mitt dem rechtē knÿ hinden In sin linck knÿckel vñ ruck in mitt baiden henden über daß selbig knÿ

**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 ist hinder pain zû springen oder Im rasch hinder sein ruck zû treten mit deinem rechten fuess hinder sein lincks pain oder seiten so dauch vnden mit deinē rechten knÿ sein linck knÿepüg vnd nahen Im fast mit deinē leib vnd oben mit der rechten hant zeuch auch zû ruck Also das das knÿe vnden vnd die hant oben mit ein ander gee mit dem zÿehen vnd dauchen

---

**This is the Text (cont.)**

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.

Item du magst auch hinder ruck springen oder treten mit snellichait vnd mit deinē knye in sein ruck gesetzt vnd druck von dir vnd oben pey seiner hauben gezogen zū dir hūtt dich aber das er dein knye oder pein nicht begreiff vnd sich [110r] vmb drät Dar vmb ist es pesser vermiten wenn es hat vil pruch ~

---

**This is the Text (cont.)**

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.

Item das ander ringen Ist der rigel für schiessen für einen oder paide pain vnd von paiden seitten ist es albeg güt vnd gewis Also siech welches pain er vor gesetzt hat das selb setz Im auch für für 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 scheid wol stee an seiner rechten scheiben ~ Doch vor allen sachen so müstu vor begreifen sein rechte hant in der wag Im gelenck mit deiner lincken vnd dein rechte hant auswendig in der püg zû dir mit deiner rechten hant oder mit deinē rechten arm~ von vnden auf dein hant seÿ vnd dein arm~ oben seÿ so zeuch oben den arm~ zû dir vnd dauch mit deinē rigel vnden von dir vnd würf In auf dein rechte seitten auf das maul oder arm~ prich

[16] **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 du Im springst mit dem rechten fuess hinder sein lincken So schreit mit dem linckē fuess hin nach zwischen seinew paide fuess vnd fass sein lincks knye zwischen deine paide knye vnd haldes do mit vest vnd stos yn mit der lincken hannt voren an die hauben vnd mit der rechten zeuch yn hynnden auff die seitten So feltt er

---

[9] **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 fuß hinder sinē lincken So schrÿtt mitt dem lincken hin nach zwischen sine baide bain vñ faß sin linckes knÿ zwischen din bayde knÿ vñ halt es domitt föst Vnnd stoß in mitt der lincken hand vornē an die haw~ben vñ mitt dē rechtz zeuch in hinden vff die sÿtten ~~

---

**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 kunstigklich schliessen Also merck auf sein pain das dir am nagstenn ist wenn du in der arbeit in wild werfen vnd mit vortail dar zū kumen magst So far mit deinen paiden offen painen vmb sein pain das da vor stet vmb sein knÿscheib mit deinen paiden scheÿben vnd druck dein paidew knÿe zū sam~en fast Also das sein scheÿb seins pains nicht von dir chöme [110v] vnd stos in oben peÿ seiner hauben So ruck mit einer oder mit paiden henden pricht er mit hinder rucken oder zucken vnd trit hindersich folg ÿm 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 vmb 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 vmb 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 tencken fuess vor so spring mit dem tenckenn fuess vor hinder sein tenckenn tritt er denn jm sprung oder die weyl dw springst mit dem fuess ze ruck so schreyt im pald nach zw seiner rechtenn seytenn mit dem tencken fuess hinder seinen rechtenn vnd treyb das vor ringenn vnd das verschliessenn als vor*

---

---

[18] **This is the text and analysis so that one shall know how to deploy all wrestlings 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.

[57r] **Das ist der text vnd die glos das man alle Ringen sol wissen zw paiden seitten z̄w treiben**

Von paiden henden

Ob dw mit kunst gerest zw enden

Glosa Merck Das ist wenn dw kunstleichen enden wild mit ringen So soltu die ringen von paiden seitten wissen ze treiben vnd das vern̄ym also wenn Im springst mit dem rechten fuess hinder sein lincken Als vor geschriben stet tritt er denn ȳm sprung oder die weil dw springst mit dem lincken fuess zw ruck So schreit ȳm pald nach mit dem lincken fuess hinder sein recht̄n vnd treib die verridl̄n vnd die versliess̄n die dw vor vernomen hast

---

[10] **The Text**

You should control all wrestling techniques on both sides. therefor 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 bayden henden /

ob du mitt kunst gerst z̄u enden ·:

**Glosa** |Daß ist daß du alle ringen solt wissen z̄u tribenn v̄o baiden s̄yten |Ist daß du mitt kunst enden wilt dar nach [92v] alß du an in kumst Vnd dz vern̄ym also |Wañ du mitt dem recht̄e füß springst hinder sin̄e lincken |Tritt er dann im sprüg mitt sin̄e lincken füß z̄u rucke |So volg im bald nach z̄u der andern s̄yten mitt din̄e lincken füß hinder sin̄e recht̄~ vñ wirff in über dz kn̄y |Oder verschlaiß im sin kn̄y mitt din̄e bain alß vor geschriben stät ~

---

[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,

**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 nÿm  
Spring vach ringens eil zw ym

Glosa merck das ist wenn dw dein glefen verschossen hast Behelt er denn die sein So nÿm gar eben war wie er sÿ gefast hab Ob er den ort lanck oder kurtz für sein vor gesetzte hant läst für gen vnd ob er dir oben oder vnden do mit wil zw stechen

[11] **Sword against spear. Parry with the halfsword.**

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.

**Daß ist der text wie man sich sol schicken mitt dem sper widē daß schwert ~~**

|Ob er sich ver ruckt /  
daß schwert gegen sper würd gezückt  
|Der stÿch war nÿm  
|Spring fahe ringens eÿl zû im ∴

**Glosa** |Mörck daß ist wann du din gleffen ver schossē hāst 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 knÿ In die hüt oder halt es neben diner rechten sÿtten In der vndern hüt ~~~ ~ ∴ ~

**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**

Ob sich vor ruckt  
das swert gegen sper wirt gezuckt  
der stich Ju war nÿm spring  
vach ringes eil zu Im linck  
lanck von hant slach  
spring weislich vnd deñ vach  
Ob er wil zuchen  
von schaidñ 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 freÿen stich zû deinem leib

[20] **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.

**Hie merck das stuck . . . . .**

[57v] Wenn du hast ein swert vnd er ein glefen hat er sy dann kurtz gefast vnd stelt sich do mit In die öber hüt So leg dein swert auf dein lincks knye in die hüt Sticht er dir denn oben ein zw dem gesicht So var auf vnd versetz den stich mit dem swert fur deiner lincken hant gegen seiner rechten seitten vnd var do mit auf an sein° glefen in die öber hüt vnd spring zw Im vnd setz ym an Triffstu yn dann nit recht mit dem ansatz So lass zw hant dein swert vallen vnd eyl zw ym vnd wart der ringen

[12]

[13] If he then jabs with the spear, drive high and parry the stab before your left hand with sword the on the left side, and spring to him and set the point on him. If this is not possible, then let your sword fall [drop it] and go over in the wrestle.

*Item oder sticht er er dich untem zu, so fetz dein stich ab vor deiner linkem handt und spring mit dem rechten fuss hinter sein lincken, und fahr ihm mit dem Knopf vorm uber sein rechte achsel umb den hals und wirf ihn ubers knie.*

|Sticht er dir dann mitt der gleffen oben eyn zû |So far vff vñ sez im den stich ab vor diner lincken hand mitt dē schwert vff din lincke sytten vñ spring zû im vnd wart des anseczents |Magst du deñ zû nicht komen |So lauß din schwert fallen vnd wart der ringen

**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 nym war wenn er sticht so spring weislich vnd rasch aus dem stich des spers vnd begreif in vnd wüf in mit dem vorgeschriben ringen ee er wider sticht Hastu aber kein were In deinen henden So streich ab mit lerer hend als Im ross vechten geschriben stet Hastu aber ein swert so streich von der lincken seittñ zû seinē sper vnd als pald du sein sper triffst vnd dir nicht zuckt oder zucken mag Also wenn er sticht vnd du wol triffst zû Im gesprungen oder getretñ hast so vach oder begreif in mit vernüft [111r] vnd wüf Wil er aber zucken 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 zû chümen Sunder begreif Im vorñ sein hant oder sein leip vnd druck in dar nyder mit kunsten als vor geschriben ist Im ringen vnd du Im nahent zû chumpst so mag er dir kainen schadñ zû zyehen mit seinē swert weder mit an setzen weder mit slachen mit dem kloß wenn ir seit paid zû nahent an ein ander das er nicht mag dar zû chömen ~



[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 hüt vnd hat sein glefen kurtz gevast So stee mit deine swert auch gegen ym in der vnderñ hüt Sticht er dir denn vndñ z̄w so setz den stich ab mit dem swert für deiner lincken hant vnd var ym mit dem knopf vorden vber sein rechte achsel vmb den hals vnd spring mit dem rechtñ fuess hinder sein lincken vnd ruck yn mit dem knopf vber dein rechtz knje

[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.

|Item sticht er dir z̄u mitt der glefen wañ du stäst in der vndern hüt |So secz im den stich ab mitt dem schwert vor [93v] diner lincken hand vff sin rechte sÿtten vnd wart deß anseczents oder der |Ringen ~ ~ ~



[22] **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.

**Das ist der text vnd die glos von der vorsatzung mit der lincken hant gegen der glefen**

linck lanck von hant slach  
Spring weÿsleich vnd denn vach  
Ob er wil zuchen  
von schaiden vach vnd drucke  
Das er [58r] die plöss  
mit swertes ort verdröss

Glosa merck das ist wenn dw hast ein swert vnd er ein glefen Stet er denn gegen dir do mit in der oberñ hüt vnd hat sÿ gefast das ym der ort lanck für sein vor gesetzte hant aus get So halt dein swert gegen ÿm auch ÿn ein° hüt Sticht er dir denn oben ein zw dem gesicht so slach yn mit der lincken hant sein glefne beseitt ab vnd begreiff dein swert pald wider mit der lincken hant mitten in der klingen vnd spring zw ÿm vnd setz ym an

[15] **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.

**Der text vō abseczen mitt lerer hand ~~**

|Lincke lanck von hand schlache  
Spring wÿßlich vnd den fache  
|Ob er will zucken  
vō schaiden / fa<sup>u</sup>ch vnd truck in ·  
|Daß in die blöß /  
mitt schwertes ort verdröß ~·

**Glosa** |Wenn du staüst in der vndern hüt |Sticht er dir an oben zū mitt dem sper vñ hat dz gefast daß im der ort lang für die hand vsß gat vnd sticht dir domitt oben zū |So schlach in mitt der lincken hand sin sper beseÿcz abe / vnd begrÿff din swert bald widē mitt der lincken hand mitten in der clingen vnd spring zū im vñ secz im an ~/~



[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 lēst er denn den ort lanck für die hant aus gen vnd sticht dir do mit vnden zw̄ dem gemacht So begreif sein glefen mit der lincken hant vnd halt sy do mit fest vnd stich yn mit dem swert vnden zw den hoden Zuck er denn sein glefen vast an sich So lass sy vrbäring faren So emplöst er die seitten do mit begreiff dein swert mit der lincken hant pald wider mitten in der klingen vnd volg ym nach mit an setzen zw der selbigen seitten oder wart der ringen

[16] When he stabs underneath with his spear, to your guts. Then grab his spear with your left hand and hold it firmly. At the same time stab him underneath 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] **I**tem sticht er dir mitt dem sper vnden zū dem gemacht **S**o fahe sin sper in die lincken hand vñ halt es domitt vast vñ stich im mitt der rechtē vndē zū den gemacht **V**nd ruckt er dañ sin sper fast an sich vñ will dir daß vsß der hand rÿssen **S**o lauß daß sper über in vsß der hand far So gibt er sich blöß **S**o begriff din schwert bald mitt der lincken hand widē mitten in der dingen vñ volg im bald nach vnd secz im an ~~~



[24] **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 süech ~

Glosa ~ [58v] Merck das ist wo der gewappent man am pesten zw gew~inenn ist durch den harnasch das ist vnder dem gesicht oder vnder den vchsen Oder In den tanär der hendt oder auf dem arm~ hinden Inn den hantschuechñ oder in den knýkelñ oder vnden an den fuessen den süllen vnd In den gelencken der arm~püg vnd zwischen den painen vñ an den steten da der harnasch sein gelenck hat vnd die plössen soltu also suechen das dw zw einer ferrèn nicht solt arbaitten noch stechen wenn dw ein nahere vor dir gehalten magst

[17] **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 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 vnnnd handschüch  
Vnnnd den augen die blöß recht süch ·:

**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 v<sup>o</sup>chsen / oder in den teñern / odē hinden in die handtschüch |Oder in die knýkeln oder zwischen den bainen oder in allen glidern da der harnosch sin gelenck iñen hat Wann an den stetten ist dē man am besten zegewinnen vñ die blossen solt du recht wissen zū süchen / dz du nach ainē nicht wýt griffen solt wañ dir ain nächere werden mag / Daß tū mitt aller were die zū dem kanpff 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 suech  
Verpotne ringen  
weislich zū lere pringen  
zū 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 zū dem hantschuech oder stich Im vnder sein vchsen oder stich zū allen pauchflecken vnd huett dich das du zū nider nicht stichst als zū den hoden Anders er vber laufft dich vnd wirft dich auch ~ ~

---

**This is the Text (cont.)**

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 zûm leder vnd merckest das du hafst vnd er plütt vom stich oder nicht so ring nicht Sunder druck in mit deinẽ ort von dir zûm 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 prechñ wil mit seinen stucken so prichß vnd ring vnd volg Im albeg vnd fleuch nicht von Im vnd vber gib Im nicht der vor gewonnen vortail mit der ploss ~

---

**This is the Text (cont.)**

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.

Merck eben ist das du Im mit deiner were also chumen pist In sein plöss vnder den hantschüch vnd In also auf sperrest vnd die seitt also gewonnen hast deinem veint Ju ringen wilt oder müest So wart der nagsten seittñ do begreif Im sein pain mit deinen paiden henden Also far mit deiner ainen hant vorñ durch sein paide pain vnd chum ir zû hilff mit deiner anderñ hant hinden hoch pey seinem archs vñ schleus dein paide hendt in ein ander heb vnd würf in pald auf sein seitten vnd puck dich nicht nyder mit dem haubt in dem ringen sunder prüst dich auf forñ vnd senck dich nider mit dem arch vñ das haubt hindersich Ist es not das emphinstu wol an seiner leng oder kürtz

[112r] Oder würf in mit dem vor geschriben ringen Also suech deine vortail geleicher weiß in allen plössen die oder ander nach deiner vernüft ~

**[25] This is the text and analysis of the forbidden wrestlings what they are and how one shall deploy them**

Bring the forbidden wrestlings  
to the lesson wisely,  
to lock find  
the strength to wend over with

**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.

**Das ist der text vnd die glos von den verpotten ringen welliche die das sind vnd wie man sÿ treibñ solt**

Verpotne ringen  
weisleich zÿ lere pringen  
zÿ schliessen vinde  
Die starcken da mit uber winde

Glosa merck das ist Ob dw mit dem ansetzen nicht magst chumen wenn dw mit ein laufest zw den vor geschriben plössen So wart das du die ringen weisleich zw weg pringest vnd treibest die do ver poten sein von allen weisen maisterñ des swertz das man die auf offenwarñ schüllen chainen schülfechterñ lernen sol noch sehen sol lassen dar vmb das sÿ zw dem champf gehören das sein arm~ prüch vnd painprüch vnd knÿe stöss vnd hoden stöss vnd vinger lösung vnd augen griff vnd mit den [59r] stucken sol ein starcker also verslossen werden das er seiner sterck do nicht wol wirt mügen geniessen vnd das merck in der nägsten hernach geschribñ ringen

**[18] 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.

**Der text von dem verborgnen ringen**

|Verbotten Ringen /  
wÿßlich zÿ lern bringen /  
|Zÿ schlissen finde  
die starcken domitt über winde ~

**Glosa** |Das ist wañ ainer dem andern ein laufft |So lauß din schwert fallen vñ wardt [95r] domitt wÿßlich der ringen die zÿ dem kampff gehören / vñ verbottē sin von allen wÿsen maistern des schwerts Daß man die vff offenbarē schülen nÿemancz lernen noch sechē lasen sol darü daß sÿ zÿ dem kampff fechten gehörn vñ daß sind die armbrüch / |Bainbruch / hoden stoß / mortstoß / knÿstoß / vinger laus<sup>u</sup>nge / äugen griff / vnd dar zÿ 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~ aussen vber sein lincken vorñ pei seiner hant vnd 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 knye

---

[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 grifft dich an ainer oben mitt ringen vñ will dich mitt störck zû im rucken oder vñ im stossen |So schlach den rechten arm vssen über sin lincken vornē by siner hand vnnd truck den mitt baiden henden an din brüst vñ spring mitt dim [95v] rechten füß hindē sinen lincken Vñ wirff in über dz knye vñ 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-prûch**

Merck velt er dir mit paiden henden in die arm~ vnd thû ÿm wider heltt er dich denn nicht vest So begreiff mit der rechten hent sein rechten arm~ vorñ pei seiner hant oder peÿ den vingerñ vnd halt ÿn do peÿ fest vnd mit der lincken vass In peÿ 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

**Ain Ringen vnd ain arm-prûch**

[59v] 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 für 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~

---

[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.

|Item grifft er dich an mitt ringen vñ halt er dich dann nitt vast  
|So begrÿff sin rechte hand mitt dinē rechten vñ ruck in zû dir  
|mitt der lincken begrÿff im den elnbogen vñ schrytt mitt dē  
|lincken fuß für sinen rechten Vñ ruck in also darüber

|Oder fall im mitt der brust vff den arm vñ brich im den also

---

[30] **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 vmb 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<sup>o</sup> rechten zû hilff vnd druck mit paiden henden vnder sich vnd spring mit dem rechten fuess für sein lincken vnd wendt dich von ym auf dein lincke seitten vnd wurff in vber dein lincke hüff ~

---

[21] 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~ grÿff mitt der lincken hand sin lincke vornē by der hand vñ ruck in zû dir vñ schlach din rechtē arm mitt störeck über sin lincken In das glenck der armbüge vnd brich mitt der lincke hannd sin lincke vber sin rechtē vnd spring [96r] mitt dem rechtē füß hindē sinen 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.

**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 hinden vmb den leib So slach mit dem rechten arm~ starck von oben nÿder yn aus wendig In das gelenck seines lincken elpogen vnd schreit mit dem rechten fuess für sein lincken vnd wendt dich von ÿm vnd schlëwder In auff dein lincke seitten ~

---

[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.

|Item fört er dir mitt dē lincken arm vndē dinen rechten durch vmb din lÿbe |So schlach in mitt dem rechten arm starck von oben nÿdē vsswendig in das glenck 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.

**I**tem wann er dich fasst by den armen vñ du in wider / stat er dañ gestrackts mitt dem füß So stoß in vff daß selbig kny So brichst im den füß ~ ~ ~ ~ ~

**I**tem du magst im och mitt dem kny odē mitt dem füß zū den gemächten stossen / wenn es dir eben ist Aber du solt dich für sechen daß er dich by dem füsse nitt begryffe *ii&*

[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 ym ringen wild greiff d er denn nach dir mit gerackten fingerñ oder mit offen henden oder begreiff dich mit ringen vnd helt dich nicht fest So wart ob dw In pey einem vinger begreiffen magst vnd prich ym den vber sich vnd für In do mit zû kraiß do mit gewingstu Im auch die seitt an vnd sünst 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 grýfft mitt offen henden oder mitt gerackten fingern So wart ob du im ainen finger begrüffen mügst Vñ brüch im den übersich Vnd für in domitt zû dem krayß ~ ~ |Auch gewinst du Im do mitt die sýtten an vñ sunst vill 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 wüfstu In nider vnd er velt auf den pauch vnd reckt sein arm~ von ym So knye ym pald mit einem knye auff einen arm~ in sein gelenck des elpogens vnd begreif ym den selbigen arm~ vorñ mit deiner hant vnd ruck do mit über sich So prichstu ym den arm~ ~

---

---

[35] **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 vnderhalden vnd ein arm~prüch**

Merck wüfstu In nÿder vnd er velt auf den pauch So sitz pald hinden auf ÿn vñ begreiff yn peÿ 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 nyder vnd er velt auf den pauch So sitz grittling hinden auf yn nahent zw seinen schulttern 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 nÿder vnd er velt auf den ruck So val ÿm mit dem leib die twirch vber sein anlütz vnd vass yn peÿ 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 arbeit mit dem degen ~



[38] **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.

Das Ist der text vnd die glos von der wer die zŵ dem kampf gehört vnd wie man mit den örterñ arbaitten solt zŵ den plössen  
In aller were  
den ort gegen der plöss kere

Glosa merck das ist ein ler das du mit aller wer die zw dem champf gehört dem gewappentm~ mann den ort nindert solt ansetzen wenn zŵ der plöss do er zwm pesten zŵ gewinnē ist [61v] vnd die plössen soltu mit dem ort recht wissen zŵ suechen wenn es sein dreÿ were die haben vier örter Die erst were das ist die gfehen die hat einen ort Die ander were das ist der degen der hat auch einen ort Die dritt were das ist das swert daz hat zwen örtter Der ain ort ist der spitz der ander der knopf vnd wie du mit den orterñ arbaitten solt das vindestu alles in der glosen geschriben von end zŵ endt

[26] **Text of another teaching**

**Der text vō ainē lere**

|Item aller lere /  
den ort gegē der blöß köre ·:

**Glosa** |Daß ist daß du mitt allen drÿ wörn die zŵ dem kampf gehören allweg mitt dem ort zŵ den blossen stechen solt die dir vorgeant sind / vnd sunst nicht / anders es bringt dir schaden  
ii~~~~~

**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.

**Das ist der text**

In aller ler  
den ort gegen der plöss ker

Glosa merck das ist das du nÿndert solt an setzen den ort denn zŵ der plöss oder do der man zŵ gewinnen ist vñ du dich nicht vorgebst aus der wag

[39] **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.

**Hie merck gar eben Das ist der text vnd die glos wie man sol vechten mit dem swert gegen swert z̄w champff aus vier hüten**

Wo man von schaiden  
Swert zücken sicht von yn paiden  
So sol man stercken  
die schütten recht eben merckest

**Glosa** merck das ist ein ler ob ir paide die glegen vorschossen hiet vnd solt fechten mit den swerten So soltu vor allen sachen wissen die vier hüten mit dem kurtzen swert Dar aus soltu Im albeg starck zw dem gesicht stechen Sticht er denn mit dir geleich ein oder vorsetzt So pleib ym starck am swert mit dem ort vor dem gesicht oder vor der prust und merck eben ob er waich oder hert am swert ist Ist er er starck so treib die stück die gegen der sterck gehorent oder ist er waich So treib aber was dw zw der swech gehört als dir In den stucken die man auss den vier [62r] hüten treibt hernach verklert wird ~

[27] **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.

[97r] **Der text wie man soll fecht~ Im schwert gegen schwert z̄u kampff ~~**

|Wo man von schaiden /  
schwert zucken sieht von <sup>ln</sup> baiden /  
|So soll mā stercken  
Die schutten recht eben mörcken ∴

**Glosa** |Daß ist öb s̄y bai<sup>d</sup>e 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 daruß stich im allweg z̄u der obern blöß |Sticht er daß mitt dir glich ein odē bindt dir an dz schwert |So salt du z̄u hand mercken ob er hert oder waich am schwert ist |Vñ wenn du enpfunden haüst |So tr̄yb die [97v] störck gegen im die du hernach geschriben wirst sehen ~~~ ∴~

**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...

**Das Ist der text**

Wo man von schaiden  
swert zucken sicht von in paiden  
do sol man stercken  
die schutten recht eben mercken

**Glosa** merck das ist wenn Ir nu chümen seit von den spiessen vnd paid swert habt so sterck dein swert also hab deins swertz hanthab mit der rechten hant vnd mit der lincken hant vorñ das swert nahent mitten in der clingen vnd gee auf den man vnd süech In mit schlegen vnd an setzen Schlecht er auf dich mit seiner kloßen vor setzt mit halbem swert den schlack vnd setz den ort Im wider z̄u den plössen z̄u dem visir z̄u der prust oder vnden z̄u seiner voderñ hant vnd merck eben die schütten Wenn du an ferst mit deinem swert das du recht vñ hochgenüg [112v] mit guter sterck Vor setzst das er dich nicht slach vnd das du nach seinē slag den ort an mügt wider recht an gesetzt

---

**This is the Text (cont.)**

...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.

Oder merck eben auf in wenn er tût ob er mit dem kloß dich slachen wolt vnd nicht schlüg vnd griff zû ringen oder zû hend stechen ~

[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 kurtzñ swert zw champf mit Irñ stucken vñ ir° schickung**

Merck das ist die erst hüt zw champf Do schick dich also mit Stee mit dem lincken füess vor vnd halt dein swert mit der rechten hant peÿ der hanthab vnd mit der lincken greif mitten in die klingen vnd hald es neben deiner rechten seitten vber dem haubt vnd las Im 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 hüt In dem ha<sup>l</sup>ben schwert ~~**

|Item halt din schwert mitt dē rechten hand bÿ der händhabe vñ mitt dē lincken grÿff mitten in die clingen vñ halt es neben dinē rechten sÿtten über din häupt vñ laß den ort vndersich hang~ dem man gegen dem gesicht ~&



[41] **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 hût Stet er denn gegen dir In der vnderñ hût vnd wil dir vnden zw stechen das solt ÿm nicht werñ noch vorsetzen sunder stich Im zw dem gesicht Oder setz ym oben an so mag er dich vnden nicht erlangen wenn alle öberñ an setzen prechen vnd ledigen die vnderñ Oder sticht er dir oben zû Es seÿ zw dem gesicht oder wo es seÿ das soltu ÿm 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.

**I**tem stätt er dañ gegen dir In der vndern hût Vnd will dir vnden zû stechen |So stich durch v̄ oben nider zwischen dem schwert vñ siner vorgesäczner hand Vñ truck den knopff vndersich vnd wind im den ort am schwert vndē durch gegē sinē recht~ sÿtten vñ secz im an ~~~ ~ ~ ~ :~

[98r] **I**tem stich Im vß der ersten hût zû dem gesicht wert ers |So zuck oder ge dÿrch mitt dem stich alß vor zû der anderen sÿtten |Vñ weñ du Im haÿst angesetzt |So schlach din schwert vndē din rechte v°chsen mitt demgehÿltz an die brüst vñ dring in also von dir hin ~



[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.

**Aber ein stuck**

Merck wenn dw stest in der oberñ hüt So stich Im dar aus kundlich zw dem gesicht Vor setzt er mit dem swert für seiner lincken hant vnd beleibt 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 hoden

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 ÿm nach zw der selbigen seitten mit an setzen oder mit ringen

[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 sround 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.

**Item mörck ain anders**

|Stich im zû 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 begrÿff mitt dē lincken hand sÿn schwert by dem ort vnd halt daß föst vñ mitt dē kerechten hand stich im kröfftlichen zû den gemächten

|Zuckt er dann sÿn 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 dē lincken hand wider mitten in der clingen vñ folg im nach ~&

[44] **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.



[33]

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**

Begrÿffstu sin schwert vñ er das din |So [99r] wirff sin schwert vß dē lincken hand Vnd do mitt begrÿff daß din widē mitten inder clingen vnd wind im den ort ausen über sin lincke hand vñ secz im an ~ ~



[45] **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.



[34] 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.

|Item oder wirff im din schwertt für die füß vñ begriff sin lincke hand mit dinē lincken vñ trÿb den arm bruch oder sunst ander |Ringē ~~

[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 elbogen vnd stos in  
do mit von dir vnd mit der rechten stich In mit macht hinden  
zw dem ruck

---

---

[47] **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 güten 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 haltt fest vnd wendt dich von ym 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 prüch**

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 ~

---

---

[49] **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 oberñ hût**

Merck wenn dw Im aus der oberñ hût zû dem gesicht stichst Velt er dir denn mit der lincken hant zwischen deinen paiden henden mitten in dein swertz klingen So var ÿm mit dem knopf 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 hût mit dem knopf slahen solt das vindestu da hinden geschriben in dem stuck Das da spricht Des voderñ fuess mit slegen dw hutten müest

---

[35] 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.

**I**tem wann du Im vsß der oberñ hût zû stichst fölt er dir dann mitt der lincken hannd in din schwert zwischen dinẽ baid~ henden |So far im mitt dem [99v] knopff vsswendig oder Inwendig über sin lincke hannd vñ reÿß vff din rerchte sÿtten vnd secz im an aüch magst du vsß der oberñ hût mitt dem knopff wol schlachen wann es dir eben ist ~~

---



[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.

**Hie merck das ist die ander hüt mit dem kurtzen swert zw champf mit irñ stuckñ vnd ir° schickung**

Das ist die ander hüt zw champf do schick dich also mit Ste mit dem lincken fuess vor vnd halt dein swert mit der rechten hant peÿ der hanthab vnd mit der lincken greif mitten in die klingen vnd halt es neben deiner rechtn seitten vndersich mit dem knopf gegen deinem rechten knÿe vnd das der ort vbersich ste dem mann gegen dem gesicht oder der prust

---

[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.

**Die ander hütt mitt dem kurczen schwert zù kampff**

|Merck halt din schwert mitt baiden henden vnd halt daß vndersich zù dinē rechten sÿtten mitt der handhäben neben dinē rechten knÿ vñ dz din lincker füß vor stee vñ din ort dem man gegē din gesicht ~ ~ ~ : ~



[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.

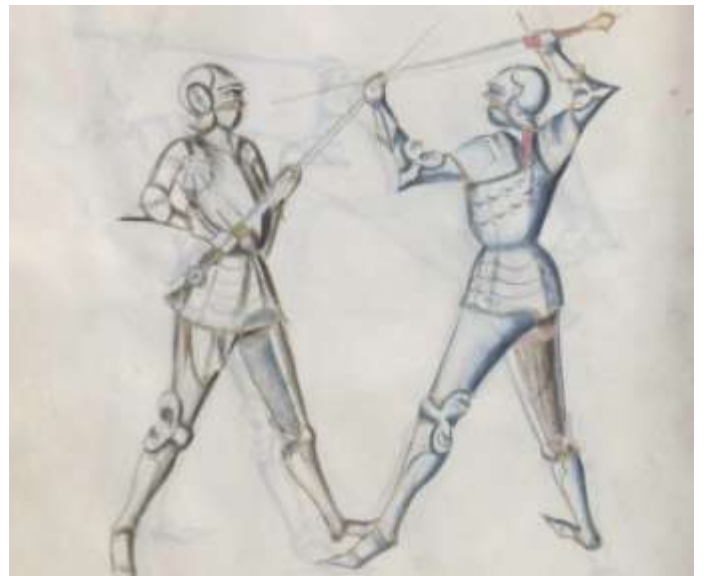
**Das ist das erst stuck**

Wenn dw stest in der vnderñ hût Stet er denn gegen dir in der oberñ vnd sticht dir zw dem gesicht oder wil dir oben an [64r] setzen So stich ym zw seiner vor gesatzten hant zw der plöss des tenärs Oder setz ym den ort vnder sein lincks vchsen in die plöss

---

[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.

[100r] |It~ wenn du also steest In dē hût |Stet er dann gegen dir in der obern hût vñ will dir oben anseczen |So stich du vor vñ secz im den ort für sin fürgeseczte hand zû der blöß des teners oder stich im über sin vorgeseczte hand durch vñ vnd din schwert vñ truck dinē knopff gegen der erden vnd secz im an zû der andern sÿtten ~



[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 oberñ 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 zû sticht |So grÿffe mitt der lincken hand sin schwert vor sinē lincken vñ mitt der rechten secz din schwert mitt dem gehülcz [100v] an din brüst vnnnd secz im an u&~



[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.

**Das dritt stuck**

Merck wenn dw stest in der vnderñ hüt So stich ym freyleich 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 pey dem lincken elpogen vnd treib den arm~prûch

**Also prich das**

wenn dir einer begreiff dein lincke hant mit seiner lincken So var ym mit dem voderñ tail deins swertz voren vber sein lincke hant vnd druck do mit vndersich vnd setz ym an Oder wenn dw Im sein hant mit dem swert nyder druckst So var ym mit dem knopf vber sein rechte achsel vnd wurf yn 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**

wenn er dir mit dem knopf vber dein rechte achsel vmb den hals fert So went dich gegen ym auf dein rechte seitten vnd var ym mit dem [64v] knopf auswendig vber sein rechts pain in die knykel 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 hüt vñ er in der oberñ 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



[56] **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 hût zw stichs Sticht er dir denn aus der oberñ hût 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 nÿden druckt So var auf am swert in die öber hût vnd setz ÿm an

---

[39] **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 durchseczen**

|Item wañ du im vß der vnder hût zû stichst |Stich<sup>t</sup> er dir vß der oberñ hût durch zwischen dinē vorgesätzteñ hand vnd dem schwert |So mörck die wil er den knopff nidē truckt / so far vff zû der oberñ hût 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 freyleich 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 ym an in das gesicht Vert er denn auch auff mit dem lincken arm~ vnd wil dir do mit vorsetzen So zuck vnd setz ym 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 hût So stich ym starck dar aus Innwendig zŵ 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 tritt zŵ ym vnd stos ym mit dem gehültz vnder sein linckes vhsen 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 knýbel 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 peÿ 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.

**Das acht stuck**

Stich ym aus der vnderñ hût auswendig zw dem gesicht vorsetzt er den [65v] stich mit sterck So var im mit dem knopf auswendig in sein lincke knÿbel 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 knÿbel So begreif 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 hût starck zw dem gesicht Stichst Vert er denn mit dem knophf 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 nyder die weil er durch vert vnd setz ym 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 zû vß der vnderñ hût fert er dann durch mitt dem knopff vndē din schwert vnd will domitt abseczen |So blÿb im mitt dem ort starck vor dem gesicht vnd truck Im sin gerechte hand also vnder [122r] die wÿl er durch windt vñ 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 ym an

[65] **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.

[66] **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.

---

[41] 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.

[42] **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.

**Das xj stuck ist ein swert nemen**

Merck wenn dw ym aus der vnderñ hüt starck zw dem gesicht stichst Sticht [66r] er denn mit dir gleich ein So begreiff sein swert in der mitt mit lincker vor karter hant vnd halt sÿ paide vest vnd var mit dem knopf vnden durch sein swert vnd rüch do mit vber sich auff dein rechte seitten So nÿmpstu Im sein swert

**Also prich das**

Wenn dir einer mit seiner lincken hant begreiff dein swert In der mitt zw dem seinem vnd wil dir das mit dem knopf vnden durch aus reissen So merck die weil er dein swert vast in die linck hant zÿ dem seinen So var auf in die öber hüt vnd setz Im an

---

**Item** stich im starck vß der vndern hüt zÿ dem gesicht |Sticht er dann mitt dir glych yn |So begrÿff sin schwert in der mitte zÿ dem dinē mitt lincker ver korter hand vnd halt sÿ bayde föst zÿ samen vnd far mitt dem knopff vnden durch sin schwert vnd mitt dem rechten arm rüch ubersich vff din rechten sÿtten so nÿmpst du im sÿn schwert ~ ~ ~

**Item also brich daß**

Wenn dir ainē mitt sinē lincken hand begrÿfft din schwert In der [122v] mitten zÿ dem sinen Vñ will dir daß vsßrissen So mörck die wil er dir daß schwert fasst in die lincken hand zÿ dem sinē 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 hût So stich ym starck dar aus vnden zû den hoden 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 hût 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 ym 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 ym dein swert fur die fuess geworfen hast So stos yn mit der lincken hant vorñ an die prust vnd begreiff yn mit der rechten in seiner lincken knybel vnd ruck in do mit zw dir vnd stos mit der lincken oben oben von dir so velt er



---

[43] 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 zû dem gesicht / verseczt er | So zuck vñ stich im vsß zû dem gesicht / verseczt er fürbaß | So far im mitt dem knopff vornen über sin rechte achseln vmb den halß vñ spring mitt dem rechten fûß hinder sin lincken vñ ruck in mitt dem knopff über daß bain so fölt er u&~



[69] **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 knopff auch wol slahen magst Als aus der oberñ wenn es dir eben ist ~

---

[44] **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.

[45] Note, you will also want to strike him from the lower guard, when he likewise has you.

[125r] **Item also brich daß**

wer dir mitt dem knopff vornẽ vmb den halß fört vñ mitt dem rechtẽ füß springt hindẽ din lincken |So begrÿff im sin lincke hand vñ truck die fast an die brüst / vnd wend dich von im an die rechtẽ sÿtten vñ fass in vff din lincke hüffe vnd wirff in für dich *ii&~*

**Item** och magst du im vß der vndern hût wol zû schlachen weñ es dir eben ist ~~



[70] **Mark here the third guard with the shortened sword with its plays and placement in the fight**

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 schicküg**

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 knye in die hüt dar aus prich Im seine stuck mit vorsatzüg

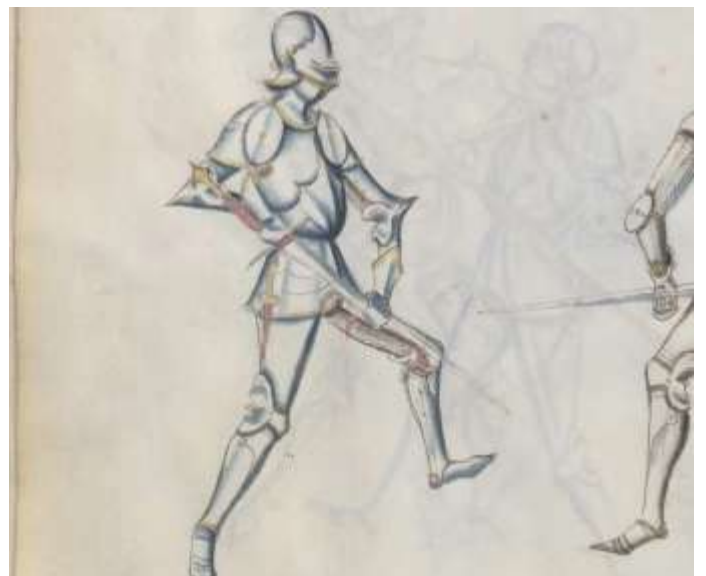
---

[46] **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 hütt mitt dem kurczen schwert**

[Item halt din schwert mitt bayden henden alß vor geschriben stät vñ leg es über [125v] din linckes kny Vñ daruff brich im alle sine stuck mitt verseczen ~/



[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.

**Das erst stuck**

Merck wenn dw hast dein swert vber dein lincken knÿe in der hût Sticht er dir denn aus der oberñ hût zw dem gesicht So setz den stich ab mit dem swert für deiner lincken hant gegen seiner rechten seitten vnd var auf in die ober hût vnd setz im an  
Oder versetz den stich zwischen deinen ~ paiden henden in die swertz klingen vnd [67r] var ÿm mit dem knopf vber sein vor gesatzte hant vnd ruck do mit vndersich vñ setz ÿm an ~

**Aber ein stuck**

Merck wenn dw hast dein swert vber dem lincken knÿe in der hût Sticht er dir denn zw dem gesicht So var mit dem knopf vnden durch sein swert vnd setz ÿm do mit den stich ab für seiner lincken hant vnd setz ÿm an

[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.

|Item sticht er dir vß der obern hût zû dem gesicht vñ seczt den stich abe mitt dem schwert vor dinē lincken hand gegē sinē rechten sÿtten |So<sup>far</sup> vff mitt dem schwert in die obern hût vnd secz im an ~~

|Item oder far vff mitt dē schwert vñ versecz den obern stich zwischen dinē baiden henden vñ far im mitt dem knopff über sin vor gesezte hand vñ ruck domitt vndersich vñ secz im an ~~



[73] **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.

[74] **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 knÿe in der hût Sticht er dir denn zw dem gesicht So var vnden durch mit dem knopf vber sein swert hinder sein vor gesetzte hant vnd ruck im die hant do mit vnder sich vnd setz ÿm an Oder ist er dir zÿw 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 ÿn von dir vnd setz ym do mit an ~

**auch soltu wissen** das dw die sleg mit dem knopf nicht pas vorsezen magst wenn aus der hût vom lincken knÿe Das vindestu hernach geschriben in dem stuck Das da spricht Mit seinē schlahendem ort ~

[49] 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.

[50] Note, you wind and hereafter is described how you should do the third guard and how to strike your opponent with the pommel.

**I**tem far vnden durch mitt dem knopff über sin vorgesezte hand vñ ruck domitt [101r] vndersich vñ sez im an |Aüch magst du vnden durch wechlen mitt dem knopff vñ im den stich abseczen ~~~~~ : ~

**I**tem du vindest och hernach geschriben wie du vß der drÿtten hût die schläg die man schlächt mitt dem knopff versezen soll



[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 stucken vnd ir° schickung ~**

[67v] Merck in die vierd hüt zw champf schick dich also Halt dein swert mit der rechten hant pey der hanthab 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 hütt mitt dem kurczen schwert zû kampff**

[Item halt dz schwert mitt baiden henden alß vor geschribē stät vñ halt es mitt der handhåbe vnder din rechte v°chsen vnd secz daß gehülcz vornē an die rechte brüst daß der ort gegē dem man stee



[76] **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 vernÿm also wenn dw Im aus einer hüt zw stichst Ist denn sach das du ÿm recht triffst 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 hÿn vnd lass ÿn von dem ort nicht abchömen So mag er wider gestechen noch geslachen ~

---

[52] 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 |drÿen vorgeñäpten  
[101v] hütten kumen |Also weñ du im stichst zù der blöß vñ dz  
dē ort hafft in dem harnasch |So winde allwegē din gehülcz an  
din brust vnd dring in also von dir hinweg vnd lauß in mitt von  
dem ort abkomen |So mag er weder stechen noch haÿen noch  
schlachen ~~~ : ~

---

[77] **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.

**Das Ist aber ein ler**

Merck alles das dw an setzen wild das setz in das gesicht oder an den hals oder an sein lincke achsel oder vnder sein lincks vchsen vnd wenn dw Im hast an gesetzt so merck ist er lenger wenn dw pist So tring yn also vor dir hÿn vnd wart das dein ort vbersich auf get vnd ym in die ring wol gesetzt seÿ Oder ist er kurtzer wenn dw so lass dein swert mit der hant vnder sich absinken pis auf dein rechte hüff vnd das dein ort vbersich stee vnd ÿm in den harnasch wol gesetzt sey vnd dring [68r] ÿn also vor dir hÿn ~

---

[53] 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.

[54] 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 wañ du im hast angesetzt 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 gesezt sÿ

|Ist er aber kürczer dañ du bist |So lauß din schwert mitt dem knopff zů diner rechten [102r] sÿtten vnder sich ab sincken bisß vff die rechten hüffe vnd daß din ort übersich stande Vnd im in die ring wol gesezt sÿ alß vor vnd dring in also für dich vñ lauß in von dem schwert nicht abkomen ~ ~ ~ : ~

---



[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  
prüff weislich lere mit ab sprünck

Glosa merck ~ das ist das dw vor allen sachen solt 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 solt vor chümen ee wenn er Es seÿ 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 er 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 ding /  
brieffe wyßlichē lere mitt ab spring ::

**Glosa** |Das ist dz du vor allen sachen solt wissen daß vor vnd daß nach wañ vß den zwaÿen dignē gett alle kunst zū kampffe |Doch |So gedenck daß du allweg vor [102v] komest ee daß er |Es sÿ mitt ainē schlag odē mitt ainē stich So muß er dir verseczen vnd alß balde alß er mitt der versaczüg an daß schwert bindt |So trÿbe din stuck behentlich |So mag er vor <sup>sinen</sup> 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 sÿ effen  
wert er so zuck  
stich wert er Jü zū Im ruck  
Aber lanck ficht  
so pistu kunstlich bericht

Glosa merck das ist das du in allen sachen albeg solt vor chumen es seÿ mit stichen mit schlegen mit ringen magstu aber nicht chumen dar zū ee deñ dein feint so wart klugklich auf noch das sind die pruch auf alle sach die er ver maint vnd begert zū tün vñ prich ÿe 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 das sind die prüch wider alle stück die man auf dich treibt Das ver nym also wenn er vor chümpft 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 Inndes mit dem ort ~ die nachgst plöss oder wart der ringen So gewingstu ym 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 nym also |kumt er vor dz du im verseczen müst |So sÿch zÿ hand mitt dē versaczüng mitt dem ort die nechsten blöß |So gewinst du [103r] mitt dinē versaczüng die arbeit 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 schräck so kum vor vnd wirf In zÿ ruck swingt er dich vmb Im ringen so swing Im nach vnd würf in Im nach swang also gleicher weis wenn ir euch zerrett vmb ein swert paid vnd ein yeder es haben wolt ~

[80] **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.

**Hie merck wie man sol ab treten zw champf**

[68v] Wiss das zw dem champf vechten nicht mer gehört denn ein abtritt vnd ein zw tritt vnd sünst vest gestanden Dar vmb das das man nicht müed werd Inn dem harnasch vnd dar vernÿm also Ist sach das er dich vber eÿlt hat das dw mit dem swert oder sünst zw kainer vorsatzüg chu men magst So trit pald zw ruck mit dem vor gesatztm~ fuess vnd wart das dw Im Inndes pald wider an setzt oder pegreifst mit ringen mit einē zw trit des selbing fuess do dw vor mit abgetreten pist ~

---

[57] 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.

|Item hie solt du mörcken daß in dem kampff fechten nicht mer soll sin wann ain abtritt vnd ain zütritt Vnd daß vernÿm also überÿlt er dich daß du zû kainer versaczung komen magst |So solt du nur ain tritt zû ruck thon mitt lincken füß vnd wart wÿßlich daß du im mitt ainē zû tritt deß lincken füß wider an seczest odē mitt ringen begrÿffest ~~~~~

---

[81] **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.

**Das ist der text vnd die glos von nach raÿsen zw champf**

Volg allen treffen  
den starcken wiltu sÿ effen  
Wert er so zück  
stich wert er Ja zw ÿm ruck

Glosa merck wiltu die starcken effen oder tewschen die do weit vñ lanck vechten vnd mit sterck ir dingk wellen vberwinden vnd von rechten kunsten nicht halten Die selbigen soltu vber eÿlen mit nach raÿsen vnd mit durch zucken Als dir ÿn dem nÿgstem stuck vor kler wirt

---

[58] **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.

[103v] **Der text von Nachraÿsen mitt dem schwert zÿ kampff**

|Volge allen treffen /  
den starcken wilt du sÿ treffen  
Wört er so zucke /  
stich wert er zÿ im rucke  
|Öb er langk sicht /  
So bÿß du künstlich bericht :

**Glosa** |Daß ist die nachraÿsen solt du trÿben gegē den starcken die do lang vñ wÿt fecht~ vnd wöllend sunst vö rechter kunst nicht halten ~

---

[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 him with 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 chämpfen solt dēucht dich denn das dir dein kempfer zw starck wer So halt dein swert in einer hüt vnd tritt do mit künleich zw Im vnd merck gar eben wenn er sein swert an sich zeucht vnd wil stechen oder slachen mit dem knopf In dem so volg [69r] ym pald nach vnd vber eyl yn mit dem ort vnd setz ym 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 ym zw der anderñ seittñ Wert er das zw dem anderñ mal So zuck aber durch vnd das thue als oft als oft er vor setzt vnd ruck oder eyl do mit pald zw Im durch des willen ob dw ym nicht recht getroffen hiettesst 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 gegē 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 zū der nechsten blösse |Ee wenn er den stich oder den schlag verbringt Wirt er daß des anseczens gewar / vñ verseczt aber wýt mitt dē schwert vñ sücht an dir kain blöß mitt dem ort |So zuck aber durch vñ daß zuchen trýb allwegen alß offt er dir mitt versäzung nach dem schwert fert / Do mitt so kompst du och zū den arm brüchen [104v] vnd zū andren brüchen Vnnd daß ist die kunst widē alle die / die do lang vñ wýt fecht~ zū dem schwert vñ nicht zū 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 wherever 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 seinē kloß mit dem vor So spring oder schreit oder tritt klugklich ab dem slag [113r] auf sein seitten vnd wirff In Ist er dir aber zū starck so volg Im albeg nach in seinen sachen es sey schlachen oder stechen mit deinē an setzen vnd wenn du das tüst so mag er zū 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 deinē zucken Im nach vnd lass In nicht aus seinem ort kumpstu aber zū vorsläg vnd er dir zū starck ist so slach einen schlack nach dem anderñ als oft du magst zū seiner hauben zū seinen armen zū seinen elpogen zū seinen henden zū seinen fuessen vnd wo du In geswechen magst vnd ist das er lanck ficht Also das er sich langk strecht vnd weit streicht vnd sleg tüt So pistu vor Im sicher ~

[83] **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 gesigt ym an

Glosa merck das ist wenn er dir hat an gesetzt vnd du ym wider wil er dich denn mit sterck vber dringen So begreiff sein lincke hant mit deiner lincken auff seiner swertz klingen pey den fingerñ vnd halt sy do mit vest vnd stich mit der rechten hant mit dem swert oben durch zwischen seiner vor gesatztn hant vnd seinē swert vnd druck den knopf nyder vnd setz ym den ort gegen seiner rechtñ seittñ [69v] In sein gesicht vnd prich ym mit deiner lincken hant sein lincke vber dein swertz klingen

[60] **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**

|Gröffft er och starcke an /  
daß schiessen sigt im an :•

**Glosa** |Das ist weñ dir ainer hat angeseczt vñ dich dringet |So stich In in den tener der hand do er daß schwert in dē mitti by helt oder hat er die hand vmb gewändt |So stich vō oben nydē aber in die selbigē 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 gesigt Im an  
Mit seinē schlahenden orte  
Schutzt er sich trif an foricht  
mit paiden henden  
den ort zū den augen lere wenden  
Des voderñ fuess mit  
schlegen du huetten müest

Glosa merck das ist wenn du auf dein feint zw dem kopf zū der hauben slachen wild vnd er starck mit kurzem swert mit paiden henden dir den slag vor setzen wil so drēw Im oben mit schlachen vnd pring sein swert wider [113v] Zw dem sticht vnd stich zwischen sein paid arm~ von oben nyder nahent pey den henden Im gelenck vnd druck nyder 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 ym mit paiden 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 rechttñ seittñ vnd setz ym 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 hēldet  
Oder hat er die hant vmb gewāntt so stich yn dar ein von oben  
nÿder vnd wenn der stich hafft So für In do mit zw dem kraiss

---

---



[86] **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 peÿ 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

---

[61] 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 händschûch Vñ wann der stich hafft So lauff für dich So gewinst du im die sÿtten 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 brūst 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.

**Aber ein losung**

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 wendt dein lincke seitt auch von ym So hafft dein ort vnd der sein nicht

Oder hat er dir gesetzt an dein rechte achsel vnd dw Im wider an die sein So tritt zw ruck mit dem rechten fuess so hafft aber dein ort vnd der sein nicht

**Aber ein losung**

Merck wenn er dir hat gesetzt an dein lincke achsel vnd du ym wider an die sein So ruck deinen knopff vorñ an dein prust vnd dring also für dich So hastu yn vberlengt ~

[63] When he has set to your left armpit, then step back with the left foot, therefore his point goes under with it. But yours stays fixed. You can also increase your sword's reach, when you set your pommel against your breast.

|Item hat er dir dann angeseczet an din lincke achsel |So tritt zû rucke mitt dem hncken fuß / So gatt sin ort abe |Vnd der din haffte |Auch magst du din schwert erlengē wann du mitt dem ringen dinem [105v] knopff für dich zuckest an din brüst ~ ~ ~ ~: ~ ~: ~



[89] **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.

[70r] **Das Ist der text vnd die glos der vorsatzung wider die sleg mit dem knopf**

Mit seinem slachenden ort  
Schützt er sich Triff ane vorcht  
Mit paiden hendenn  
den ort zû den augen lere wenden ~

Glosa merck das slahent ort das ist der knopf Ob er sich für dir do mit wil beschutzen vnd dich vberlauffen mit grossen schlegen die soltu ym 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 ~

---

[64] **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, ...

**Der text wie man die schlege verseczen soll ~**

|Mitt sinem schlachendē ort /  
schüczet er sich trifft one forcht  
Mitt baiden henden /  
den ort zû den aügen lere wenden :: ~

**Glosa** |Mörck der knopff ist der schlahent ort / Will er dich domitt überlauffen mitt starcken schlegen

---

**[90] 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.

[91] 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.

**Das ist die erst vorsatzüg wider die sleg mit dem knopf**

Merck ist einer starck vnd maint er wöll dich mit dem knopf nÿder slahen So stee gegen Im vnd halt dein swert vber dein lincken knÿe in der hüt Slecht er dir denn mit dem knopf von seiner rechtn̄ achsel oben ein zû dem haubt So streich ÿm den slagk ab mit dem swert fur deiner lincken hant von dein° lincken seitten gegen sein° rechten vnd var auf in die ober hüt vnd setz ÿm den ort in das gesicht ~

Oder slecht er dir mit dem knopf von seiner lincken seitten oben ein zû dem haubt So streich ym den slagck ab mit dem swert für dein° lincken hant von [70v] deiner rechten seitten gegen seiner lincken vnd setz ym an

---

**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 swoord in front of your left hand over to his right. And drive in with the sword in the upper guard.

|So halt din schwert über din lincke knÿ vñ in der hüt |Schlecht er dir dañ zû dem haupt Vñ ist ain starcker mañe |So streÿch im den schlag ab mitt dem schwert vor dinē lincken hand [106r] gegen sinē rechten sÿtten / Vñ far vff am schwert in die öbern hüt

---

[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 knye in der hüt Ist er deñ nicht starck vnd slecht dir mit dem knopf oben ein So trit ym kundleich ein vnd vach den slach zwischen deinen paiden henden mitten in dein swertz klingen vnd var auf in die öber hüt vnd setz ym an  
Oder var Im mit dem knopf vber sein vorgesatzte hant vnd ruck yn zw dir vnd setz ym 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 schwechē dann du bist |So tritt im frischlich ein vñ fach den schlach zwischē 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 knye 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 nymstu ym sein swert vnd setz ym dar zw 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 knopff fächst mitten in din schwert so far mitt dem knopff über sin schwert vornē by dem gehülez vñ ruck domit übersich vff din rechte sytten |So nymst du Im 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 knye in der hüt Slecht er dir deñ mit dem knopf zw deinem lincken knye 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 nÿmpstu 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 knÿ So fach den schlag zwischen dinē henden In daß schwert daß der knopff zü der erdē hang |Vñ far mitt dē knopff vnden durch sin schwert vornē bÿ dem gehülcz vñ ruck übersich vff din rechten sÿtten |So ruckst im sin schwert vsß den henden ~



[95] **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.

[96]

**Aber ein vorsatzung**

Merck wenn dw hast dein swert vber dem lincken knÿe oder stest sünst in einer anderñ hût Slecht er dir denn mit dem knopf vnden zû dem knöchen deines lincken füess 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 zw̄ ym vnd wart der arm~ pruch oder sünst ander ringen

*Stest dw gegn im vnd heldest dein swert in der vndern huet neben deiner recht[e]n seyten schlech er dir dan mit dem chnopf nach dem swert vnd lat (sic) den chnopf da mit weytn vmb sich lauffen vnd wil dir oben zw̄ dem chnopf ein slachenn so spring die weyl chunstlich zw̄ im so schlech er mit dem chnopf vber dich das ist dir nicht schad vnd secz im an da mit sold dw der r[i]ngen vnd der arm pruch nit vergess[e]n*

[68] If he strikes underneath at your foot then strike down against his strike with your pommel. Then jump to him and wrestle.

[69] 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.

[70] You will always use travelling after and setting in, whilst he draws out with the pommel.

|Item oder schlecht er dir mitt dem knopff / vñ nach dem füß wirff din schwert mitt dem knopff zû diner lincken sÿtten in die erden gegen sinē schlag vñ spring do mitt zû im Vnnd wart der [107r] ringen ~ ~ ~

|Item wañ du häst din schwert neben dinē rechten sÿtten In der vndern hût |Schlecht er dir dan mitt dem knopff nach dem ort vñ lausst in wÿt vmb dich lauffen |So spring die wil künlich zû im |So schlecht er mitt dem knopff überdich daß ist dir nicht schädlich Vnd secz Im an ~ ~

|Item och magst du Im nach raÿsen vñ an seczē wo du wilt die wil er den knopff also wÿt lasst vmb sich lauffen ~ ~ ~ ~

[97] **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 this 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.

[71] **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 were 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.

[72] 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.

**Das ist der text vnd die glos wie man mit dem knopff schlagen sol**

Des voderñ fuess  
mit slegen dw huetten müest

Glosa merck der schlahent ort das ist der swertz knopff do mit soltu ym slahen zw seinen vorgesatzten gliden der soltu gar [71v] eben remen das dw Im die do mit recht treffest vnd die sleg soltu also zw wege pringen halt dein swert in der oberñ hüt vber dem haubt vnd thue als dw im dar aus in das gesicht wöllest stechñ oder an setzen mit dem las dein swert varñ aus der rechten hant vnd chüm do mit der lincken hant zw hilff mitten in die klingen vnd slach ym mit dem knopff zw dem knye seines vor gesetztn fuess oder zw seiner vorgesetzten hant do er das swert in der mitt mit heldet Auch magstu im zü dem haubt oder zw dem elpogen oder zw der achsel do mit slahen wenn es dir eben ist ~

[107v] **Der text von dē schlegē mitt dem knopff ~**

|De<sup>ß</sup> fordern füß /  
mitt schlegen du hietten must

**Glosa** |Weñ du mitt dem knopff schlachen wilt |So solt du do mitt gar eben remen siner vorgesätzten glider Vñ daß vernym also |Wann du schlachen wilt |So halt din schwert in der hüt über din häupt vñ thū alß du im in daß gesicht an wöllest seczen Vnnd lauß din schwert farn vß der rechten hannd / vñ kom do mitt dē lincken zü hilff mittē in die clingen vñ schlach in mitt dem knopff zü dem [108r] fürgeseczten füß oder zü siner fürgeseczter hand do er daß schwert in der mitte da mitt heldt Also magst du vß der vndere hüt von der rechten sytten auch schlachen ~ ~ ~

|Item du solt och gar eben fürsechen wann er dir mitt dem knopff zü dinē vorgesaczten kny oder zü dinē fürgesaczter hand schlecht Daß du im den schlag also versecztest mitt den vor geschribnē bruchē daß er dir nitt schaden müge u&~



[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.

**Hie merck die arbaitt mit dem degen zw champff**

Nw soltu wissen das das maisten tails alles champffechtens in harnasch chüpt auf das letzt zû dem degen vechten vnd zû 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 arbait mit dem degen zû den plössen die [72r] dir hernach am nagsten vorklert werden vnd vorklert sind worden ~

[99] **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 anders**

Merck wenn du mit ym chumpst zû Ringen wirfestu In denn auf den ruck So vall ym mit dem leib vber sein antlütz vnd vass yn peÿ dem hals vnder einen arm~ So ist er vorplent vnd mag dar zÿ nicht wol auf chömen mit welicher hant er deñ nach dir greiffst so stich Im nach zw der plöß des tenärs oder stich yn vnder das vhsen Oder arbeit In mit dem degen vnden zw dem geschäpft vnd zw allen gelencken wo dich deücht do dw in am pesten gewinnen magst ~



[100] **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 anders**

Merck würfstu yn 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 ym in die selbig hannt zů der ploss des tãners oder zů der plöss vnder den vchsen

Oder wenn er velt magstu In denn pey einē fueß begreifen So stich yn mit dem degen vnden in die solen des selbigen füess





## **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 Stoepler

Transcription by Dierk Hagedorn

[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 real 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 rebuke  
Free from daringness and overstatement /  
that he is a real bold man.

[43r] **Hie hebt sich an · der ander meist° gefechte / .+.·+°**  
Hanko pfaffen döbringers ·~ Andres Juden · Josts von der

**nysen · Niclas preußē / etc**  
Ist hie yndert eyn degen  
der sich dorczu wölle wegen  
Czu lernen mit dem swerte  
vnd sich auch doran kerte  
wen is ist eyn höfeliches spil  
vnd hat lüst vnd frewden vil  
vor ritter vnd vor knechten  
Is das her fichtet rechte  
So wil ich im gebñ drey rete  
dy sal her halten stete

**Der erste rat ist auch gut**  
wer do ficht mit geringen mut  
witzicleich an allen czorn  
der fechter wirt seldom vorlorn  
ficht her and°s noch der lere  
her gesigt vm~ermere

**Der ander rat ist das**  
den wil ich nu sagen bas  
das keyn man zo tump / sal seyn  
weñe das selbe fechtē brēget pyn  
der vier ader seche slaen wil  
der nym~et ofte schaden vil  
weñe im wirt vil ofte eyn slag /  
den her nicht abe wischen mag /  
den mus her im nu haben  
Schande gespötte vnd auch dē schaden  
weñe dy selben nerreleyn  
wellen io dy besten seyn  
[43v] **Is ist nicht rechte kuenheit**  
zonder eyn grosse narheit  
der vier ader sechse will bestan  
wirt im icht / daz mus h° im han  
zam hers im gekawfet hette  
Is wer vil besser in eynem bette  
dy weile gesucht vnd gelegen  
den sülcher grosser torheit pflegen

**¶ Is küpt ofte das eyn man**  
vier ader sechze mus bestan  
Tut/her deñe ritterlich  
ader kpt/von in witzicleich  
der mag wol alle mal bestan  
Recht vor eynen künen man

**¶ Doch horet alle / offenbar**  
genczlich an alle var  
ffridank der kluge man  
Spricht das an allen wan  
der ist genant eyn küner man  
der synen gleich tar bestan  
den wil ich preisen an aller stat  
Ritterlich ane missetat  
von türsten vnd von küheit frey  
das her eyn rechter degen sey



[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 absetzten  
 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

¶ | Den dritten rat wil ich dir gebñ  
 | den saltu vom mir of nemen  
 | du salt nicht dorvem lernē fechtē  
 | das du eyne czu vnrechte /  
 | mit dyner küst wölst überlegen  
 | In sülcher weize saltu nicht pflegen  
 [44r] | fechtens mit eynem fromen man  
 | Is trete deñe erhaftige not an  
 | mit dyn<sup>o</sup> küst / v<sup>e</sup>m zöst / nymāt drīge  
 | wiltu das dir sölle gelingen  
 | In allem gefechte zo rat ich dir  
 | / vorlas dich of dý küst nicht czu ser  
 | vnd hab den ö dbristñ / gerechtñ fecht<sup>o</sup> vor ogē /  
 | das her dich / by dyner küst icht pfloge  
 | Vnd v<sup>e</sup>be dyne küst czu nöten / yn rechtvertikeit  
 | vnd nicht vm-e züst • ader yn narhait  
 | So magstu alle mal bestan  
 | vör eyn fecht<sup>o</sup> / als eý gut<sup>o</sup> gerecht<sup>o</sup> man

| wē dorvm ist derdocht fechten  
 | das man is sal v<sup>e</sup>ben in rechte  
 | vnd in guter worer hobischeit  
 | wen is brēgt gelenkheit / list vnd klugheit  
 | vnde / kũpt auch oft / das eyn man  
 | eynen v<sup>e</sup>m ere / leib / vnd gut mus bestan  
 | gesigt her deñe mit syn<sup>o</sup> küst ritt<sup>o</sup>lich  
 | mit gote vnd mit rechte • daz lobe ich

¶ | Hie merke vnd wisse / | das ich vil deser meist<sup>o</sup>/gefechte  
 vnderwegē lasse / | dorvm-e daz man sie gar / | vnd auch  
 gerecht / yn lichtnaw<sup>s</sup> kunst vnd fechten / vor hat / noch  
 worhaftiger küst / | Doch durch v<sup>e</sup>bunge vnd schulfechtens  
 wille / | wil ich etzliche stöcke vnd gesetze ihres gefechtēs / mit  
 schlechter vnd korczter rede schriben etc /

[44v] **Das ist von der eyserynen pforten**

¶ | Hie get nü an mit rechte  
 | das aller peste gefechte  
 | das dy vorenäten meist<sup>o</sup> habñ  
 | das wil ich dir nu sagen  
 | dy eyseryne pforte ist is genant  
 | vnd wirt dir offenbar czu hant /  
 | Ist das du bist besessen  
 | Mit vier ader sechs pa<sup>w</sup>n gar vormessē  
 | Setz vor wellen fus du wilt  
 | Mit der pfortē mache du eyn schilt /  
 | den ort of dy erde lege  
 | Nu hör wes du dene salt pflegē  
 | Dornoch du dich io salt richten  
 | das sy gar vör dynem gesichte  
 | sten vnd keyner dir kome hiden czu /  
 | Nu hör wy du salt tun  
 | was sy of dich hawē vnd stechen  
 | das saltu mit abesetzē swechen  
 | stark of von der erden  
 | zo magstu sie wol beschemen  
 | Vnd<sup>salt</sup> mit deme pfobenzagel of sy treibñ  
 | zo mag keyn<sup>o</sup> vor dir wol bleiben

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.

Haw vnder in weitfechtē mit paraten  
 Mit wechselhewen haw czu drate  
 vnd mit der krawthacken  
 magstu sie wol czwacken  
 doch rate ich zonder wan  
 keyn in gar gleich of der ban  
 [45r] | du mit nichte salt bleibñ stan  
 wiltu nicht seÿ eÿ vorlorner man  
 Sonder weler czu der selbñ vrist  
 keyn dir an deme ende ist  
 czu deyner linken seiten  
 keȳ deme saltu balde schreitē  
 vnd im gebñ eynen slag /  
 der her nicht abe lecken mag  
 vnd ab sy weder quemen dar  
 keyn dir alle als var  
 den endesten du io salt abe czelen  
 zo mag dirs nicht wol velen  
 du slest eynē vor den andern noch  
 Nur la dir nicht seyn goch  
 Mit eynander of sy gar  
 so bestestu wol an alle var  
 Doch als du vor hast vornomē  
 wy in der vorrede dar ist komē  
 das is m̄lich dy lenge möchte stan  
 vier ader seche dy gesigtē eyne an  
 Dorvem wil ich nu raten dir  
 wiltu and° volgē myner ler  
 alzo als du in czu deme am ende  
 springest vnd hurtest ane missewēde  
 E deñe sich dy andern gar  
 weder keyn dir kerē / als vor  
 So magstu wol merkē vnd achte  
 ab du m<sup>t</sup> keyn<sup>o</sup>ley sachen  
 von in möchtest komē ane schade  
 zo sprink k̄lich von in als ich sage  
 [45v] | wen is ist nicht schāde / ader vner  
 Czu flien / vier seche ader mer  
 weñe du deñe begynnest  
 czu lawfen vnd von in sprigest  
 So wirf deyn sw̄t dy twere  
 hinden ober dyn hawpt sere  
 vnd lawf / was du gelawfē magst  
 weler dir deñe / am surestē noch iagt /  
 das dich d̄ket her sey dir nu na  
 zo sprik beseitz aus dem wege da  
 So lawft her dir zo swinde noch  
 wen of dich / zo ist im goch  
 das her sich / nicht mag haldñ weder  
 So slestu in noch wonsche dernereder

**[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 is 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 threatens 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.

**[11] The Master Builder**

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 adversary's 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 \_\_\_\_\_ 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 *Strurzhau* 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 ~~Unterhau 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 naterzungen od- auß dem ortt**

[47r] ¶ |Eyn gefechte heisset dy noterczunge vnd kumpt aus dem durchwechsel / <sup>ader aus dem orte</sup> / |Das eyner/yn dem orte stet / vnd tut sam / her wolle durchwechseln / als vert her im mit dem orte czu beiden seitē / ober deme gehilcze yn / mit drew stichē / |also das her ieme vm~erm° drewt mit dem orte vnd ienē 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<sup>t</sup> dem orte / m<sup>t</sup> eyne volkomē stiche / |vnd das mus gar risch dar gehen / |das is ien° nicht weret /

**Die krawthacke /**

¶ |Eyn gefechte heisset / dy krawthacke / |vnd küpt aus der eiserynē pfortē / mit dem orte von der erden gleich of / czū mañe vnd weder neder / |vnd ist gar stark / |wer is recht treibet / mit schretē gleich vorne czu / m<sup>t</sup> itzliche of varn eyne schret getan /

**Der weckemaister**

[47v] ¶ |Eyn gefechte heisset der weckemaister / |vnd küpt aus dem vnderhēgē / |czu der linken seiten / mit ort drewen noch dem abesetzzen / · |Vnd is mag auch wol aus der pfortē genant werden / |also es sich mit deme orte key eyne stellet /

**Der pfabenzagel**

¶ |Eyn gefechte heisset der pfobenzagel / |vnd küpt aus dem orte / |vnd get mit dē orte vm eyne swt / |aber süst eyne vor den ogē zam eñ rat / |ader czirckel / |gleich vm / |So lange bis das her siet wo h<sup>n</sup> gehabñ mag /

**Ain ander güt Stück**

[48r] ¶ |Eyn gefechte heisset · [blank space] vnd küpt auch aus deme durchwechsel / |das eyner drewt mit eyne öbernhawe vō der rechtē seiten / |vnd durchwechselt czu der linkē seitē / mit eym gutē ausschrete |vnd bringt do mete eñ and<sup>n</sup> oberhau |der do gleich czū mañe czu get / |vnd vorne treffe / czu d° scheidel / |ader / dy twer vor daz gesichte · |Ader tu zam het eñ oberhaw wolle tuē von der rechtē seitē / |vnd tu eñ störczhaw czu der selben seitē / |vnd kom czu der linkē seitē vnd° seyme swt herv<sup>c</sup>m / mit eyne ausschrete czu d° selbē <sub>seitē</sub>

**Die drey hewe**

¶ |Eyn gefechte heiβet / dy drey hewe / |Vnd daz ist eyn v<sup>c</sup>nderhaw von der rechtē seitē / |vnd deñe eyn vnd<sup>o</sup>haw vō d° linkē seitē stark of an iens swt / mit abesetzē / |den drittē haw deñe gleich czu der scheidel neder · |d° do treffe ~

**[15] The Barrier Guard**

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. 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 a 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 schrankhüt**

[48v] ¶ |Eyn gefechte heisset |dy schrankhute / |das küpt / aus dem orte / |alzo das du den ort legst of dy erde / czu weler seitē du wilt |vnd stellest dich do mete czū abesetzen / |Ader is mag auch genāt werdñ aus der pfortē / wen eyn° den ort gleich von sich neder stellet of dy erdñ / |vnd von wañe deñe eyner of in hewt ader sticht / |zo vasse her ieme synē ort des sw̄tes / m<sup>t</sup> dem als her keȳ im of vert / m<sup>t</sup> dem abesetzē / |vnd sla / im vndē czū füßen ader aben gleich czu wo her in am nehestē derreichē mag / |vnd das ist auch etwas dem pfobēczagel gleich / wen eyner vm~erm° alzo of vert vnd weder ned° slet vnden ader obñ / wo h° nur mag ~

**[52v] ¶ |Wiltu weydenlich / czu eyne gehen / in schulvechtē / |zo du schimpf / vnd höscheit gerest treiben ·**

|So schöte czū erstē dyn sw̄t mutticleich · |Vnd valle czu hant in dy schrankhute / czu beydē seitē / vnd süche dy leger weydlich / |von eyn° seitē of / dy ander / mit schreten · |Dornoch kom in dy v<sup>n</sup>derhengē / auch czu beidē seitē / mit schretē · |Dornoch kom / in dy überhengē czu beyden seitē / mit schretē · |Dornoch kom in dy twer hewe / czu beyden seiten / mit schretē / |alzo / wē du der egnanten gefechte eyns fürest / czu eyner seitē / |das du do mete schreitest / |fürest 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 / |wen du den czu ieme küpst / |zo treib deñe etzwas redlichs / |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 vorgeschreiben lere / vor allen sachē / |alzo das du dē vorslag gewyñest / vnd als bald du dē tust / |zo tu czu hant dē nachschlag dornach an vnderlos vnd an zūmenüss / recht zam du sy mit eynāder wollest tuē / ab is mögeliç were |vnd treibe vm~erm° eyns noch dem and°n rischlich vnd künlich / ab eyns vele / das das and° treffe / 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 fences 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, so 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.

*Hie merck wie man fechtñ sol mit dem langen schwert / aus der huet die<sup>da</sup> haist die Eysenen pfort / vnd wie man die streichn daraus treiben sol / do vil guetter stuck aus kumen die da seltzam sein / do vil maister des schwertz nicht da von wissen zu sagen /*

|Wiß dz auß den streychen gütt vechten ist Wie wol sÿ in der zedel nicht benampt sin |So kom~en doch die stuck vsß der zedel die man daruß vichtet |Vñ die streychen soll man trÿbenn vö der lincken sÿtten wann vö der recht~ sind sÿ nitt also gewiß alß von der lincken ~ ~ :~

|It~ wann du ligst In der nebenhüt vff dinē lincken sÿtten |Vnnd ainer hawet vff dich vö oben nider |So streych |Von vnden vff vast in sin schwert mitt der kurczen schnid~ [49v] Helt er starck wider vñ ist nicht ze hoch mit den henden |So duplier zwischen dem man vñ sinē schwert ein mitt der kurczen schniden zuo sinē lincken halß ~~~:~

*Item Wen du auff strachst als vor an seinem schwert helt er dan starchkt wider / so schlag pald vmb mit der twer zu seiner lincken seÿttñ / vnd duplier zwischñ dem man vnd dem schwert ein / mit der langen schneid zu seiner rechtñ seÿttñ an den hals*

|It~ wann du vff streychst alß vor an sinē schwert Ist er dann waich am schwert vñ nidē mitt den henden |So haw im zü hand mitt der langē schniden oben zü der blöß

|Oder fölt er dir starck mitt dem schwert vff daß din |So far im bald mitt dem knopf über sin schwert vñ bleÿb mitt den hendē dar uff vñ laß den ort hindersich zü diner lincken sÿtten |Vnnd schnapp In mitt der kurczen schniden zü dem häupt ~ ~~~:~

[50r] |Item weñ du Im streychst an sin schwert fört er hoch vff vnd windt |So schlach In In die recht~ sÿtten mitt gesträchten armen Vñ tritt damitt zü rucke ~

|It~ wann du jm vff streychst an sin schwert ffört er hoch vff vñ windt |So sterck mitt der langen schniden |Schlecht er dann vmb mit der zwerch So schlach in in die lincken sÿtten mit einē abtritt ~ ~

|It~ wann du tribst die streychen zü dem mann vñ helt er dañ sin schwert zwerchs vor im vnd ist hoc mitt den armen vnd will dir vff din schwert fallen |So streych im vnden an sÿn schwert [50v] vnd schlach in vff den arm oder stoß in an die brüst ~ ~

|It~ ist er nider mitt den henden vnd will dir vff fallen |So streych durch vff die anderen sÿtten vnd stoß in zü der brüst / daß ist durchgewechslet ~ ~

[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 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.

**|Itē wann du durch streychst |So fall im mitt der langē schniden vff sin schwert vnnd wind vff din lincke sÿtten das din daüm vnden kompt |vñ far im mitt der langen schniden an sinen rechten halß mit der strörck / vñ spring mitt dem rechten fuß hinder sinē lincken |Vnnd ruck in mit dem schrit<sup>schret</sup> schwert<sup>schret</sup> dar uber / &**

**|It~ wann du vß dem streychen durchwechselst vnnd kompst [51r] zû der andern sÿtten oben vff sin schwert |So magst du die stuck glÿch alß wol trÿben alß vor vff gener sÿtten mitt zeckrüren / vñ mitt allen dingen ~**

**Mörck ain zû fechten vß den absäczen ~**

**|Item wann du mitt ainē fichtest vnd wenn du nachend zû im kompst |So kom in dem pflüg |vñ trÿb den behentlich mitt winden vō ainē sÿtten zû der andern |Vñ dz din ort stets dir belib |Vnd vß dem magst du trÿben daß verseczen / daß ist die nech vñ zû dem magstu stercken mitt der langen schniden vñ daruß trÿben alle vorgeampte stück och magstu hew vnd stich abseczen vnd die [51v] schlechtlich brechen mitt winden / vnd mitt dem ort deß blöß süchen /**

**Die schranckhütt die mach also**

**|Item wann du mitt ainē fichtest vñ nahent zû im kompst |So stand mitt dem lincken fuß für vñ leg dz schwert mitt dem ort vff die erde zû diner rechtē sÿtten vñ dz die lang schnid oben sÿ vñ vō der lincken sÿtten die kurz schnid vnden / vnd der fuß vor stee**

**Die stuck treÿb vß der schrankhüt also**

**|Item hawet ainē dir oben zû oder von vnden vff |So haw~ du im krump ein zu der blöß mitt ainē vßtrÿtt / ~**

**|Item oder haw~ im krump zum flechten vnd alß bald es klüczet |So [52r] süch die nach mitt der kurzen schnÿdē ~ ~ ~**

**|It~ oder trÿb den verkerer mitt dem ort zu sinē gesicht vñ weñ er dir anbindt |So sterck mitt der langē schniden vñ magst alle stuck trÿben die vor genampt sind in den strÿchen**

**Daß haist dz redel**

**|Item wann du mitt ainē vechtest so streck din arm lanck von dir vnnd daß din dawm oben blÿb vff dem schwert vnd wend dz schwert vor dir mitt dem ort vmb glÿch alß ain rad vō vndē vff dien lincken sÿtten behentlich vñ gang domitt zû dem man vñ daruß so magstu [52v] durchwechslen vff welche sÿtten du wilt oder anbinden |Vnnd wenn du angebunden haüst |So magstu trÿben waß stuck du wilt daß dich am besten tuncct alß vor ~**

[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 staust In vorhüt vom tag vñ ainer vff dich haÿet mitt der schwerch |So haÿ den zornhaÿ glych mit im ein starck vff sin schwert vñ süch die blöß mitt dem ort vñ will er denn vm sich schlachen mitt der zwerch zü der andern sÿtten |So kom du vor mitt der zwerch vnder sÿn schwert zü sinē halß oder schnÿd in mitt der langen schnÿden In die arm wenn er vm schlöcht *u&*

[53r] **Ain brüch widē den brüch**

Item wann du zwerchst vñ dir och ainer mitt der zwerch wolt fornē für komen vnder dinē schwert an den halß |So fall im nider mitt der langen schnÿdē starck vff sin schwert So ist es gebrochen nÿm die nächsten blöß die dir werden mag ~ ~ ~::~~

**Wider den schnitt vnden zü den armen ~ ~**

Item wann du ainē von oben eÿn hawst vnd er dz verseczt vnd fört hauch vff mitt dem gehülcz vnnd du och vñ lauffend mitt ainander eÿn |So nim den <sup>m</sup> vndern schnitt vñ ob er dir den schnitt nem-en wöllt Vnndē din hend In die arm |So volg sinē schwert nach vndersich mitt der [53v] langē schnÿden vñ truck nider |So haustu es gebrochen vñ süch die bloß ~~~&~

Item wenn du aber hoch mitt den armē kümpst / vnd genē och also |Vnnd lauff aber eÿn Vnnd wölt 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 ainē 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.

p66

Ps-Danzig:

[13r] **Merck hÿe hebt sich an der text vnd die glos**

|Des ersten von dem zornhaw mit seinen stucken  
**Wer dir oberhawt**  
zornhaw ort dem drawt

|Glosa |Merck der zornhaw pricht mit dem ort alle oberhaw  
|vnd ist doch anders nicht |wenn ein slächter paurñ slagk |vnd  
den treib also |Wenn dw mit dem zû vechten zu ym kumst  
|haut er dir denn von seiner rechtñ seitten oben ein zû dem  
kopff |So haw auch von dein° rechten seitten von oben an alle  
vor satzung |Mit im zornigklich ein auf sein swert |Ist er denn  
waich öm swert |so seuß im den ort gericht für sich lanck ein  
|vnd stich im zû dem [13v] gesicht oder der prüst |So setz im an

Ringeck:

[19r] **Das ist der zorn haw mitt sinen stucken ~**

|Wer dir ober hawet  
|Zor haw ort im dröwet :

**Glosa** |Daß vernÿm also Wann dir ainer von siner rechten  
sÿtten oben oben [!] ein hawet |so haw ainen zorn haw mitt  
der langen schnidē och von diner rechtē achslen mitt im starck  
ein |Ist der dann waich am schwert / so schuß Im den ort für  
sich lang ein zû dem gesicht |Vnnd traw im zû stechen ~::~~

Ps-Döbringer:

**Das ist von deme Czornhaw etc ~**

**D**|Er dir oberhawet ·  
|czornhaw ort deme drewet /

¶ **Glosa** ¶ |Hie merke vnd wisse das lichtnaẄ / eÿ oberhaw  
slecht von der achsel / heisset den czornhaw / wen ey  
itzlichem in syne grÿme vnd czorne [23v] |zo ist im keyn haw  
als bereit / |als der selbe aberhaw schlecht von der achsel / czum  
mañe / |Dorv<sup>c</sup>m meynt lichtnawer / Wē dir eyner czu hewt /  
mit ey obirhaw / |zo salt du keÿ im wede hawē dē czornhaw  
/ |alzo das du mit dyme ort vaste keÿ im schisset /

p67

Ringeck:

**Aber ain stuck vß dem zorn haw**

|Wirt er es gewar  
|So nÿms [19v] oben ab an far ·:

**Glosa** |Wann du mitt dem zorn haw den ort ein schüst wirt er  
dann deß orts gewar vñ verseczt den stich mit störccke |So ruck  
dein schwert übersich oben ab von dem sinen |Vñ haw im zû  
der andren sÿtten an sinē schwert wider oben ein zuo dem  
kopffe ~·

Ps-Döbringer:

|Wirt her is gewar ·  
nym 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 ·

p72

Ps-Danzig:

**Das ist der text vnd die glos aber ains zorn haws**

**Pis stercker wider**  
**wind stich siecht ers so nym es nÿder**

|Glosa |Merck das ist |wenn du im mit dem zoren haw ein  
hawst vor setzt er |vnd pleibt mit der vor satzûg 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 vorñ für dem haubt |vnd stich im  
oben ein zû dem gesicht

Ps-Döbringer:

|Pis sterker / wede  
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 külich /

p73

|wt her dir dē / stich / |zo smeis vnd haw balde vndē czu / wo  
du trifft / czû beynē /

p80

[25r] **Das ist von den vier blößen etc etc**

**V**ier blößen wisse ·  
remen zo slestu gewisse /  
|An alle var ·  
an zweifel wy her gebar

¶ **Glosa** ¶ |Hie merke / daz lichtnaẄ / der teilt eyn menschen  
yn vier teil / recht zam das her ey von der scheidel / eyn  
strich vorne gleich neder machte an sym leybe / |bis her neder  
czwischē syne beyne / |Vnd dē and°n strich by der görtel dy  
czwere ober dē / leib / |zo werdē vier vierteil eÿ rechtes vnd eÿ  
links ober der görtel / |vnd alzo auch vnd° der gortel / |das sint  
dy vier bloßē · |der hat itzlichs syñ sonder gefechte / |der reme  
vnd nümer keyns swertes / zonder der bloßen

p83

Ps-Danzig:

**Hye merck wie du das duplierñ treiben solt zw paiden seitten**

|Merck wenn er dir oben zů haut von seiner rechten achsal |So haw auch von deiner rechten mit ym geleich oben starck ein zů dem kopff |ver setzt er |vnd beleibt 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 kopf ~

p84

Ps-Danzig:

**Ein anders**

|Merck haut er dir von seiner lincken achsal 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 kurtzen 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 kurtz 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

**Ein anders**

|Merck |wenn du ym von deiner lincken seitten oben ein haust zů dem kopff vor setzt er |vnd ist waich am swert |So var auff mit den armen |vnd heng ym den ort oben über sein swert |vnd stich in zů der vnderñ plöß |Also magstu die tzwai stuck treiben aus allen häwen |Dar nach als dw emphindest swech vnd sterck am swert

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 krūphaw / ist eyn oberhaw |der do mit eyne guten ausschrete / krum-es dar / get / |zam noch eyner seiten · |Dorv<sup>e</sup> m meynt lichtnawer / der den selben haw wol wil furē / |der sal wol beseicz aus schreitē czu der rechtē hant / |dañe her den haw brēgt / |vnd sal wol krumphawe vnd behendlichen /

p87

Ps-Danzig:

|Merck der krump haw 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 öber |vnd den vnder haw den treib also |wenn du mit dem zů vechten zů 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 zů deiner lincken seitten |wenn du mit dem zů uechten zů ym kumpst |So stee mit dem rechten fuëß vor |vnd [17r] halt dein swert neben deiner lincken seytten auff der erden mit gekräutzten henden das die kurtz schneid oben seÿ |vnd gib dich plos mit der rechten seytten |Haut er dir denn zů der plöss |So spring aus dem haw gegen ym mit dem lincken fuess |wol auff sein rechte seitten |vnd slach yn ym sprung mit der kurtzen schneid über die hend ~

p92

Ringeck:

**Aber ain stuck vsß dem krumhaw**

Haw krump zů den flechen /  
den maistern wiltu sÿ schwechen ·:

**Glosa** |Daß ist Wenn du ainē maistē schwechen wilt |So tryb dz stuck also weñ er dir oben einhaw vō sinē rechten sÿtten |So haw- krū mit gekrentzten hendē gegē sinē haw vff sin schwert ~

p93

Ringeck:

**Aber ain stuck vß dem krumhaw**

|Wenn es klucz 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 dē kurczen schnidē [26r] bald wider vff / im oben ein zů dem kopff |Oder windt |Im mitt dem krumphaw die kurczen schnÿden an sin schwert vñ stich im zů der Brust ~ ~

p95

Ps-Danzig:

|Auch prichstu mit dem stuck die hüt des ochsen |Den treib also |Wenn dw mit dem z̄w vechten zw̄ ym gest stet er denn gegen dir vnd heltt sein swert mit dem gehültz auff seiner lincken seitten vor dem haupt |So wurff dein swert an dein rechte achsel |vnd thue als du im mit dem krump haw an sein swert wöllest pinden |vnd haw kurtz |vnd wechsel do mit vnden durch sein swert |vnd schewss im deñ ort zû der anderñ seitten lanck vnder seinē swert ein zû dem hals |So mües er vor setzen |Do mit kumpstu z̄w schlegen |vnd z̄w ander arbeit mit dem swert

Marginal note in a different hand: *krumph. W. der pricht die Huet des Ogsen*

p101

Ps-Danzig:

**Oder** |kumpt er vor mit dem haw von oben nyder ee wenn dw |So spring mit dem rechten fuess aus dem haw wol auff dein rechte seitten mit der vor geschriben vor satzung |So vechstu seinē haw in dein gehültz |vnd slach yn mit der twer zû der lincken seitten seines kopffs ~

[21v] |Item wan er ee kumpt mit dem ober haulb kumpt so tritt mit dinen rechtē fus vff sin lincken vnd schlag im zu mit der zwer haulb in sin sterck der klingen so ist sin haulb versetz Indes stos mit diner linckē hant den knoff vff din rechte sitē neben sich vff so schlechstu in an dz linck ore oder magst dz dupliren die wiell du Im in sin sterck gezwirgt hast oder ist er also starck dz du dar zu nit kümen magst so stos im mit dem gehultz sin schwert hin weck vnd schlag vff din rechte sitē vmb vnd such die andern ploß ~

p102

Ps-Danzig:

### Hie merck die pruch wider den twer haw

|Merck |wenn dw gegen ym stest in der hüt vom tag |So haw ym künlich oben ein zû dem kopff springt er denn aus dem haw |vnd maint er wöll vor kumē mit dem twer haw |vnd slecht dir do mit z̄w deiner lincken seitten z̄w dein kopff |So val ym mit der langen schneid auff das swert |Slecht er denn mit [19v] der twer aber vmb dir zû der anderñ seitten |So küm dw Indes vor auch mit der twer vorñ für vnder seinē swert im an den hals |So slecht er sich selber mit deinem swert ~

p103

Ps-Danzig:

|Merck |wenn dw einem vechter an sein swert gepunden hast |Slecht er denn vom swert vmb mit der twer dir z̄w der anderñ seitten |So val ym mit der langen schneid in sein hand oder auff die arm~ |vnd druck mit dem schnyt sein arm~ mit swert mit tall von dir |vnd slach in auß dem schnyt von seinem arm~ mit dem swert auf den kopff

p104

Ringeck:

### ain bruch wider den obern zwerhaw

|Itm~ wā dü Im vō deine<sup>r</sup> rechtē syttē mit ainē oberē haw / odē sunst an sin schwert bindest |Schlecht er dan mit der zwer vmb dir zû der anderē sytten |so kom vor aüch mit der zwerch vnder sin schwert Im an den halß ~

p105

Ringeck:

[1v] **Hie merck den pruch wider die vnderñ twer schleg** / Merck / wen du im von deiner rechtñ seittñ an sein schwert pindest / schlecht er dan vom schwert vmb mit der twer dir zu der andern plōs deiner rechtñ seittñ / so pleib mit deinem gehiltz vber deinem haubt / vnd verwendet dein schwertz kling vnder sich gegen seinem haw / vnd stich im zu der vndtern plōs / als am nachstñ hernach gemalt stet /

p106

Ps-Danzig:

### Hie merck den pruch wider die oberñ schnit in die arm~

|Merck |wenn dw ym mit der twer zû seiner rechten seitten slegst |velt er dir denn mit dem schnyt in die arm~ |So slach im mit dem duplirñ mit der kurtzen schneid hinder seiner swertz [20r] |Klingen in das maul

p107

Ps-Danzig:

**Oder** |Slechstu im mit der twer z̄w seiner lincken seyten |velt er dir denn mit dem schnyt in die arm~ |So slach in mit dem duplirñ hinder seiner swertz klingen mit der langen schneid in das maul |Merck |Also prich ym wider das duplirñ weñ dw Im tuest den schnyt oben in sein arm~ |Slecht er dir denn mit dem duplirñ oben z̄w dem kopff |So var auff vnd wind gegen dem slag dein swert vnder das sein |vnd var Im mit dem swert an seinen hals mit der kurtzen schneid ~

p108

Ps-Danzig:

### Das ist der text vnd die glos aber ein stuck aus dem twer haw

**Twer mit der sterck  
Dein arbeit do mit schreck**

|Glosa |Merck das ist |wenn dw mit der twer slachen wilt |So soltu s̄y slachen mit gantzer sterck deins leibs |vnd das dw mit der sterck deines swertz albeg pindest an sein swert |Do mit gewinstu ym die plōß an |Das vernym also |Wenn dw ym mit der twer von dein<sup>o</sup> rechten seyten z̄w haust |vor setzt er |vnd pint do mit starck an dein swert |So treib das duplirñ

p113

Ps-Danzig:

[21r] **Das ist der text vnd die glos der twer sleg zw den vier plössen**

**Twer zw dem phlueg  
zŵ dem oxsen 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 genant zwai leger oder zwo hütten |So sind sÿ hÿe gehaiszen 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 zŵfechten alle vier besuechen

Ringeck:

**Wie man zŵ den vier blossen mitt der zwer schlachē soll**

**Zwer zŵ dem pflüg /  
zŵ dē oxsen hart gefüge**

**Glosa** |das ist wie dū In ainē zŵ gang [29r] mit der zwe<sup>r</sup> zŵ den vier blossen schlagen solt **Das vernÿm also** |Wā dū mit dem zŵfechtē zŵ Im kompst |So merck wan es dir eben ist |So spring zŵ Im vnd schlag In mit de<sup>r</sup> zwer zŵ der vnderē bloß sine<sup>r</sup> lincken syttē |Das hayst zŵ dem pflüg geschlagen ~

p114

Ringeck:

**Aber ain stuck vß dem zwerhaw**

|Wen dū Im mit der zwe<sup>r</sup> zŵ der vnderē bloß geschlagen hast so schlag bald vff mit der zwe<sup>r</sup> |Im zŵ der anderē sytten oben In zŵ dem kopff das haisst zu dē ochsē geschlagē vnd schlach denn fürbas behendtlich ainen zwerch schlag zŵ dem ochsē vnd den anderē zŵ dem pflug crüczwÿß vō aine<sup>r</sup> syttē zu de<sup>r</sup> anderē vnd haw Im do mit ainē oberē haw obē ein zŵ dem kopffe vnd zŵch dich damit ab ~

p116

Ps-Danzig:

**Hie merck ein pruch wider die vnderñ twer schleg**

|Merck |wenn er dir slecht mit der twer von seiner rechten seitten zŵ deiner lincken oben zŵ 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 zŵ der vnderñ plöss dein<sup>o</sup> 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 |vñ stich im |Indes zŵ der vnderñ plöss ~

p117

Ringeck:

**Hie nach mörck aber ain stuck vß der zwer vñ das hayssset der feler**

**Feler wer wol furet  
von vndē nach wunsch er ruret**

**Glosa** |Das ist mit dem feler werdē alle fechter die da gern fersetzē ver fyrt vnd geschlachē das stu<sup>c</sup>k trib also |Wā du mit |dem zŵ fechtē zŵ Im kompst |So thŵ alß ob dū In mit ainē fryen ober haw zŵ sine<sup>r</sup> linckē syttē [schlachen wilt] |So ist er vnnē nach [30r] wünsch gerüret vnd geschlagē

p120

Ringeck:

|So zwingstu In das er dir versetzē müß Vnd In der verseczung begriff mit dē lincken hand sin rechtē elebogē vnd spring mit dem lincken füsse für sinē rechtē vnd stosß In also daribe<sup>r</sup> /

p121

Ps-Danzig:

**Oder** |wiltu in mit der lincken hant peÿ dem elpogen über den fues nicht stossen als vor 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 ainē feler**

**Fele<sup>r</sup> zwÿfach  
trifft mā den schnit mit macht**

**Glosa** |Merck das haysst der zwÿfach fele<sup>r</sup> darümbe das mā In ainē zŵ fechtē zwaÿerlay ferfÿrung |daruß trybē sol die erstē tryb also wē dū mit dem zŵ fechtē zŵ Im kompst |So spring mit dem füß gē Im vnd thŵn alß dū Im mit ainē zwer schlagē zŵ sine<sup>r</sup> lincken sytten zŵ dem kopff schlagē welest vnd ferzück den schlag Im zŵ sine<sup>r</sup> rechtē sytten an dē 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 dū wild

p123 (cont.)

Ringeck:

**Aber ain stuck vß dem feler**|Zwyfach es fyrbas  
schryt In lunck vnd biß nit laß

**Glosa** |Das ist wā dü Im mit der e<sup>r</sup>stē verfyrunge zū sine<sup>r</sup> rechten syttē zū dem kepff geschlagē [31r] haüst / alß am nestē gemelt ist |So schlach bald wyderumb Im zū der rechtē syttē zū dem kopff vnd far mit der kurtzē schnydē mit auß gecrützen armē vber sin schwe<sup>r</sup>t vnd spring Im lincke |das ist auff dein linckē syttē vnd schnyd In mit der langē schnydē durch das ma<sup>u</sup>l ~

p125

Ps-Danzig:

**Hie merck wie man den schilär hauen sol**

|Merck |wenn du mit dem zū vechten zū ym kumpst |So stee mit dem lincken fuess vor |vnd halt dein swert an deiner rechtl̄n achsel |hawt er dir denn oben ein zū dem kopff |So ver wenn dein swert |vnd haw gegen seinem haw mit der kurtzen schneid lanck aus gerackten armen ober vber sein swert Im zū dem kopff |Ist er denn also gescheid |vnd verfelt mit dem haw deins swertz |vnd wil vnden durch wechselñ |So lass den ort mit dem haw fürsich lanck ein schiessen |So mag er vnden nicht durch wechseln

Ringeck:

den haw tryb also Wā er dir obē ein hawet [31v] vō sine<sup>r</sup> rechtē syttē |So haw och vō dene<sup>r</sup> rechtē syttē mit der kurtzē schnydē mit vff gerechtē armē ge sinē hawe In die schwech sinenes schwerts vnd schlag In vff sinē rechtē achsel

p127

Ps-Danzig:

**Das ist der text vnd die glos von ein<sup>o</sup> ler aus dem schilhaw**[24r] Schil kürzt er dich an  
Durch wechsel gesigt ym an

|Glosa |Merck die lere |wenn du mit dem zū fechten zū ym kumpst |So soltu schilen mit dem gesicht |vnd sehen |Aber kurtz gegen dir vicht |Das soltu pey dem erkennen |Wenn er dir zū haut |Reckt er denn die arm~ mit dem haw nicht lanck von |Im so ist sein swert vor kurtz

Ringeck:

**Aber ain stuck vß dem schill~**|Schill kurßt er dich an  
durch wechsel er sigt Im an

**Glosa** |Merck das ist ain lerre |Das schillern solt mit dem gesichte vnd gar ebē sechē obe<sup>r</sup> kurtz gen dir vicht |Das solt by

dē erkenē wā er dir zū hawet vnd sin arm mit dem haw nicht lanck streckt |So haw / [32r] och Vnd far In dem haw mit dem ort vnder seinē schwert durch vnd stiche In zū dē gesicht ~

p130

Ps-Danzig:

**Das ist der text vnd die glos wie man mit dem schilär pricht den langen ort**Schül zw dem ort  
vnd nym den hals ane vorcht

※ |Glosa ※ [24v] ☺ |Merck wenn du mit dem zū fechten zū ym kumpst |Stet er denn gegen dir |vnd helt dir den langen ort gegen dem gesicht oder der prust |So halt dein swert an der rechten achsel |vnd schil mit dem gesicht zū dem ort |vnd thūe als dw ym dar zū hauen wöllest |vnd haw starck mit dem schilär mit der kurtzen schneid an sein swert |vñ scheus ym den ort do mit lanck ein ze dem hals mit einem zū tritt des rechten füess ~

Ringeck:

**Abē ain stuck uß dem schillhaw**|Schill zū dem ort  
Vnd ny den halß on forcht

**Glosa** |Merck der schille<sup>r</sup> bricht den langē ort vnd den tryb also wē er ge dir stat vnd helt dir den ort uß gerachtē armē gē dem gesychte oder der brüst |So stand mit dē linckē füß für / Vnd schill mit dē gesicht zū dem ort vnd thūn alß dü Im zū dem ort hawē welest Vnd haw starck mit der kurtzē schnydē vff sin schwert vnd schuß Im den ort / damit lang In zū dem halß mit ainē zūtrytt des rechtē füß ~:~&~

p131

Ps-Danzig:

**Das ist der text vnd die glos aber eins stucks aus dem schil haw**Schil zw dem oberñ  
haupt hend wildw bedoberñ

|Glosa |Merck das ist ein ander pruch |weñ er gegen dir stet in dem langen ort |So schil ym mit dem gesicht zū dem haubt |vnd thūe als du in dar auff wöllest schlachē |vnd schlach in auß dem schilhaw mit dem ort auff sein hend ~

Ringeck:

**[32v] Aber ain stuck vß dē schillhaw**|Schill zū dem oberē  
haupt hende wilt dü bedebren

**Glosa** |Merck wē er dir oben will In hawē |So schill mit dē gesicht alß dü In vff das haupt wylt schlagē Vnd haw mit dē kurtzē schnydē gē sinē haw Vnd schlag In an sine<sup>r</sup> schwertz klingē mit dem ort vff die hend ~

p132

Ringeck:

**Der schayteler mitt sinē stucken**

|Der schaytle<sup>r</sup> /  
dem antlytz ist gefer

**Glosa** |Hie merck der schaytle<sup>r</sup> ist dem antlytz vnd der brüst gefa<sup>c</sup>rllich |den tryb also |Wē er gen dir stat In der hüt a<sup>u</sup>lber |So haw mit der langen schnyde vō der lange schayttlen obē nyder vnd belyb [33r] mit dem haw hoch mit dē armē vnd heng Im mit dē ort ein zū dem gesychte

p134

Ps-Danzig:

**Schneidt durch die kron**  
**So prichstu sy hart schon**  
**Die striche druck**  
**Mit schniten sy ab zuck**

|Vert er denn auff mit dem swert |vnd stost dir den ort mit dem gehültz 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 vast In die arm~ |vnd zeuch dich mit dem schnit ab

*|Itm~ wan du eynem den schittler haulb wilt machē so magstu In dem den ortt lang vnter sinē hendē durch lossen gan zu dem gesicht siner rechtē sitē vnd lang hÿnejn gestreckt ~~*

Ringeck:

**Ain stuck vß dem schaiteler**

|Mit sine<sup>r</sup> ker /  
der brust fast gefer

**Glosa** das ist wen dü Im den ort mit dem schaitle<sup>r</sup> oben ein hengst zū dem gesicht |Stost er dir denn den ort In der versatzung mit dem gehültz vascht ybe<sup>r</sup> sich |So verker dein swert mit dē gehültz hoch fyr din haupt vnd setz Im den ort vndē an die brust ~\~

p136

Ps-Danzig:

|Die erst hütt ist |vnd haist der ochs |do schick dich also mit |Stee mit dem lincken fuess vor vn̄ halt dein swert neben deiner rechten seittñ mit dem gehültz vor dem haubt das dein dawmen vnder dem swert sey |vnd heng ÿm den ort gegen dem gesicht **Merck** |Zw̄ der lincken seitten schick dich also in den oxsen |Stee mit dem rechten fuess vor |vnd halt dein swert neben deiner lincken seitten mit dem gehültz vor dem haubt das dein dawmen vnden sey |vnd heng ÿm den ort gegen dem gesicht |Das ist der ochs zw̄ paiden seitten ~

Ringeck:

**Die erst hütt** |Der ochß / do schick dich also mit stand mit dem linckē füß vor vnd halt din schwert neben diner rechtē syttē vir din haupt Vnd laß Im den ort gegē dē gesicht hangē

Ps-Döbringer:

|Dy and° hute ochse / ist das oberhengē / von der achsel

p137

Ps-Danzig:

**Das ist die ander hüt**

|Merck die ander hütt haist der phlueg |da schick dich also mit |Stee mit dem lincken fuess vor |vnd halt dein swert mit gekrautztn̄ henden mit dem knopff vnder sich neben deiner rechten seitten |zū der hüff das die kurtz schneid oben sey |vnd der ort im stee gegen dem gesicht ~

**Merck** |Zū der lincken seitten schick dich also In den phlueg stee mit dem rechten fuess vor |vnd halt dein swert neben deiner lincken seitten 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 seitten ~

Ringeck:

**Die ander hütt** |Der pflüg do schick dich also mit stand mit dem lincken füß vor vnd halt din schwert gecrützten hendē nebē dine<sup>r</sup> rechtē syttē / ober dinē knÿe |Also das Im der ort gegen dem gesicht ste

Ps-Döbringer:

¶ |Alber io 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 /

p138

Ps-Danzig:

**Das ist die dritt hüt**

|Merck die hütt haist alber |do schick dich also mit |Stee mit dem rechten füess vor |vnd halt dein swert mit gerackten armen für dir mit dem ort auff der erd das die kurtz schneid oben gewāntt sey ~

Ringeck:

**Die dritt hütt** [34v] |Der alber do schick dich also mit stand mit deinē rechten füß vo<sup>r</sup> vnd halt din schwert mit vßgerechtē armē vō dir mit dē ort vff die erdē

p138 (cont.)

Ps-Döbringer:

¶ |Dy erste hute / pflug / is / dy / wē eyn° dē ort vor sich of dy erde legt |ader czu der seiten / noch dem abesetzē / |das heyssen and° / dy schranckhute / |ad° dy pforte /

p139

Ps-Danzig:

**Das ist die vierd hüt**

|Merck die hütt haist vom tag |Do schick dich also mit |Stee mit dem lincken fueß vor |vnd halt dein swert an deiner rechtñ achsel oder mit auff gerackten armen hoch über dem haut |vnd stee also in der hüt ~

Ringeck:

**Die vierd hütt** |Vō tag do schick dich also / mit stand mit linckē füß vor vnd halt din schwert an dine<sup>r</sup> rechten achseln |Oder halt es mit vßgerechtē armē v̄bē din haupt vnd wie dü vß der hüttē fechtē solt / das findest dü In dissem büch geschrybē  
~ ~

Ps-Döbringer:

·|Dy vierde hute / vom tage / ist der lange ort / |wer den wol furet mit gestragtem armē / |den mag mā<sup>nicht</sup> mit hewē / noch mit stichē wol treffen / |Is mag auch wol heissen / das hengē ober dem hawpte

¶ |Auch wisse / das man alle leger vnd hutē bricht mit hewen / mit deme / daz mā eyme külich czu hewt / zo mus io<sup>eyn</sup> of varn vnd sich schutzē / |Dorv<sup>c</sup>m helt lichtnaŵ nicht vil von den legern ader hutē / zūder her shaft lib° daz sich eyn° besorge vor im / mit dem das her den vorslag gewit ut ptuit

p142

Ps-Danzig:

**Das ist der text vnd die glos wenn man dir vor satzt hat was dw da wider treiben solt**

[27r] **Ob dir vor setzt ist vnd wie das dar chömen ist**  
**Hör was ich dir rate**  
**Reiß ab haw schnell mit drate**

|Glosa |Merck das ist |wenn dir einer hat vorsetzt |vnd wil sich vom swert nicht abtzyhen |vnd meint er well dich zŵ chainen stucken lassen kücken |So reiß mit deinem swert an seiner swertz klingen vber sich auff als dw |Im oben vom swert wöllest abnemen |vnd pleib am swert |vnd haw In slecht an der klingen mit der langen schneid wider ein zū dem kopff

Ps-Döbringer:

|Ab dir vorsatz ist ·  
vnd wy das dar komen ist /

|Höre was ich rate ·  
streich abe · haw snel mete drate /

|Vnd ab dir vorsatz w̄t wy das dar küpt / |zo czewch rislich abe · vnd haw snelle mete czu / yn eyme hurte / |Ist deñe das du eyme vorsetzt / ader abewēdest eyn haw ader stich / zo saltu / czu hant czu tretē vnd nochvolgē am s̄wte das dir ien° icht abeczihē / |vnd salt deñe tuē was du magst / |wy leichte du dich last vnd zūmest |zo nym~estu schaden / |Auch saltu wol wēdē / vnd allemal deŷ ort<sup>keren</sup> keȳs eys brust / zo mus h° sich besorgen

p143

Ringeck:

**Glosa** |das ist wie es dar zū komē ist / das dir versetzt ist wordē |So mercke versetzt mā dir ainē ober haw |So var Im in der versaczūg mit dem knopff vir sin vo<sup>r</sup> gesetzte hand vnd rayse da mit vnder sich vnd mit dem raysse schlage In mit dem schwert vff den kopff ~ ~

p144

Ringeck:

**Abē ain stuck wider die versaczung~ ~**

|Merck wē dü hawest ainē vnder haw vō der rechtē syttē fellet er dir dan da mit dem schwert vff das dine / das dü do mit nicht vff komē magst |So far behendlich [36r] mit dem knopff v̄ber sin schwēt vnd schlag jn mit dem schnappē mit der langē schnydē zū dem kopffe |Oder velt er dir gen diner linckē syttē vff das schwert so schlach In mit der kürtzē schnydē

p145

Ringeck:

**aber ain stuck widē die versaczūg**

|Setz an vier endē /  
blieb dar vff lere wiltu enden

**Glosa** Wē dü Im vō denē rechtē achselm oben ein ha<sup>u</sup>wst / |wilt dü denn bald mit Im endē |So mo<sup>c</sup>rck wē er versetzt So schlach bald vmb mit der zwer Vnd begrüff mit dem schwe<sup>r</sup>t mit der linckē hand mitē In de<sup>r</sup> klingē vnd setz Im den ort in das gesycht |Odē setz Im an / zū den vier blössē zū welcher dü am bastē komē kanst &~ ~

p146

Ringeck:

**[36v] Abē ain stuck wider die versaczung~ ~**

|Itm- wā dü Im mit dem halbē schwert den ort In sin gesicht setzet / versetz e<sup>r</sup> dir das |So stoß In mit dē knopff zū der an derē syttē zū sienē haupt |Ode<sup>r</sup> spring mit dem rechtē fuosß hindē sin linckē vnd far Im mit dem knopff v̄ber sin rechtē achseln vornē vmb den halß vnd rüch In da mit v̄ber din rechte bain ~ ~



p151

Ps-Danzig:

**Das nachraisen treib also**

|Wenn dw mit dem z̄w fechten z̄w im k̄upst |So stee mit dem lincken fuess vor in der h̄ut 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 vndersich gee geḡn der erden |So spring z̄u mit dem recht̄n füeß |vnd haw Im oben ein z̄w dem kopff |ee wenn er mit dem swert wider auff kumpt |So ist er geschlagen ~

p152

Ps-Danzig:

**Das hernach geschriben stuck das haist die äussere mȳnn**

|Merck |wenn er sich verhaut |vnd dw Im nach raistest mit dem haw z̄w der plöss |vert er denn pald auff mit dem swert v̄n kumpt dir vnden an dein swert |So pleib starck dar auff |Hebt er denn mit dem swert dein swert fast über sich |So spr̄ig mit dem lincken fuess hinder seinen rechten vnd slach |Im mit der twer oder s̄unst z̄w dem kopff seiner recht̄n seitten |vnd arbeit pald wider vmb z̄w seiner lincken seitten mit dem duplir̄n |oder s̄unst mit ander̄n stucken |Dar nach als dw emphindest |ob er waich oder hert am swert ist ~~

Ps-Döbringer:

|Czwey ewserer mȳne ·  
der erbeit dornoch begȳne /  
|Vnd prüff dy ferte ·  
ab sye sint weich ader herte /

p158

Ps-Danzig:

**Hier merck den text vnd die glos Aber von Nachraysen**  
**Nachraisen zwifach**

trifft man den alten schnit mit mach

|Glosa |Merck das ist das dw die nachraisen solt treiben z̄w paiden seitten |vnd des schnitz dar Innen nich ver gessen das vern̄ym also |Wenn er sich vor dir verhawt es sey von der rechten oder von der lincken seitten |So haw Im k̄unlich nach z̄w 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 |Inndes nach dem hals oder val im mit der langen schneid auff sein arm- |vnd schneid vast

Ringeck:

**Nachraȳsen ~~**

|Nachraisen zwifach /  
trifft man d̄e alten schnitt mitt macht ·:

**Glosa** |Das ist wann er sich vor dir verhawet So raȳse im nach mitt ain̄e hawe z̄u der obern blöß fört er dann vff v̄n windet dir vnd̄e an dz schwert |So merck aber so bald ain schwert vff dz

and̄e blitzscht |So val im vom schwert mitt der langen schnyden üb̄e sein arm v̄n truck in also von dir |Od̄e [39v] schnȳd in vom schwert durchs maul dz tr̄yb z̄u beden sȳtten ~~~

Ps-Döbringer:

|Reisen czwefache ·  
den alden sn̄et mete mache /  
|Volge allen treffen ·  
den starken wiltu sy effen /  
|In aller lere /  
den ort keȳ ēys gesichte kere /  
|Mit ḡaczem leibe /  
nochreize / deyn ort io da pleibe /  
|lere auch behende /  
reiz̄e / zo magstu wol enden

p159

Ringeck:

**Von überlauffen ~**

|Wer vnden remet  
vberlauffenden / der wirt beschemet  
|Wenn es klutzscht oben /  
so störc̄k dz will ich loben  
|Dein arbeit mach /  
oder hert druck zwifach ·:

**Glosa** |Das ist wann er dir in dem z̄ufechten mitt ainem haw oder mitt ain stich remet der vndern bloß dz soltu im nicht verseczen |Sonder wart dz du in überlauffest mitt ain̄e haw̄ obe ein z̄u dem kopffe oder im den ort oben anseczest so wirt er v̄o dir beschemet wann alle ob̄e haw̄ v̄n alle ober anseczen üb̄lerlanḡe die vndern ~ ~~

p161

Ps-Danzig:

**Hier merck das ist der text vnd die glos wie man stich**  
**vnd haw absetzen sol**

lere absetzen  
haw̄ stich kunstlich letzen  
wer auf dich sticht  
dein ort trifft vnd seinen pricht  
Von paiden seitten  
Triff allemal wildu schreiten

[30v] |Glosa |Merck die absetzen die treib also |wenn dw mit dem zw fechten z̄w Im kumpst |stelt er sich denn gegen dir als er dich wöll stechen |So setz den lincken fues vor |vnd stee gegen Im in der h̄ut des phluugs von deiner rechten seitten |vnd gib dich plos mit der lincken seitten |Sticht er dir denn z̄w der selbigen plöss |So wind mit dem swert auff dein lincke seitt̄n gegen sein̄e stich die kurtz schneid an sein swert |vnd setz da mit ab |vnd schreit do mit z̄u mit dem rechten füess |vnd stich Im |Inndes zw dem gesicht oder z̄w der prust ~

p161 (cont.)

Ringeck:

[40r] **Item wie man hew und stich abseczen sol ~**

|Lern abseczen /

haw stich kunstlich leczen

Wer vff dich sticht /

dz din ort trifft / vñ sinē prücht

|Von baiden sýtten /

triff alle mal wilt du schrytten :

**Glosa** |Das ist dz du lernē solt hew vnd stich also mitt kunst abseczen |Dz dein ort In treffe vñ im der sin gebrochen werde  
**Vñ Das vernÿm also** |Wenn ainē gegen dir steet vñ helt sein schwert alßer dir vnden zū stechen wölle |So stee widē gegen im in/der hüt des pflügs von dinē recht- sýtten vñ gib dich blöß mitt der [40v] lincken |Stich er denn dir vnden zū der selbigē blöß |So wind mitt dem schwert gegen sÿnē stich vff din lincke sýtten vñ schryt zū im mitt dē recht- füß |So trifft din ort vñ der sin fällt ~ ~ ~ ~ :

p162

Ps-Danzig:

**Ein anders stuck**

|Merck |wenn dw stest von dein<sup>o</sup> rechten seitten in dem phlueg |hawt er dir denn ein zū deiner lincken seitten oben zw dem kopff |So var – auff mit dem swert |vnd wind da mit auff dein lincke seittñ gegen seinem haw das gehultz für dein haubt |vnd schreit do mit zw mit dem rechten füess |vnd stich ÿm zw dem gesicht oder der prust die stuck treib aus dem phlueg zw paiden seitten ~

Ringeck:

**Aber ain stuck von abseczen**

It- wann du gen im stäst In dē hüt de pflügs vō dinē lincken sýtten |Hawt er dir dann zū der obern blöß dinē lincken sýtten so far vff mitt dem schwert vñnd vff die lincken sýtten gegē sinē haw / dz gehülcz für din haupt vñ schryt zū im mitt dem rechtē füß vñ stich im in dz gesicht ~ ~ ~ ~

p166

Ps-Danzig:

**Die durchwechsel treib Also**

|Wenn dw mit dem zw uechten zw Im kumpst |So haw im oben starck ein |hawt er denn wider gegen dir zw dem swert vnd nicht zū dem leib |So lass den ort mit dem haw vnden durch sein swert wischen |ee |wenn er dir an das swert pindt |vnd stich Im zw anderñ seittñ zw der prust |wirt er denn des stichs gewar |vnd vert mit dem swert dem stich pald nach mit vor satzüg |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 zū stichst will er dir denn mitt ainem hawe oder/<sup>mitt</sup>/veseczen an daß schwert binden so lauß den ort vndē sinem schwert durch wischen |Vñnd stich im do mitt sere eÿn zū der anderen sýtten so fündest du an im schier de blöß ~

*Itm- wirt er dan des stichs war vnd fert im mit der versatzung nach / so wechsl aber durch zu der anderñ seÿttñ /*

Ps-Döbringer:

·|Wiltu nu / czu der rechten hant / von oben neder durchwechsell / |zo haw eyn oberhaw gleich czu ym / also das du dynen ort schüst / ym czu seyner linken seitten ober dem gehilcze yn / alzo das du das selbe löchel vnd fensterleyn / io gerade treffest / czwischen der sneidē vnd deme gehilcze / triftz du / zo hastu / gesigt /

p168

Ringeck:

**Von dem zucken**

|Tritt nahend In binden

daß zucken git güt fünden

Zuck trifft er [41v] zuck mer /

arbeit erfinde dz tüt we

|Zuck in allen treffen /

den maistern wiltu sÿ effen ~ ~ :

**Glosa** |Das ist wenn du mitt dem züfechten zū im kumst so haw vō der rechtē achslen starck oben ein zū dem kopff bindt er dir dann mitt verseczen odē sunst an dz schwert |So tritt im bande nahent zū im vñ zuck dein schwert oben abe vō den sinē vñ haw im zū der andern sýtten widē oben ein zū dem kopff |Verseczt er dir dz zū dem andern male |So schlach widē zū der andern sýtten oben ein vñ arbeit behentlich nach der obern blöß die dir werden mag mitt dem dupliern vñ mitt andern stucken ~ ~ ~ ~:

p172

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 sterck vber dringen |So var auch auff mit den armen |vnd halt dein swert mit der lincken hant peÿ dem knopff über deinem haubt |vnd lass die klingen vber deinen ruck hinden nider hangen |vnd lauff mit dem haubt durch die arm- gegen sein<sup>o</sup> 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 vorñ wol vmb den leip |vnd vass In also auff dein rechte hüff |vnd würff In für dich hinden auff sein kopff ~

Ringeck:

fört er dann vff mitt den armen vñ will dich oben mitt stöck überdringen |So far och vff mitt den armē / vñ halt din schwert mitt dē lincken hand by dem knopff ober dinē haupt |Vñ lauß die clingē hinden vber deinē Ruck hangē |Vñ lauff mitt dinem haupt durch vndē sinē rechtē arm vñ spring mitt dē rechtē fuß hinder sinē rechten / vñ mitt dem sprünge far im mitt dem [42v] rechten arm vornē wol vm den lÿb vñ fasse in also vff dem rechten hüffe vñ wirff in für dich ~ ~ ~ ∴

p173

Ps-Danzig:

### Aber ein leib ringen

|Merck |wenn er dir ein lauff mit auff gerackten armen |vnd thue im wider |So lauff Im durch mit dem haubt z̄w seiner rechten seitten |vnd lass dein swert hinden vber den ruck hangen als vor geschribñ stet |vnd schreit mit dem rechten fuess vorñ für seinen rechten |vnd var Im mit dem rechtñ arm~ vnder seinem rechtñ arm~ durch hinden vmb den leip |vnd vaß In auff dein rechte hüff |vnd würff In [33r] hinder dich die zwaÿ ringen treib z̄w paiden seitten ~

Ringeck:

### Aber ain durchlauffen

|It~ wann er dich in dem einlauff~ mitt dē schwert oben mitt stöck über dringen will |So halt dein schwert mitt der lincken hannd by dem knopff vñ lauß die clingē über deinē |Ruck hang~ vñ lauff mitt dem häupt durch vnder sinē rechten arm vñ blib mitt dē rechten fuß vor sinē rechten / vñ far mitt dem rechtē arme hinden wol im vmb den lÿb vñ fasß in vff din rechte hüff vnn wirff in hinder dich ~ ~ ~ ~ ~ ∴

p174

Ps-Danzig:

### Aber ein leib ringen

|Merck |wenn er dir ein lauff z̄u deiner rechten seitten |vnd ist hoch mit den armen |und thü auch |So halt dein swert In der rechten hant mit dem knopff gegen perg |vnd stos mit dem gehültz sein arm~ |vnd sein swert von dir |vnd spring mit dem dencken fuess vorñ fur sein paide füess |vnd var Im mit dem lincken arm~ wol hinden vmb den leip |vnd vaß In auff dein lincke hüff |vnd würff In fur dich ~

p175

Ps-Danzig:

### Aber ein leib ringen

|Merck |wenn er dir ein laufft vnd ist hoch mit den armen |vnd thü ym auch |So halt dein swert inder rechten hant vnd stos |Im do mit sein arm~ von dir vnd spring mit dem lincken fuess hinder seinen rechtñ |vnd var ym mit dem lincken arm~ vnden durch für seiner prust yn sein lincke seitten |vnd vaß in auff dein lincke hüff |vñ wurff In hinder dich |Die zwaÿ ringen treib auch z̄w paiden seitten ~

|Merck wan er dir In laufft Im schwert vñ helt sin arm nider dz du Im nit magst durch loffen so tribe disse noch geschriben ringen

p177

Ringeck:

### Aber ain ringen im schwert

|It~ wann du mitt ainē eynlauffest so lauß dein schwert vß der lincken hannd vñ halt es in der rechten |Vñ far im mitt dem knopff vssen über seinē rechtē arm vnnnd züch domitt vndēsich vñ mitt der lincken hannd begrÿff sein rechte elnbogen vñ spring mitt dē lincken fuß für seinen rechten vñ ruck in also über den fuß vff din rechte sÿtten ~~~~~

p181

Ringeck:

### [44v] Ain schwert nemen

|It~ wenn er mitt vsercezen oder sunst an din schwert bindet So begrÿff mitt lincker verkörter hand baÿde schwert In den clingen vñ halt sÿ veste z̄u samen / vñ far mitt der rechten hand gegen dinē lincken sÿtten mitt dem knopff vnden durch im über sein baÿde hende vñ ruck do mitt übersich vff din rechte sÿtten |So belÿben dir baÿde schwert ~ ∴

p183

Ringeck:

### Abē ain stuck wider die versäczung~ ~

|Merck wē dü hawest ainē vnder haw vō der rechtē syttē fellet er dir dan da mit dem schwert vff das dine / das dü do mit nicht vff komē magst |So far behendlich [36r] mit dem knopff vber sin schwēt vnd schlag jn mit dem schnappē mit der langē schnÿdē z̄u dem kopffe |Oder velt er dir gen diner linckē syttē vff das schwert so schlach In mit der kürtzē schnÿdē

p184

Ps-Döbringer:

### Das ist von abesneiden etc etc ~

S|Neit abe dy herten ·  
von vnden in beiden ferten /  
|Vier sint der snete ·  
czwene vnden · czwene oben mete /  
|Czwir wer wol sneidet ·  
den schaden her g<sup>o</sup>ne meidet /  
|Sneit nicht in vreize ·  
betrachtē io vor dy reize /  
|du magst wol sneiden ·  
alle krewtz / nür reisen vormeiden /  
|wiltu ane schadē bleibē /  
zo bis nicht gee m<sup>t</sup> dē / sneidē

p185

Ringeck:

|Wann er dir einlaufft vñ hauch vff fört mitt dē armen vñ dich  
oben gegē dinē lincken sÿten überdringē will mitt störcck |So  
verwend din schwert vnd fall im mitt der langē schniden mitt  
ge crützen henden vndē sinem gehülczē In sin arm vnd truck  
mitt dem schnitt übersich |Odē laufft er dir ein gegē dinē  
recht- sÿtten |So fall Im mitt dē kurczen schniden in sirm arm  
vñ truck übersich alß vor ~~:

### **Aber ain schnitt**

|It~ wann du im mitt ainē haw oder sunst starck vff sin schwert  
[45v] bindest |laust er/dann sein schwert abschnappen vō dem  
dinē vmd [!] schlecht dir oben zū dem kopff |So verwende din  
schwert mitt dem gehültz für dein haupt vñ schnÿd im vnden  
durch sin arm vñ sez im mitt dem schnitt den ort vnden an sin  
brust ~

p191

Ps-Döbringer:

|Sprechfenster mache ·  
stant frölich sich syne sache /  
|Slach · das her snabe ·  
wer vor dir zich czewt abe /  
|Ich sage vor ware /  
sich schützt keyn man ane vare /  
|Hastu vornomē ·  
czu slage mag her kleyne komen /

|Wen das nu geschiet / das du mit eyne an bindest / ader wy  
du süst mit im an das swert kömps |zo salt du an dem swerte  
bleybñ |vnd salt winden · |vnd salt also mit im gar [37v]  
frölichen / mit gutem mute / vnd künlichen an alle vorchte · an  
dem swte stehen / |Vnd salt gar ebñ sehen / merken vnd  
warten was her wolle tuen / |ader was syne sache sey / der her  
key dir pflegen wölle · |Vnd daz stehen / also an deme swerte /  
das heisset lichtnaß eyn sprechvanster · |Vnd wen du nü mit  
im also an dem swte stehst / |zo salt du gar ebñ merken vnd  
fülen syne geferte / ab sie sint weich aber herte /