



Meyer's German Longsword 2



Name: _____

Meyer's German Longsword

Level 2, 3rd Revision

The first part of this study guide is designed to introduce the three phases of a fight and the concept of a device as outlined in chapter 9 of The Art of Combat. It then continues with the fundamental skills and cutting patterns found in chapter 10.

Prerequisites

This study guide assumes that you have completed Meyer's German Longsword level 1.

Copyright

The primary source for this study guide is Jeffrey L. Forgeng's The Art of Combat. This is a translation of Meyer's Fundamental Description of the Noble and Knightly Art of Fencing, 1570. While we are quoting brief passages, you will need a copy of the full text to use this study guide.

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Additional works cited can be found in the Bibliography.

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Chapter 1 – Phases of a Fight

In Meyer's system of fencing a fight consists of three phases.

Joachim Meyer

Now the beginning I call the Zufechten (Onset), where one lays on against the opponent he has before him.

The middle I call the secondary work or Handtarbeit (Handwork), where one stays against his opponent in the bind or further in his work and nimbly presses him.

The end I call the Abzug (Withdrawal), which is how the combatant may cut away from his opponent without harm.

Meyer teaches the phases of a fight using what he calls a "Stücke" or device.

Further Reading

Art of Combat, Book 1, Introduction

Stücke (Device)

A device includes instructions on how to begin an engagement with guards and opening strikes, the handwork that occurs in the middle, and the safe withdrawal at the end. Meyer primarily intends you to use the devices in fights, but many of them are also appropriate for use as a solo exercise to build strength and muscle memory.

You shouldn't view each device as an atomic structure that must be performed completely from start to finish. The needs of the situation will often require even the most skillful fencer to abort his plans and mix in element from other devices.

The word stücke could also be translated as play, parts, or elements. But unlike the plays in other manuals, the devices in Meyer's text are generally told from single fencer's perspective. This means information on how to counter a specific device is rarely explained by him.

Further Reading

Art of Combat, Book 1, Chapter 9.

An Example Device

The next passage shows Meyer's example of a device with its three parts. The lessons that follow teach the elements that are needed in order to execute the full device.

Joachim Meyer

In the Onset come into the right Change; take heed as soon as he pulls up his sword for a stroke, and quickly slash through upward before him, and cut in with a Thwart from your right at the same time as him; in the cut, step well to his left side. If he sends his cut straight to your head, then you will hit him with the Thwart on his left ear.

But if you see that he does not cut straight to your head, but turns his Cut with the long edge against your Thwart to parry, then before it touches, cut quickly with a long Thwart at his right ear; step at the same time with your left foot well around to his right. Now you have laid on with two Thwart Cuts to both sides, opposite each other; this you take from the first section of this treatise.

After this Onset, if you wish to proceed further to the Middle-work, then the second section helps you thus: if he strikes around from your sword to the other side, then chase him with the slice on his arm. Push him from you with the forte of your blade or with your shield with a jerk; while he is still faltering from the push and has not yet recovered, then go rapidly up with crossed arms and strike with the short edge over his right arm at his head, and this (as I have said) before he recovers from the push.

Now if he should recover and slip upward to parry, then let your sword fly back away and deliver a Thwart to his left ear with a back-step on your left foot.

There is a lot of new material here, far too much to fully appreciate individually while still learning the device itself. So rather than trying to cover everything all at one, we'll use the devices as a framing story. Over the next few chapters we are going to introduce new concepts and techniques, study each in isolation, then apply the concept to the example device.

Wechsel (Changer)

The changer is a deceptive low guard. By keeping the sword back, your opponent won't have a good idea of what your measure (i.e. attack range) is. It can be done from either side.

Joachim Meyer

This guard is executed thus: stand with your right foot forward and hold your weapon with the point or foible extended toward the ground by your side, so that the short edge faces toward your opponent, as you can see in the figure in Image D.



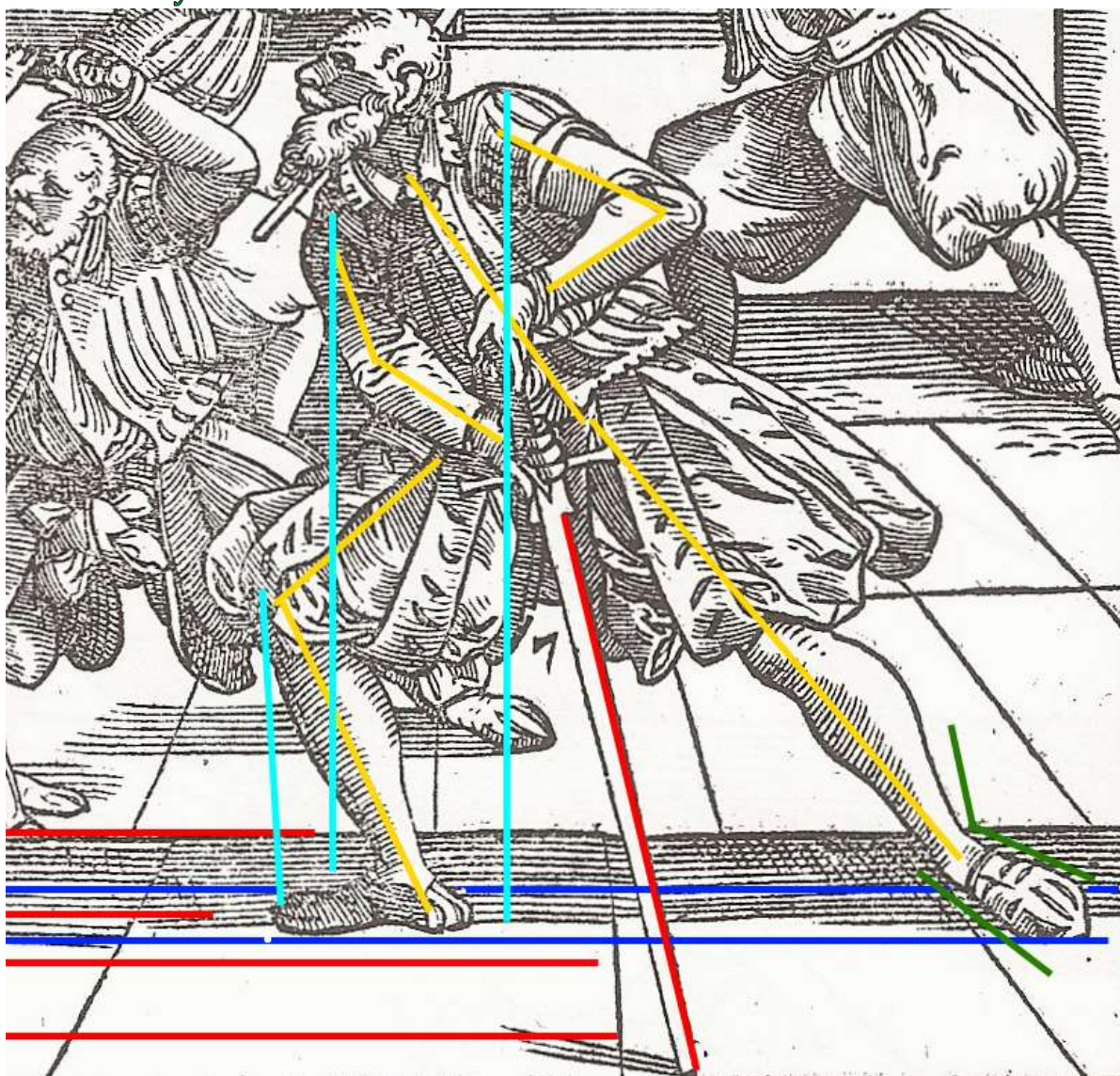
Joachim Meyer

Although it is unnecessary to present Wechsel in particular, since in fact all devices can be executed from this posture more appropriately than any other, I will not omit to present a couple of devices with it, in which you can observe some particular ingenuity [...]

Further Reading

Art of Combat, Book 1, Chapter 11, Change.

Guard Analysis



- Feet are in line (blue lines).
- Roughly centered between opponent's feet (red lines).
- Right foot is forward.
- Right knee is over the toe.
- Left foot is roughly 90 degrees out.
- Left ankle is rolled inward more than what's needed to line up with the leg.
- Body is almost straight with the back leg.
- Chin is inclined up.
- Both arms are bent.
- Hilt is below the left shoulder.
- Right hand is close to the guard with the thumb up on a quillon.
- Right wrist is in line with arm.
- Left hand is loosely on the pommel.
- Left wrist is bent.
- The long edge (red) is towards the rear.



Exercise 1 Stance

To enter this stance, start with the right foot back and the sword in Ochs or Tag. Perform a full Zornhauw (Line 1) with a step such that the blade travels through Langort and into Left Wechsel (Changer). As before, compare your stance to the version from the manual with special attention given to the position of the feet, the bend in the knees, and the incline of the body.

Repeat this exercise, starting in Left Ochs or Tag and using a number 2 cut into Right Wechsel.

Draw your own fencers standing in Wechsel

Discussion

1. Which attacks do you think can be made from this stance?
2. Do you feel vulnerable in this position? If so, which lines do you feel are going to be the hardest to defend?

Exercise 2 Basic Cuts from Wechsel

Cuts from this guard can be trick as they often require a preparatory action or cutting through another guard. In particular, you may find yourself going through Nebenhut (Side guard) or Mittelhut (Middle guard). Nebenhut has the point down and the pommel straight up while Mittelhut directs the point straight backwards. Both allow you to prepare for a cut without taking a step or exposing the hands.

Experiment with all eight cuts and describe how each one works from this posture on both the left and right side.

| | | |
|---|---|---|
| 2 | 7 | 1 |
| 6 | | 5 |
| 4 | 8 | 3 |

Parries from Wechsel

There are two parries from Wechsel that work particularly well. If you are in right Wechsel, you can use the Krumphauw for attacks to your left side. For attacks to your right side, the guard Hangort (hanging point) if quite effective.



This illustration is usual because it is incorrect. It gives a general sense of the guard, but Meyer complains that they arms should be extended more.

When using Langort, one is often tempted to “punch” the opponent’s blade with his hands. To avoid this, make sure you extend your arms out the left, so that your hands travel away from his sword. Meanwhile your right foot passes towards your right in order to intercept his blow before it gains full power.

An Alternative to Kronhauw

In the level one study guide, we often used the Kronhauw as a parry for the Oberhauw when standing in a low guards. While it can be effective, the Germans tended to see it as a beginners move that one should outgrow.

Joachim Meyer after Liechtenauer

*Do not rely too much on the Kron,
You will tend to get scorn and shame from it.*

An alternative to the Kronhauw is a variation of the Krumphauw. Let’s say you are in right Wechsel and you see the beginning of an Oberhauw (#7 cut) or steep angled Zornhauw (#1 or 2 cut). Step right, away from the blow, while at the same time using a Kronhauw to strike the flat of the sword.

Joachim Meyer after Liechtenauer

*Step well with the Krump, if you wish to parry,
the crossing over will do him harm.*

*You will strengthen yourself by going crooked to his flat,
you shall diligently see that you weaken him.*

This will be looked at in depth in a later study guide. For now, just keep it in mind as you work through the parrying exercise that follows.

Exercise 3 Parrying with Wechsel

Since Meyer says that all devices can be initiated from Wechsel, one could presume that you will often be starting a fight from that posture. Furthermore, there will be times when the opponent closes faster than you expect and begins his device before you can begin yours. Therefore, it is important to be able to counter attacks while waiting in this posture.

As with the Level 1 study guide, the purpose of these exercises are to learn basic parries. So for now the attacker should focus on single strikes and not use combinations.

Parries while in Right Wechsel

| | | |
|---|---|---|
| 1 | 7 | 2 |
| 5 | | 6 |
| 3 | 8 | 4 |

Parries while in Left Wechsel

| | | |
|---|---|---|
| 1 | 7 | 2 |
| 5 | | 6 |
| 3 | 8 | 4 |

Zwerch – Thwart

The older German masters often had a list of primary or “master strikes”. While this list varied from four to seven specific techniques, with the Zwerch always included among them.

Joachim Meyer

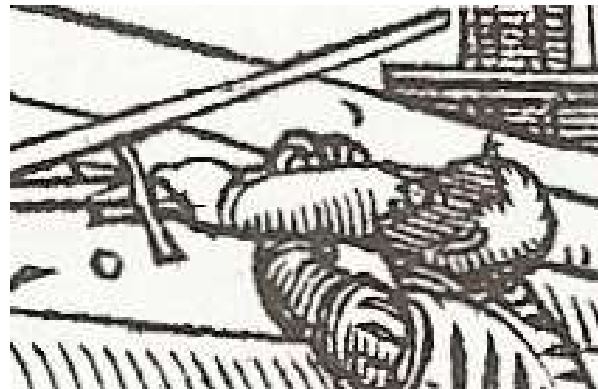
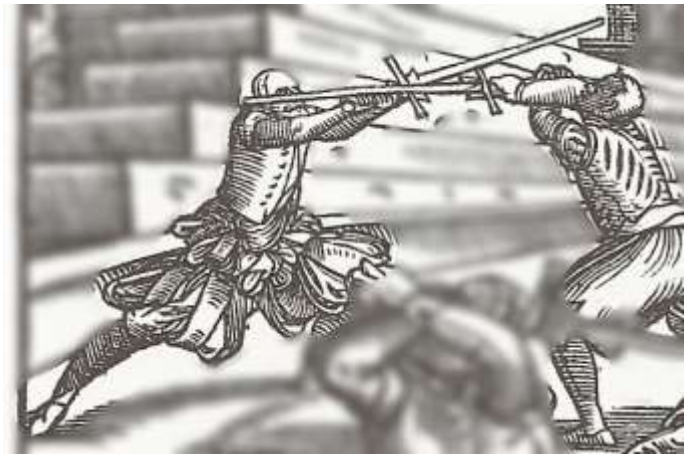
The Zwerch is on the chief master techniques with the sword; for you shall know, if the Zwerch did not exist in modern combat, then fully half of it would go out the window; particularly when you are under the opponent’s sword, when you can no longer attack with long cuts through the cross.

An important feature of the Zwerch is the location of the thumb on the right hand. When performing this technique, the thumb is placed along the flat so that it can support the sword from below.

Joachim Meyer

For the Zwerch (Thwart), conduct yourself thus: in the Zuffechten (Onset), position yourself in the Zornhut (Wrath Guard) on the right (concerning which see the previous chapter), that is, set your left foot forward, and hold your sword on your right shoulder, as if you intended to deliver a Zwerch (Wrath Cut). If your opponent cuts at you from the Tag (Day) or High, then cut at the same time as him with the short edge across from below against his cut; hold your quillions up over your head, as a parrying for your head, and at the same time as the cut, step well to his left side. Thus you parry and hit simultaneously, as shown by the two figures on the left in Image H.

As you have done this Zwerch on the left, so you shall also do it on the right, except that you shall hit with the long edge against his right.



Exercise 4 Grip Change for the Long Zwerch

Start in Tag with the right foot forward. While stepping with the left foot, perform a number 4 cut with the long edge and the hands held high. As you do this, allow the thumb to slip up so that it is pointed along the flat of the blade. This is the “long zwerch”.

In the air or against a pell, perform this several times so that you become comfortable with the grip change. As you do this, make sure the hands remain high or this cut won't protect you from your opponent's descending attacks.

Exercise 5 The Short Zwerch

The short Zwerch is used to attack the left side. It is essentially a number 3 cut with the short edge. To perform this cut, keep the right hand stationary. Use the left hand to rotate the sword, with the right thumb acting as the pivot. Step with the right foot as you perform this cut in the air or to your opponent's left side.

Exercise 6 The Zwerch as a Parry

For this exercise, the agent will start in Tag (Day or High guard) at wide measure with the left foot forward. He will throw a Zornhau (#1 cut) to the patient's upper-left opening.

The patient will invite this attack by standing in Zornhut (Wrath guard) with the left foot forward and the blade resting at or on the right shoulder.

As soon as the agent begins his attack, the patient will “cut at the same time as him with the short edge across from below against his cut”, or in other words using a Zwerch. While he does this, the patient needs to step well to the opponent’s left side with the right foot.

To avoid being hit in the head, keep the hilt high as you make contact. This will also help protect the hands. You can further protect the hands by sliding them back away from the cross guard by about an inch. You can see this in the close-ups on page 8.

Further Reading

Art of Combat, Book 1, Chapter 5, Some Useful Advice about Parrying.

Exercise 7 The Horizontal and Descending Zwerch

While an ascending Zwerch is the most common, this is not the only way you can use this technique. Depending on the context, a horizontal or descending diagonal Zwerch may be more appropriate.

For this exercise, a pell with a cross beam is preferable. Aim ascending zwerches to the lower right and left openings, ascending and horizontal zwerches to the upper left and right openings.

Chapter 2 – Indes in the Onset

This chapter begins by introducing a new type of cut called the Zwerch or Thwart. The Zwerch will then be used in several exercises that teach the concept of Indes. Feints will also be covered.

Indes – Instantly

In earlier German traditions, we usually see the term indes strongly correlated with the word Fühlen meaning feeling. Specifically, feeling the pressure the opponent exerts through the sword during a bind to determine what he is going to do next.

Meyer's definition of Indes is broader.

Joachim Meyer

Many have believed that the word Indes has its origin from the Latin word intus [inside], and indicates the inside combat, which arises from the windings and similar work; but you will hear now that this is not true.

I leave the meaning of the word intus to the Latinists, but the word Indes is a good German word, and embodies a serious exhortation to quick judgment, so that one should be constantly swift of mind. For example, if you first strike to the left, and secondly you see at that moment in opening to the right, then thirdly when you rush at the opening you have seen, you must pay that good heed where or when what techniques you may come to you, so that you don't overcommit to your attack to your opponent's opening, and receive harm from it. Thus the word Indes admonishes you to have a sharp lookout, which involves seeing and heeding many things at once. Also you learn sufficiently from your opponent's body language, what kinds of techniques he intends to use, and what they will entail by way of openings, and where they will offer you opportunities. For the whole art of combat likes in all these things that the word Indes admonishes you, as Liechtenauer says.

Exercise 1 Establishing Measure and Presenting a Threat

For the purpose of this exercise, the agent should start one step outside measure with the right foot forward. He will be passing forward with the left foot while raising the sword into Tag. This should bring him into striking distance with a Zornhauw accompanied by a passing step with the right foot.

The patient fencer will be in right Wechsel. As the agent steps into measure, the patient slashes upwards with the short edge into Langort (Longpoint). The patient isn't performing a true cut, so he doesn't move his feet. And since he is not moving his feet, he should complete the slash at the same time the agent reaches the height of his Tag even though he started later. This is what the English fencing master George Silver refers to as the "time of the hand and foot" vs "the time of the hand".

When performing this exercise, it is important to note the difference between presenting a threat and presenting a danger. If the patient fencer only raises the point to the belly or chest, he is clearly putting the agent into a dangerous position. The agent, if he notices the point, will have to deal with it in some fashion. But with a low point, he may not see it. This ignorance of danger usually leads to both fencers being injured.

If instead the patient fencer raises his point so that it is aimed at the face, he is presenting a threat. Most fencers in the agent's position are going to hesitate at the sight of this threat, giving the patient an opportunity to make his own attack. Or if the agent doesn't hesitate, at least he is more likely to perform a predictable action to alleviate the threat.

Practice this exercise with a partner until you can reliably slash at the same time the agent steps into measure. Try to also elicit a flinch response from the agent.

Exercise 2 The First Indes in the Example Device

This exercise is a continuation of the previous one. After the slash, there are two possible reactions for the agent: hesitate or step offline with a Zornhauw.

- If the agent hesitates, the patient should step forward with a thrust.
- If the agent throws a cut, the patient should step to the agent's left with a zwerch. Ideally this will parry the blow and strike the opponent at the same time, but be prepared to thrust or slice if that doesn't happen.

When you first attempt this exercise, have the patient to request either reaction from the agent. As he becomes more confident, he should allow the agent to select which reaction to use. The patient, using the concept of Indes or instant decision-making, needs to respond accordingly.

Example Device Revisited

To make plays and devices easier to follow, we'll be color-coding important features. Guards are in **blue**, footwork is in **orange**, and actions with the sword in **red**. Furthermore, the device will be broken into numbered steps. Here is the example device again, using the new format:

1: In the Onset come into the right **Change**; take heed as soon as he pulls up his sword for a stroke, and quickly **slash through upward before him**,

2: and cut in with a **Thwart** from your right at the same time as him; in the cut, **step well to his left side**. If he sends his cut straight to your head, then you will hit him with the Thwart on his left ear.

Notice how the device doesn't cover all possible outcomes, but rather omit obvious outcomes such as thrusting after threatening the face. This is common teaching style across most manuals.

Kniecheihauw – Wrist Cut

In a historic school-fencing scenario, you don't want to thrust your training partner in the face. But that doesn't mean you don't have options. In lieu of the thrust, you can use something known as the Kniecheihauw or Wrist Cut.

Joachim Meyer

This is so called from the body part to which it is directed. Do it thus: After the initial Onset, when you have come under your opponent's sword with your hands up above your head, and he holds his head thus between his arms, then cut with Thwart Cuts under his pommel up toward his wrist-bones or wrist-joints. If he holds his hands too high, then cut with these Thwart Cuts up from below toward the knob of his elbows; thus it is done.



Exercise 3 A Kniecheihauw in the Example Device

Perform the example device drill as per exercise 6. But instead of a thrust to the face, step well to the left or right while throwing a Zwerch to the wrist.

Warning

Be careful when performing this drill. Gloves, even reinforced ones, often have little or no protection for the wrist. And a hard blow to the wrist joint can cause serious and lasting injury that may not be immediately noticeable.

Fehien – Failing or Feinting

The first attack rarely lands so it is important to have a backup plan. A common backup plan in Meyer's system is the feint or Fehien. Here we see it described by Meyer.

Joachim Meyer

Anyone can well deliver a failing attack, but only a well-trained combatant knows how to execute it suitably at the proper time. Therefore if you wish to deliver a failing stroke advantageously such that you can gather another from it, then take care when you cut at an opening and your opponent seeks to parry you that you do not let the cut connect, but run off and cut at another opening.

Exercise 4 A Basic Feint

Meyer gives us this example of a feint to practice with. So we'll use this opportunity to learn how to break down a technique.

Joachim Meyer

In the Onset, come into right Zornhut (Wrath), and as soon as you can reach him, then step and cut at his left ear as far as his sword, but before the cut connects, lift the pommel and let the blade run off by his left side without hitting and pull it around your head; then cut at his other side outside over his right arm at his head.

- 1: Start one step out of measure with the right foot forward. Your partner should start in right Ochs or Pflug.
- 2: As you **pass forward with the right foot**, **slash up** so that your sword is either high, as in **Tag**, or resting on the right shoulder, as in **Zornhut**.
- 3: **Pass diagonally right** while cutting to the **upper left opening** using a **Zornhauw**.
- 4: As your partner starts to parry, abort the attack by **pushing the pommel up** so that the **point of the sword falls to your right side**.
- 5: Immediately **pass to the opponent's right side with your left foot**. As you do this, throw a **Zornhauw** (#2 cut) to the **right side of this head**. If done correctly, he will not have time to parry this second blow.

This exercise should be performed both against a pell and with a partner.

Exercise 5 How Feints Affect Parries

Going back to the previous exercise, attempt the pair of cuts as before except you allow the first Zornhauw to land before throwing the second. Note how the contact makes it easier for the opponent to parry the second blow.

Exercise 6 Using Fehien and Kniecheihauw to defeat Kron

In this drill, the agent will begin by throwing a Zornhauw from his right side. The patient will start in any low guard and defend himself with a Kronhauw.

As soon as it is clear that the Kron is being used, the agent shall abort his original attack (Fehien) and instead step to the left with a Zwerch to the wrist (Kniecheihauw).

Exercise 7 The Zwerch as a Feint

Continuing our example device, we add a feint.

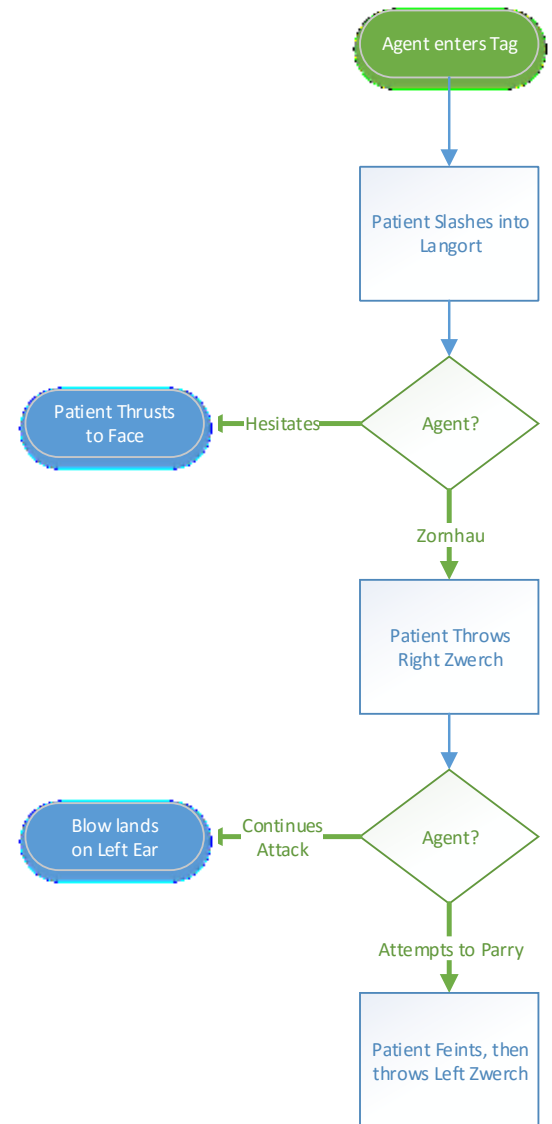
1: In the Onset come into the right **Change**; take heed as soon as he pulls up his sword for a stroke, and quickly **slash through upward before him**,

2: and cut in with a **Thwart** from your right at the same time as him; in the cut, **step well to his left side**. If he sends his cut straight to your head, then you will hit him with the Thwart on his left ear.

3: But if you see that he does not cut straight to your head, but turns his Cut with the long edge against your Thwart to parry, then **before it touches, cut quickly with a long Thwart at his right ear; step at the same time with your left foot well around to his right**. Now you have laid on with two Thwart Cuts to both sides, opposite each other; this you take from the first section of this treatise.

This gives us an important rule about feints. A feint should be thrown as a real attack that, in a moment of Indes, you decide to abort in lieu of a more promising opening.

We practice this rule by giving the agent in the example device a second decision point. The agent may now choose to parry the first Zwerch. If he does so, the patient should abort that attack before the blades make contact and attack with a second Zwerch to the other side.



Chapter 3 – The Middle and End of the Fight

In this chapter we shall look at the vor and the nach, slicing, pressing hands, and cutting away.

Vor – Before

The guiding philosophy behind the devices is that the fencer wants to obtain and maintain the initiative. This is known as have the vor.

Joachim Meyer

It is called Vor when you attack your opponent with your cutting in the first Onset, and further drive on, so that he cannot come to his undertaking or device, but must restrict himself to parrying so that he may defend himself from you.

Sigmund Schining ein Ringeck

Mark well that more than anything else you must understand "Before" and "After", because these two concepts are the grounding from which all fencing comes.

Mark also: "Before" means that you shall always perform a strike or thrust against his openings, before he does the same to you. Then he must defend against you! And work deftly both in the defence and in moving your sword from one opening to another, so he cannot have the chance to perform his own techniques between yours. But if he rushes in close to you, deal with him through wrestling.

Nach – After

Conversely, the fencer who is just reacting to his opponent, especially one who waits for the other to attack or is on the defensive, is in the nach or after.

Joachim Meyer

Now the Nach is when you are rushed on by your opponent, as has been described before, so that you cannot carry out your intentions.

Sigmund Schining ein Ringeck

Mark, that if you cannot come in the "Vor", wait for the "Nach". This will defeat all techniques that he does against you. When he comes at you so that you must defend yourself against him, so work deftly "in the Instant" with your defense against his nearest opening, so strike him before he can finish his technique. Thus you win the "Vor" and he is left in the "Nach". You shall also know how you can use "Indes" against his "weak" and "strong" parts of the sword.

In the context of the example, device, the fencer gains the Vor when he slashes up at the very beginning. After that he is controlling the fight, with his opponent merely reacting in a predictable fashion. But to maintain the Vor throughout the entire fight requires understanding a few more techniques.

Schneiden – Slicing

One such technique is Schneiden or Slicing. In old German fencing, Schneiden is one of the “three wounders”, the three ways one may injure the opponent. The other two wounders are of course the cut and the thrust.

Joachim Meyer

This is also one of the true core techniques in the handwork; for when your opponent rushes upon you with quick and swift devices, you can stop and hinder him with no other technique better than with the slice, which you should hold in stock for yourself among all techniques as a particular gem to discover. Now you must execute the slice thus: After you have caught your opponent's sword with the bind, you shall remain there to feel whether he intends to withdraw from the bind or strike around. As soon as he strikes around, then pursue him with the long edge on his arm; push him back from you with your forte or shield, let your weapon fly, and cut to the nearest opening before he can recover.



Illustration is from Paulus Hector Mair.

Exercise 1 Slicing

After you perform the second Zwerch in the example device, the opponent may be eager to perform his own attack. Assuming he has parried your second Zwerch, you can feel the moment he leaves your sword to begin his cut. As he does this, drop your blade onto his right arm (catching both arms if you can).

Do not wait for him to power up his blow. The purpose of the slice in this context is not to parry an attack but rather to prevent it from starting in the first place. In this sense, it is a form of Nachreisen. Also, note that as soon as the blade touches his arm, you must push or pull in order to effect the slice. Merely resting your blade on him isn't enough.

Example Device

For this exercise, we add step 4 to the device. Steps 5 and 6 will follow in later exercises in this chapter.

4: If he strikes around from your sword to the other side, then **chase him with the slice on his arm.**

5: **Push him from you** with the forte of your blade or with your shield with a jerk;

6: while he is still faltering from the push and has not yet recovered, then **go rapidly up with crossed arms and strike with the short edge over his right arm at his head**, and this (as I have said) before he recovers from the push.

Fülen – Feeling

An important concept in German fencing is Fülen or Feeling. This literally means to determine what the opponent is going to do next by feeling his intentions through the sword. We saw this in the exercise above when we noted when the opponent removed the pressure of his sword on yours as he began his attack.

Hendtrucken – Pressing Hands

After you have sliced the arms, you will want to unbalance him so that he doesn't attempt to grapple. A technique known as Hendtrucken or Pressing Hands can be effective for this.

Further Reading

Art of Combat, Book 1, Chapter 5, Pressing Hands.

Exercise 2 Pressing Hands

Continue the example device, adding in step 5 as described above.



Exercise 3 Defeating Kron using Hendtucken

In this drill, the agent will begin by throwing a Zornhauw from his right side. The patient will start in any low guard and defend himself with a Kronhauw.

As soon as the blades touch, the agent will step forward while using his hilt to push his opponent's hands up high. If timed correctly, the opponent's own desire to raise the hands for the Kron will assist in this action.

Warning

Fencing masks are not designed to withstand a hard blow from a pommel. Unlike the point and blade of the sword, there is no flexibility in hilt. So when using the pommel to strike the opponent, stop before it actually touches the mask. This way if you make a mistake you only touch the mask. Had you intended to touch the mask and misjudged, then you are likely to dent it or injury its wearer.

Schielhauw – Squinting Cut

Meyer considers the Schielhauw to be the basis for all of the short-edge cuts. Whether he means that literally every short-edge cuts is a Schielhauw or not is unclear, but there are definitely Schielhauw-like actions throughout the longsword text.

There are three types of Schielhauw, but for now we are only concerned with the Schielhauw from the right and the Schielhauw from the left. They differ in that the Schielhauw from the left ends with crossed arms and is therefore also considered a Krumphauw (Crooked Cut) by Meyer.

Further Reading

Art of Combat, Book 1, Part 3, just before the “Counter Against the Squinter”

Exercise 4 Schielhauw as a Parry

The Schielhauw is often taught first as a parry, then as a deception. We'll cover the deception later in this study guide.

Joachim Meyer

Position yourself in the guard of the Day or Wrath (concerning which I have spoken in Chapter 3), with your left foot forward; when he cuts at you, then cut in return, but in the stroke, turn your short edge against his stroke, and strike in at the same time as your opponent, palm away from his sword; step with your right foot well to his left side, and with this, nimbly take your head out of the way. Thus you have executed it correctly against him, and you stand as shown by the large figure on the left in Image G.



Exercise 5 Schielhauw in the Example Device

Continue the example device, adding in step 6 as described above. When performing the Schielhauw, make sure you step well to the opponent's left so that your attack goes over his right arm. This will make it harder to parry than a strike down the center.

Abzug or Leaving the Fight

Joachim Meyer

Although, as they say, to have begun well may in all things practically half acquit you, yet equally on the other hand poor finish may ruin and bring to nothing everything that was well and properly done up to that point, as may daily be seen. Now so that it does not befall you in combat, that after you have laid in so well and soundly pressed after, you end up getting shamed at the last, I will here properly explain to you how the withdrawal shall take place.

In chapter 6, Meyer goes on to explain the three ways to withdraw depending on whether you want to leave the engagement first, last, or at the same time as your opponent. The chapter is somewhat theoretical, so Meyer promises some concert example in the devices.

For the example device, and several devices that follow, Meyer simply instructs the reader to throw a Zwerch while stepping back. It is important that the Zwerch cross in front of the opponent's face, as the goal is to make the opponent not want to follow. Large swings, or blows that go too high or too low, may leave an opening for the opponent to take advantage of.

Further Reading

Art of Combat, Book 1, Chapter 6, Concerning the Withdrawal

Exercise 6 Breaking Measure with the Zwerch

You and your partner shall begin in the lower or upper bind. That is to say, with blades touching and the hilts lower or higher than the points.

The agent will begin by stepping back, throwing whichever Zwerch he sees fit. If he presents a creditable threat, the drill ends. If instead he exposes himself during this action, the patient fencer will advance and attempt to take advantage of the opening.

An important element of this drill is ending in a guard. After the Zwerch, the agent should either stop in Ochs or throw another protective cut into the guard of his choice.

Exercise 7 Cutting Away in the Example Device

This exercise concludes the example device. Work from the beginning and perform all seven steps of the device.

- 1:** In the Onset come into the right **Change**; take heed as soon as he pulls up his sword for a stroke, and quickly **slash through upward before him**,
- 2:** and cut in with a **Thwart** from your right at the same time as him; in the cut, **step well to his left side**. If he sends his cut straight to your head, then you will hit him with the Thwart on his left ear.
- 3:** But if you see that he does not cut straight to your head, but turns his Cut with the long edge against your Thwart to parry, then **before it touches, cut quickly with a long Thwart at his right ear; step at the same time with your left foot well around to his right**. Now you have laid on with two Thwart Cuts to both sides, opposite each other; this you take from the first section of this treatise.
- 4:** If he strikes around from your sword to the other side, then **chase him with the slice on his arm**.
- 5:** **Push him from you** with the forte of your blade or with your shield with a jerk;
- 6:** while he is still faltering from the push and has not yet recovered, then **go rapidly up with crossed arms and strike with the short edge over his right arm at his head**, and this (as I have said) before he recovers from the push.
- 7:** Now if he should recover and slip upward to parry, then let your sword fly back away and **deliver a Thwart to his left ear** with a **back-step on your left foot**.

Discussion

1. What other ways can you cut away from the Example Device?

Exercise 8 Identifying Guards

Guards do not always look exactly like the illustrations. Nonetheless, it is helpful to know what guard you are in at the end of each action so that you can determine what your options are. For this exercise, you may need to refer to chapter 6 of the first study guide.

| Step | Guard |
|------|-------------------|
| 1 | Wechsel (Changer) |
| 2 | |
| 3 | |
| 4 | |
| 5 | |
| 6 | |
| 7 | |

Chapter 4 – A Flexible Device

Meyer's 10th chapter opens with a fairly simple device commonly referred to as the Meyer's Cross or Meyer's Square. We used the middle part of it in the first study guide as a cutting exercise.

Streich – Slashing

A slash in Meyer's longsword is a rising cut with the short edge, usually through the face. As a parry, it can deflect downward attacks and thrusts with ease. As a provocation, the point threatens the opponent so that he is encouraged to leave his posture in a way that can be taken advantage of. And if ignored, the slash can easily mutate into a thrust.

The Provoker, The Taker, and the Hitter

Meyer divides the cuts, or rather the use of the cuts, into three types: the Provoker, the Taker, and the Hitter.

Joachim Meyer

The Provoking Stroke is what I call the cut with which I goad and provoke the opponent to go out of his advantage and to cut. The Taker is what I call the cut with which I cut away and take out the cuts to which I have stirred and goaded him. The Hitter is what I call the cut when, after I first goaded him to strike and, secondly taken out the stroke to which I provoked him, then thirdly I cut quickly to the nearest opening before he recovers from his parried stroke.

Further Reading

Art of Combat, Book 2, Chapter 6.

Footwork: Increase, Advancing, and Gathering Steps

Until now we have been working exclusively with passing steps, but that's not the only way to move. When you want to close in on your opponent cautiously, it is often better to keep one foot forward.

Increase

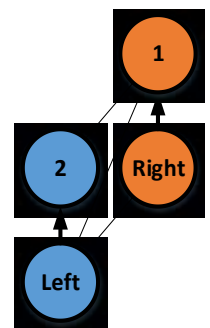
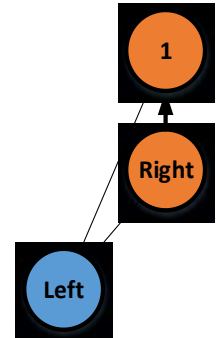
An increase is simply the act of moving the front foot forward. This can be used to change ones stance or for a quick attack. The length of the advance should be roughly one to two foot-lengths. A larger step than that risks unbalancing the fencer.

Here we see an increase used as part of a lunge.



Advancing Step

The advancing step begins with an increase, and then the rear foot moves forward so that you end with the original distance between the feet.



Gathering Step

A gathering step is simply moving one foot close to the other. Common uses include gathering back to dodge an enemy's blow and gathering forward in preparation for a strike.

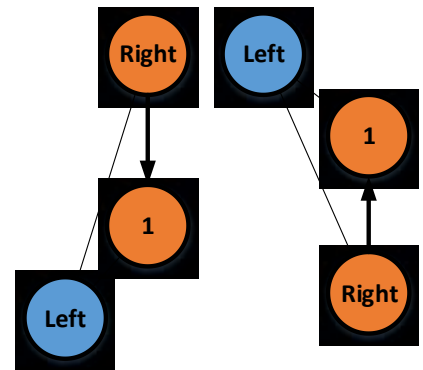
Exercise 1 Slashing

Starting in right Weschel, slash up into Langort without moving your feet.

Gather the left foot to the right. As you do this, rotate your sword in a three-quarter circle, up, back, and then down. In one fluid action, step forward with the left foot while slashing back into Langort.

Repeat this exercise until you can smoothly chain together a series of slashes.

Make sure you only move your front foot while the slash is ascending, as that is your protection as you close in on your opponent.



Exercise 2 The Complete Meyer's Cross

This drill can be done alone or with a partner. If done in pair, the partner merely parries. For the sake of brevity, only a summary of the device is shown below. After performing it a couple of times, carefully read the full text for important details and refinements.

- 1: Start in right **Weschel** and **Slash upwards** through the face line into **Langort**.
- 2: **Gather forward**, then **increase the left foot** with a **second slash** into **Langort**.
- 3: Repeat the **slash** into **Langort**.
- 4: **Step to the right**, cutting a **Zornhauw** to the opponent's upper-left opening.
- 5: **Stepping somewhat to the left**, cut an **Underhauw** to the opponent's lower-right opening. As you do this, keep the hilt high to protect your head.
- 6: Next **step to the right**, cutting an **Underhauw** to the lower-left opening. Again keep the hilt high.
- 7: Again **step to the left**, this time with a **Zornhauw** to the upper-right opening.
- 8: Finally, step back with a **Zwerch** for your protection.



Steps 4 thru 7 are reflected in the outermost ring in the cutting diagram to the right.

Further Reading

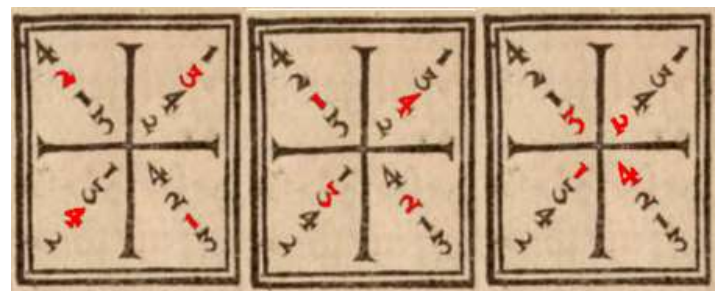
Art of Combat, Book 1, Chapter 10, Pattern 1 (1.27v.1).

Exercise 3 Basic Variations on Meyer's Cross

Perform the device again, using each of the other three variations in lieu of steps 4 thru 7.

Exercise 4 Seeking an Opening

The purpose of this exercise is to learn to see openings. The agent will be performing the device while the patient backs away, changing his guard with each step.



After the 3rd slash, the agent will attack to one of the four openings. The opening he chooses must be one that is left uncovered by the patient fencer. For example, if the patient fencer is in right Ochs, the agent should start with a cut to the patient's lower-left opening.

Exercise 5 Provoking a Response

For this exercise, the agent will again begin with slashing up from Weschel. In response to this slash, the patient fencer will perform one of the following responses:

- Do nothing
- Backup
- Attack the sword

If the patient fencer does nothing, the agent shall convert the slash into a thrust to the face.

If the patient fencer backs up, the agent slashes again and another decision is made.

If the patient attacks the sword to remove the threat it poses, the agent performs a Nachreisen to whichever opening the patient's sword just left. For example, if the patient beats the sword downward from his right, the agent will yield to the blow, step to the agent's right, and cut the upper-right opening.

After the Nachreisen, the agent will complete the rest of the pattern. Do not forget to cut away with a Zwerch or two for your safety.

Working with the Kurtze Schneide or Short Edge

Meyer heavily employs the Kurtze Schneide or short edge in his devices. It is often used for secondary cuts at shorter ranges where it can find openings that the Lange Schneide or long edge would miss.

Exercise 6 Meyer's Cross with the Short Edge

To develop skill with the short edge, Meyer instructs the reader to repeat the four patterns from before, but with each blow in the Cross being performed with the short edge.

Practice this until you can smoothly flow from one short-edge cut to the next. Especially when transitioning from a Streich (Slashing) to a lower opening to a Schielhauw (Squinter) to an open opening.

Working with the Flats

Just as you are instructed to strike at all four openings with the Lange Schneide and the Kurtze Schneide, so too must you learn to strike with the flat. This may seem odd, but there are times where a quick slap with the flat will create the distraction needed for a cut with an edge. It also provides you with a non-lethal option when needed.

When standing before your opponent in Langort, the inside flat is on your left towards the space between your blade and his. Conversely, the outside flat is to your right. You may also think of it as the inside flat being to the palm of your right hand, the outside flat being the back of your hand.

Exercise 7 Meyer's Cross with the Flat

Perform the Cross using the flats of the blade to strike at the four openings.

For this exercise, Meyer tells us to strike the opponent's left side with the outside flat and his right side with the inside flat. This causes the long edge to rotate up, offering some protection to the head. When combined with a step, it can also generate a lot of power.

Prellhauw – Rebound Cut

One of the techniques that relies on the flat is known as the Prellhauw or Rebound Strike. Meyer has two versions, the single and the double. Both rely on using the flat to "bounce" off the opponent's weapon and quickly get to the other side.

Further Reading

Art of Combat, Book 1, Chapter 4, Rebound Cut

Exercise 8 Single Rebound

This drill can be done with a pell or a partner. The original text has been modified for clarity.

- 1: As your opponent cuts at you from above, intercept his stroke with a **Zwerch** while **stepping to his left**.
- 2: As soon as it clashes, pull the sword around your head and **strike with the outside (right) flat at his right ear** while **stepping forward with your left foot**.



- 3: Pull it back around your head in the impetus of the rebound; cut with the **Zwerch to his left** while **stepping to the right**.

Note that this is not a complete device. While it has a Zuffechten (Onset) and Handtarbeit (Handwork), it does not contain an Abzug (Withdrawl).

Exercise 9 Double Rebound

This drill can be done with a pell or a partner. The original text has been modified for clarity.

- 1: Position yourself in the **right Ochs**.
- 2: As soon as your opponent brings his sword into the air to work (i.e. **Tag**), **cut strongly with the inside flat from your right** against his blade.



- 3: As soon as it clashes or connects, then **jerk it upwards and at the same time wrench to the left**,
- 4: and **strike quickly outside with the back of your hand**, back into the same opening, that is with the outside flat, such that it has rebounded around and right back in

We'll see more examples of wrenching in the next chapter.

Exercise 10 Fehien in the Cross

Reference: Book 1, Chapter 10, Pattern 2 (1.28v.1)

This exercise is best performed with a partner, but may also be done with a pell.

There are times when it is obvious that a blow is not going to land. Indes allows you see it about to happen, while die Practick (the Craft) informs you about what to do next.

Joachim Meyer

The third element, which is call the Craft, which is the art that teaches you, when you realize that your cuts are futile or useless in one place, how you may quickly pull that cut back before it hits, or allow it to go past without hitting, and send it to another opening.

There are three patterns that use feints, all based on Meyer's Cross and its associated device. Multiplied by the four variations of the latter gives a total of 12 drills to practice. This exercise covers the first variant.

After the initial slash(es), perform the first two cuts as usual. For the third cut, do not let it land but instead immediately pull it back so that you can perform the fourth cut that much more quickly. Don't forget to end the device with a Zwerch to break measure.

Further Reading

Art of Combat, Book 1, Chapter 10, thru 1.29r.1)

Exercise 11 Double Fehien in the Cross

Reference: Book 1, Chapter 10, Pattern 3 (1.28v.2)

As with the previous exercise, but the second and third blow thrown as a feint.

Exercise 12 Fehien with Indes in the Cross

Reference: Book 1, Chapter 10, Pattern 4 (1.29r.1)

This version of the exercise requires a partner.

As before, open with a slash. Feint the first two cut in the pattern, then attack the nearest opening.

This term, "attack the nearest opening" occurs frequently in German fencing. The phrase is quite literal; simply attack whichever of the four openings is not currently being defended and is otherwise closest to the blade.

In the space below, indicate which opening you most frequently target using each of the four variations of Meyer's Cross.

| Upper-Left/Lower-Left | Lower-Left/Upper-Left | Upper-Right/Lower-Right | Lower-Right/Upper-Right |
|-----------------------|-----------------------|-------------------------|-------------------------|
| | | | |

Chapter 5 – Replaceable Elements

The next set of techniques are meant to be practiced both in isolation and as an alternative for Meyer's Cross in the middle of the device from chapter 4.

Verfuhren – Deceiving

A core concept is Meyer's "Craft" is Verführen or Deceiving. We already saw one form of deception in the Fehien (Failing/Feinting). In this chapter we'll see several more.

Joachim Meyer

This happens when you act as if you intended to lay on to one of your opponent's openings, but you don't do it, and instead deliver the stroke to another opening where you believe you can arrive most conveniently without harm. And various techniques fall under the category of deceiving, such as the Squinting Cut with the face, failing, flitting, deceitful glancing, running off, pulling, the Circle, and others. And various deceptions not only with the sword but also with body language arise here. Thus there are as many versions of this as there are types and qualities of fighters, for it depends entirely on everyone's character and custom in combat: as one fights wrathfully, another circumspectly, this one swift and fast, that one slowly, so also deceiving takes like form and is so carried out in the work.

Further Reading

Art of Combat, Book 1, Chapter 5

Ablauffen – Running Off

This is an attack or parry that becomes weak so that your opponent's sword slides off towards the ground, freeing your sword to do something else. It is especially effective if your opponent is using a hard block or overly committed attack.

Joachim Meyer

This is, from whichever side you bind your opponent's sword, then reverse your hands as soon as it touches and let it run off with the short edge down, and meanwhile pull your hilt up in the air for a stroke; and do this on both sides.

Exercise 1 Running Off

The agent starts in any high guard (Tag, Ochs, Zornhut) with the left foot forward. The patient fencer likewise starts in a left-foot forward guard.

Using an off-line step, the agent throws a Zornhauw (#1 cut). The patient fencer uses his own Zornhauw to parry the blow, stepping as necessary. For the sake of the exercise, make this a hard parry.

As soon as contact is made, the agent allows the point to drop to his right such that the patient's sword slides off. Keep the hilt at shoulder height for your protection.

As the blade clears, step to the left with a Zornhauw (#2 cut) to the right ear.

Rinde – Looping

Ablauffen often leads to Rinde or looping. This is more elegant, and often more effective, than simply throwing another Zornhauw to the other side.

Joachim Meyer

There are two sorts of looping, single and double. Single looping is when you pull your sword away from your opponent's blade or opening in an arc over your head, and let it fly around in the air so that you describe a circle. Double looping is when you pull away from his sword so strongly that it runs around twice in a continuous motion over your head, once to each side. These loopings, both single and double, are also very useful for deceiving, as you will see and learn more extensively in the section on devices.

Exercise 2 Running Off with Looping and a Schielhauw

Reference: Book 1, Chapter 10, Pattern 5 (1.29r.2)

This exercise combines Ablaffen (Running Off) with a Rinde (Looping) into a Schielhauw (Squinter) on the other side.

While a real Ablaffen involves blade contact, it is not strictly necessary when using Rinde. You can often begin an Ablaffen-like action as soon as you see the opponent start his parry, and then finish the loop without allowing his sword to make contact. Try it both ways in this exercise.

Joachim Meyer

When you have gathered yourself for the stroke by slashing up as I have already taught, then step and cut from your right high in at his left ear. As soon as he slips after it, then quickly let your blade drop beside his left, leading with the short edge, and with this, jerk your pommel and haft up, and cut quickly with the short edge at his right ear, so that your hands come crosswise in the cut.

Begin with a Streich (Slash) into Langort followed by a Zornhauw to the left ear. Allow this to run off as in exercise 1.

As the blade clears, step to the left with a cross-armed Schielhauw (Squinter) to the right ear. As the point comes around for the Schielhauw it forms the loop that Meyer described.

After the Schielhauw to his right ear, remember to end the device by cutting away with a Zwerch.

Exercise 3 Double Looping

Reference: Book 1, Chapter 10, Pattern 6 (1.29r.3)

For this exercise, there are two Schielhauw. Like a feint, the first one intentionally misses so that the opponent is more easily hit with the second.

Joachim Meyer

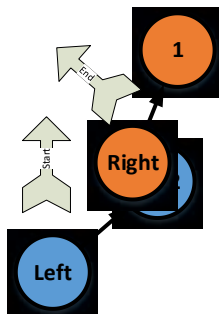
Item, let the first hit hard at his left ear, let the second quickly run past beside his right without hitting, in the aforementioned manner, and hit deep to his left ear.

Practice this exercise both in isolation and as an element in Meyer's cross.

Compass Step

The compass step is simply a pair of offline steps that also change the direction you are facing. Floor diagrams such as the one below by Marozzo would have been used for practicing compass steps.

In Meyer's text, you may see compass steps expressed in the phrase "step to him with your left foot behind the right" or "with a back-step on your left foot behind your right".



Winden – Winding, Turning

Throughout most of the Meyer's Cross exercises, we've been "leaving the bind". That is to say, when the blades clash you flee to another opening. While this is often the right choice, there are times when staying in the bind is preferable. When that's the case, you'll usually see techniques such as Winden employed to improve one's leverage.

Joachim Meyer

The word 'Winden' (winding) proper German is Wenden (turning). This work shall be done thus: when you have bound from your right against his left on your opponent's sword, then remain fast in the bind, and turn the foible of your blade in at his head and back out, yet such that during this you always remain firm on his sword with the bind, as I have said.

Verkehren – Reversing

The passage above refers to two types in Winden. The first, turning the foible of your blade inwards, is often described by the term reversing. It is called such because you "reverse the bind" by rotating the sword such that the short edge is against the opponent's sword. Verkehren is usually followed by Ausreiflen or wrenching.

Joachim Meyer

Reversing is this: bind your opponent's sword against his left, and as soon as it connects, push your pommel through under your right arm; at the same time withdraw your head well from his stroke to your right. Then press his blade or arm down from you with crossed hands so that you trap him such that he can no longer attack, but you make yourself space to work at will.

Ausreissen – Wrenching

Wrenching is a fairly broad term. It can be performed with either the blade or the hilt as needs dictate, but in all cases involves a sudden jerk or push. Note in the below quote how a wrench with the blade allows for the wrenching with the hilt.

Joachim Meyer

If you bind an opponent from your right, then reverse your sword in the bind, and wrench to your left side, such that you both stand close together in the bind. Then try to come at him from below with your pommel between his arms, and wrench upward. Or if you have caught over his arms from above with your pommel, or wound in whatever way it might happen, then wrench downward, as you will hear more fully later in the section on devices.

Further Reading

Art of Combat, Book 1, Chapter 5

Exercise 4 Combining Winding, Reversing, Wrenching, and a Compass Step

Reference: Book 1, Chapter 10, Pattern 7 (1.29v.1)

In this exercise, you will use a compass step to assist with the winding action.

Joachim Meyer

In the first Onset, deliver a long Oberhauw at his left ear; as soon as it clashes, then pull both hands up so that your pommel is pushed through under your right arm as it goes up, and quickly cut with the long edge from below also at his left; at the same time, step to him with your left foot behind your right, and in this cutting come with your haft up over your head.

1: Begin with an **Oberhauw**, a nearly vertical strike at his left ear while **stepping to the right**.

2: **Push your pommel under your right arm** as you **compass your left foot behind the right**. As you do this, you will wrench his blade to your left with your short edge, giving you room to work.

3: Step further to the right with the right foot, cutting an **Underhauw**, a rising strike, to his left side.

Repeat using the initial Streich (Slash) and concluding Zwerch as in the Meyer's Cross.

Exercise 5 Double Wrenching

As mentioned above, you can perform two wrenches in a row. The nature of the second wrench will vary depending on the height of the opponent's hands relative to your own.

For this exercise, perform the first two steps as in the previous exercise. Your partner will intentionally parry with his hands slightly higher or lower than normal.

- If his hands are higher than yours, use your hilt to wrench him upwards as seen in the Hendtrucken (Pressing Hands) technique, complete with pommel strike.
- If his hands are lower than yours, place the pommel between his hands and wrench down. Releasing your left hand will make this easier (see illustration below).



Exercise 6 Wrenching from the Left

Reference: Book 1, Chapter 9 (1.26v.1)

This technique is offered as a variation of the Example Device. It begins with the second Zwerch.

If the opponent is content to stay with the long edge on him, compass the right foot behind the left and reverse your blade so that you wrench his to your right with your short edge. In this action, your blade will rotate clockwise.

As soon as you see the right side of his head exposed, step with the left foot while rotating the blade counter-clockwise such that you strike with the short edge with crossed arms. This is not unlike the Schielhauw you used in the primary version of the Example device.

As before, pass back with the left foot while using a Zwerch to the left ear as your cover.

Exercise 7 Another Compass Step

Reference: Book 1, Chapter 10, Pattern 8 (1.29v.2)

This is similar to the last exercise, except that you begin with the low cut.

Joachim Meyer

Conversely, first deliver a Low Cut at his lower opening with the long edge with a step forward on your right foot; pull quickly back up by your right and cut the second from above also at his left, with a back-step on your left foot behind your right toward him as before, such that you stand protected behind your blade.

- 1: Begin with an an **Underhauw**, a rising strike, to his left side while **stepping to the right**.
- 2: As you **compass your left foot behind the right**, pull back the point. Leave the hilt in place for your protection. This will put you in the position not unlike Hangetort (Hanging Point).
- 3: **Step further to the right with the right foot**, cutting **Oberhauw** or **Zornhauw**.

Exercise 8 – Attacking High and Low with a Schielhauw and a Zwerch

Reference: Book 1, Chapter 10, Pattern 9 (1.29v.3)

In this exercise both attacks are with the short edge to the upper-left opening.

Joachim Meyer

Item, gather for a high stroke with the long edge from the right at his left, but in the air cross your hands and strike with the short edge at his left ear, as you can see it in the two figures on the upper left in Image C. Pull your crossed hands back up, and strike with a Thwart back from below to his left ear.



- 1: Gather for a high stroke by bringing your sword into **Tag**.
- 2: While **stepping wide to the right**, begin a Zornhauw.
- 3: Before you complete the step, mutate the cut into a into a **crossed-arm Schielhauw**, ending in an **ochs-like position** as illustrated.
- 4: Immediately **compass the left foot behind the right** as you perform the **Zwerch from the right**.

While the Zerch is aimed at the ear, you may find striking his arms instead. While there is nothing wrong with that, starting a bit closer will allow you to step past him and increase the likelihood of contacting the ear.

Schneller – Flick

Also known as a Zeckrur (Tag-Hit).

Joachim Meyer

The flick or Tag-Hit is not actually delivered as a cut, but is rather flicked; it is executed in the middle of combat when one has occasion, namely when you make your weapon snap at your opponent from above or from either side or from below with the flat or foible of the blade, or flick it in an arc over or under his blade.

Exercise 9 – Attacking Low and High with an Zwerch and a Schneller

Reference: Book 1, Chapter 10, Pattern 10 (1.29v.4)

Meyer offers this as the inverse of the previous exercise.

Joachim Meyer

Conversely, cut the Thwart from below to his left with a step forward, pull quickly up by your right, and in pulling up, push your pommel through under your right arm, and flick thus with crossed hands back from your right above in at his left.

1: While **stepping wide to the right**, throw a rising Zwerch to his left.

2: **Step to the right with the left foot** as you perform the **Schielhauw-like flick with crossed arms** to his left.

The footwork is essential here. By placing your left foot on or near the line between your right foot and his left foot, you create the opening needed to hit his left ear with your Schielhauw. A normal passing step will allow him to easily parry.

Einschiessen – Shooting In

Meyer never defines the term Einschiessen (Shooting In), but it seems to be a push cut. Or in other words, a thrusting-like action that slices the opponent.

Exercise 10 – Shooting In

Reference: Book 1, Chapter 10, Pattern 11 (1.30r.1)

Note that while the intention of this drill is to demonstrate a push cut, a thrust is equally useful and uses essentially the same movements.

Joachim Meyer

In the Onset, shoot through before him and strike with the short edge from your left at his right ear, not with crossed hands, but such that your pommel stands out toward your left. Pull quickly back up toward your right and cross your hands in the air; strike with crossed hands at his lower right opening from your left. In all this see that you have stepped out with a double step to his right, with your head well behind your blade.

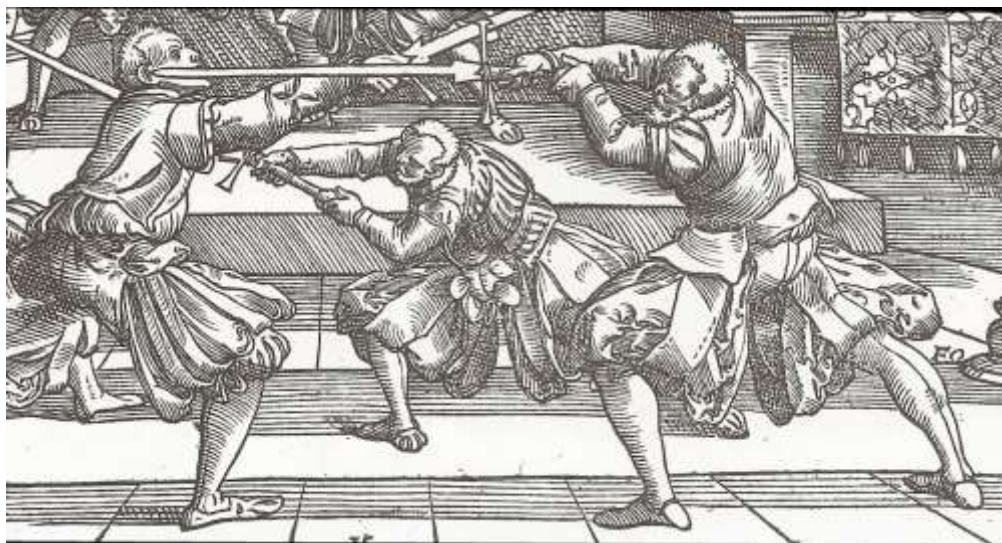
1: Begin in **right Pflug or Langort**.

2: **Pass forward with the left foot**, pushing a **cut to the right ear** with the short edge. You will look like the figure on the right, but with the hilt turned out and the short edge inward at the ear.

3: **Gather the right foot** while pulling the sword into an **Ochs-like** position.

4: **Step out to the left** with a rising **Zwerch to his right**.

The footwork for this technique must be fluid, especially in the transition between steps 3 and 4. Don't think of them as separate actions, but rather one continuous movement with each step blending into the next.



Doplieren – Doubling

Doubling means to attack the same opening twice in a row, often with both the long and short edge. This is effective because the opponent usually expects you to attack a different opening and thus isn't prepared.

Exercise 11 – Winden and Doubling

Reference: Book 1, Chapter 10, Pattern 12 (1.30r.2)

This technique is described twice in Meyer's longsword section.

Joachim Meyer, Ch. 5

This is to make a cut or technique double in this way: Cut first from your right to his ear; at once when the swords clash together, push your pommel through under your right arm; go up at the same time with both arms and strike him with the short edge behind his blade on his head. This handwork is called doubling, because through it a cut is doubled or executed twice, first with the long edge, then with the short.

Joachim Meyer, Ch. 10

When you have bound his sword from your right against his left, then remain hard on his blade; push your pommel suddenly through under your right arm; remain on his sword, and at once jerk your pommel back out and wind the short edge outward at his head.

Footwork isn't specified in either version, so we are going to reuse the compass step from before.

- 1: Begin with an **Oberhauw** or **Zornhauw** while **stepping to the right**.
- 2: **Push your pommel under your right arm** as you **compass your left foot behind the right**. This reversing and wrenching will cause your short edge to push on his blade, giving you room to work.
- 3: **Step further to the right with the right foot**, pull the pommel back out so that you strike his head with the short edge. This will resemble a Schielhauw or descending Zwerch.

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