

INTRODUCTION

After I released the preliminary version of this translation in June, I received some requests to place it alongside a German transcription for comparison, and also for an annotated version explaining my translation choices.

When I added the translation to Wiktenauer, I tried to address both of these requests.

While the previous releases were based on the various witnesses to the *Zettel* that were included in copies of Sigmund Ainringck's treatises and on manuscript 3227^a, this one is modified to fit the witness included in the [Starhemberg Fechtbuch](#) (Cod. 44.A.8, Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana, Rome; also called the *Peter von Danzig Ms.* since it's the only known manuscript to include his gloss of Liechtenauer's *Zettel* on dismounted dueling). In 21st century HEMA, this is easily the most popular individual manuscript containing texts from the Liechtenauer tradition, so even though I personally don't love it, it's the one that will be easiest to find other translations of to compare to mine.

While Wiktenauer uses DIERK HAGEDORN's excellent transcription of the manuscript, I re-transcribed its *Zettel* myself and that's what's included in this document. I have no complaints about DIERK's, but transcribing something yourself is a great way to be sure you know exactly what the page says, and it also means that any errors in this document are purely mine and not the fault of anyone else.

I added hundreds of footnotes to the translation as I loaded it onto Wiktenauer, and have added a few more over time as my understanding of the *Zettel* continues to evolve. Those footnotes are also included here—and since they have a tendency to overwhelm the text, you can read a non-annotated version of the translation and transcription starting on page 29 of this document.

Enjoy!

MICHAEL CHIDESTER
Wiktenauer, HEMA Bookshelf
5 October 2025

OLD INTRODUCTION

Eight years ago (in 2017), HARRY R. posted something remarkable: a free, [complete translation](#) of [Hans Liechtenauer](#)'s famous poem called the *Zettel* (or "*Record*")—but one which rhymed like the original.

When a 15th century reader looked at a gloss of the *Zettel*, what they saw was a poem (crude in some places, elegant in others) accompanied by explanations of its meaning, all written in their own language using fairly simple, straightforward words and grammar.

Sadly, this is a reading experience that we often fail to capture in our English translations for a number of reasons (attachments to certain German words is one of them, but a reluctance to try to write poetry is definitely another). Indeed, I've heard more than one HEMAist express surprise upon learning that the *Zettel* rhymed in German and was a real poem, not just some funny little sentence fragments.

HARRY's translation was groundbreaking to me, and I've used versions of it (with permission) in most of my Liechtenauer-centric projects since then, including my Medieval Gloss and a book I published with DIERK HAGEDORN titled [The Long Sword Gloss of GMN Manuscript 3227^a](#). HARRY likewise published it in 2019 in a book called [Peter von Danzig](#).

However, as I've done more Liechtenauer translations of my own, my ideas of what the *Zettel* is and what it means have diverged more and more from HARRY's and his poem was less and less a good fit for my work (even with all the changes in wording I'd made to it by that point). When DIERK's and my

newest book, [*Pieces of Ringeck*](#), was coming together in 2024, I initially approached HARRY about using his work again, but in the end I used a non-rhyming translation that lined up with the rest of the text.

A month ago, I decided it was time to try to create my own rhyming translation from scratch, to better reflect my ideas of what it means and also play with the text in ways that aren't really available when striving for a 'literal' translation. This document is the result.

Liechtenauer's poem is written in free *Knittelvers*, a poetic form popular in the German Middle Ages. Rather than try to replicate that, I chose a loose iambic tetrameter (a common form in English) for my version. This means four vocal stresses per line with one unstressed syllable in between—i.e., *da DUM da DUM da DUM da DUM*, where the first *da* can be left out and/or a final *da* added if need be. Among other things, this gave me extra space to unpack ideas that are a single word in German but not English.

Within this structure, I tried to stick close to the German text, preserving as much of the explicit meaning as possible while also exploring the subtext and underlying themes in ways that a literal translation doesn't always allow. I also tried to make sure that verses phrased similarly in the German were likewise phrased similarly in English so that the parallels remained obvious.

Over this project, I looked at every English translation I could find with no obvious dependence on others to look for unusual readings that could make the poem better—I'm thus deeply indebted both to DIERK for all the transcription and translation work he has done over the years and to STEPHEN P. CHENEY, FALKO FRITZ, REBECCA L. R. GARBER, PER MAGNUS HAALAND, JEFFREY HULL, JENS-PETER KLEINAU, DAVID LINDHOLM, THOMAS STOEPPLE, CHRISTIAN HENRY TOBLER, CHRISTIAN TROSCLAIR, CORY WINSLOW, and GRZEGORZ ŻABIŃSKI for their translation efforts.

My initial pass was focused on the versions of the *Zettel* included in nine Ainring manuscripts that were the topic of *Pieces of Ringeck*, though I consulted other versions to look for interesting variations. After I finished with Ainring, I then attacked the variations and "extra" verses in ms. 3227^a. The nature of the translation meant that minor differences in wording rarely had an impact, but all significant differences in meaning resulted in changes to the translation. In this document, you'll find both translations side-by-side for easier comparison. The couplets of the *Zettel* are numbered in the usual way, with 3227^a's unique verses having Roman numerals; other non-*Zettel* poems are lettered A–F to distinguish them. No German text is offered here because the Ainring text is a combination of several.

These translations will eventually make their way into my books as new editions are released, but since it was a free translation that got me started on this path, it seems fitting that I give back and put this out into the wild to hopefully start others on new paths as well.

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If you have suggestions for how these poems could be better, please let me know! And if you'd like to support me in working on projects like this, please consider supporting [my patreon](#).

MICHAEL CHIDESTER
Wiktenauer, HEMA Bookshelf
5 June 2025

The *Record*¹ of the chivalric art of fighting, which was composed and created by Johannes Liechtenauer (God rest his soul),² grand master of the art, begins here:

first with the extended sword,³ then with the lance and sword on horseback and with the retracted sword in the duel. Since the art belongs to princes, lords, knights, and soldiers, and they should learn and know it, he allowed this art to be written down. But because of frivolous fencing masters⁴ who would trivialize the art, it's written in obscure and cryptic words (as you'll find written below) so that not just anyone will learn or understand it, and that way those masters can't make his art common or open among people who won't treat it with proper respect.⁵

Alhÿe hebt sich an dÿe zedel der Ritterlichen kunst des fechtens dye do geticht und gemacht hat Johans Liechtenawer der ain hocher maister Inden künsten gewesen ist dem got genädig seÿ 3r

Des ersten mit dem langen swert | Dar nach mit der glefen | und mit dem swert zw roß | Dar nach mit dem kürzen swert zw champf | und dar umb dÿ kunnt fursten | und herren | Ritter und knechten zw gehört das sy dy wissen | und lernen sullen | So hat er die selbig kunst igleich besunder lassen schreiben mit verporgen | und ver dackten worten | Dar umb das sÿ nit yderman ver nemen noch versteen sol | als du sÿ her nach geschriben wirst vinden | und hat das getan durch der leichtfertigen schirmaister willen | Dÿe Irr kunst gering wegen | das sein kunst von den selbigen maisteren nicht gemain noch ge offenwart sol werden solichen lewten die | dye kunst In wurden nicht behalten als ~~an~~ dann der kunst zw gehört ~

¹ *Zettel* is a tricky word to translate. The closest English cognate is “schedule” (both come from the Latin *schedula*), but only in the more obscure legal sense of a formal list, not the familiar sense of a timetable. It's commonly used in modern German to denote a short list or a scrap of paper that could hold a list (like a receipt). I translate *Zettel* as “record” here (and capitalize and italicize it as the title of a written work), but other common translations include “epitome”, “notes”, and “recital”.

² More literally ‘*dem Gott gnädig sei*=may God grant him grace’. When German writers were aware that a person was dead, they would add this formulaic blessing after their name.

³ The direct translation here would be “long sword”, but since it isn't the sword that's long and instead it's holding the sword with both hands on the grip that ‘lengthens’ it, “extended sword” seems clearer. Compare “retracted sword” in the dueling lessons, which refers to placing the left hand on the blade. An alternative interpretation might be that the amount of blade extending in front of the hands is *long* in the *langen Schwert* grip and *short* in the *kurtzen Schwert* grip.

⁴ The spelling ‘*Schirmeister*’ is ambiguous. A *Schirmmeister* is a fencing teacher, using the late medieval term for fencing (*schirmen* rather than *fechten*). A *Schirrmeister* is an aristocrat's stablemaster, or a logistics officer in a military setting in charge of animals and anything pulled by animals (wagons, cannon, etc.). ‘*Schirmeister*’ could be a spelling of either one; Hans Medel reads it as the former. The *Leichmeistere* ridiculed by the author of ms. 3227a in their introduction, often translated as “dance masters” or “play masters”, might be a shortening of this phrase (*leichtfertigen schirmaister*).

⁵ Only a few witnesses (which is the formal term for a later copy of a text, since it offers an opinion about what the original version of the text said which may or may not be reliable) to the *Record* include an introductory paragraph like this. Many are also missing the preface (see below), and some are even missing the common lesson.

The Preface^{6, 7, 8, 9}**∴ Das iſt dÿ vor red**

- | | |
|--|--|
| <p>1 Young knight, learn firſt: have love for God,
And honor women—that I laud.^{10, 11}</p> <p>2 So that your honor great may grow,
Practice chivalry and know¹²</p> <p>3 Arts that adorn you well in play^{13, 14}
And bring you fame in war ſome day.¹⁵</p> | <p> <u>I</u>nck ritter lere
 Got lieb haben frawen
Jo ere So wechſt dein ere
 Ube ritterschafft und lere
 kunſt dye dich zÿret
 und In kriegem zu eren hofiret</p> |
|--|--|

⁶ The individual section headings don't seem to be part of Liechtenauer's original *Record*—or at least, the scribes seem to have treated them as non-authoritative and freely expanded, contracted, modified, or omitted them entirely. They are only included here in abbreviated form to be less distracting.

⁷ JAY ACUTT has pointed out that the structure of the *Record* of the extended sword could be framed in terms of Classical rhetoric following Cicero and others, in which case this preface is the *exordium*, the introduction that appeals to the audience by declaring the speaker/writer's ethos.

⁸ Some version of this preface to the *Record* appears in most 15th cen. witnesses but is absent from most from the 16th; it's generally included as part of the teaching on fencing with the extended sword, but the author of ms. 3227^a and Anton Rast include abbreviated versions of it at the beginning of the mounted dueling verses, and Pseudo-Peter von Danzig includes it in their gloss of the retracted sword. Given this, and the fact that its teachings reference weapons only covered in the dueling section, I consider it a general preface to both sections of the *Record*.

⁹ Note that though the preface is quoted by the glossators, it's rarely discussed by them (see the notes below for exceptions).

¹⁰ Lew is unique in adding '*Jungfrauen*=maidens/virgins/unmarried women' to '*Frauen*=women/married women'.

¹¹ "That I laud" is an addition to the text to serve the rhyme.

¹² JENS P. KLEINAU has pointed out that in the first couplet, the second line is much longer than most in the *Record*, while in this second couplet, the version used by the Lew gloss only includes the first line and has *lere* instead of *ere* (as does the *Dresden witness* (SR) of Sigmund ain Ringeck's gloss, though it retains *ere*) whereas the version appearing in H. Beringer and Hans Folz only includes the second line. This may be evidence of a 'seam' in the *Record* where two early proto-*Records* were merged together, each of which only mentioned loving god in the first couplet and had honoring women as the first line of the second couplet, which would look like this in rhyme:

Young knight, learn what I teach to you:
Have love for God, and reverence true
For ladies and for maidens show.

and then had a different fourth line, i.e.:

Increase your learning/honor well and know (Lew)
Practice chivalry and know (Beringer)

See his [2020 blog post](#) for more details.

¹³ Whenever the *Record* mentions '*Kunst*=art, craft, skill', a minority of witnesses instead have '*ding*=thing'. This English word is obviously so broad as to be almost meaningless, but here it should probably be understood in the context of the Latin terms '*ars*=art' vs '*res*=thing' (as JAY ACUTT points out). The *res* is the idea, concept, or subject matter, while the *ars* is the skill of putting the idea into practice.

¹⁴ "In play" is an addition to the text to clarify that this line seems to refer to honors and glory won through demonstrations of individual prowess in deeds of arms, jousts, tournaments, etc.

¹⁵ In [the same blog post](#), JENS P. KLEINAU points out that the mention of *Ehre* (rendered "fame" in this line to avoid repetition) may be a later addition to the text, since some witnesses have *sehre* instead of *zu Ehre*, which makes the phrase and meter smoother; additionally, the idea of warfare as an avenue of increasing one's honor is mostly absent from contemporary literature. *Hofieren* is to serve, often in a feudal or courtly sense, so the alternate rhymed version would be, "And serve you well in war some day".

- | | |
|---|--|
| <p>4 Gain wresling's artful holds with might;
With lance, spear, sword, and knife do fight,¹⁶</p> <p>5 And wield them all with gallant hand,^{17, 18}
So that against you none may stand.¹⁹</p> <p>6 Cut here and there and close with this;²⁰
Charge in whether you hit or miss.^{21, 22}</p> <p>7 The wise ones hate and will disdain
All those who praise themselves in vain;²³</p> <p>8 So grasp when all is said and done:
All art needs measure, moderation.²⁴</p> | <p> Ringes guet fesser
 Glefen sper swert und messer
 Mandleich bederben
 und In anderen henden ver derben
 Haw drein und hurrt dar
 Rausch hin trif oder la faren
 Das yn die weÿssen hassen
 dÿe mann sicht preÿsen
 Dar auff dich fasse
 Alle kunſt haben leng und masse</p> |
|---|--|

3v

¹⁶ *Messer* is a term that we often associate with the iconic machete-like German long knife taught by Johannes Lecküchner and others, but both historically and today it can refer to any kind of knife; mentions of it in the *Record* are usually interpreted as referring to daggers by the glossators.

¹⁷ *Bederben* and *verderben* could be read as synonyms in Early New High German (ENHG), both meaning “to destroy”, but that doesn’t make sense in context, so we tend to read *bederben* as the Middle High German (MHG) ‘*biderben*=to use or utilize’. Beringer uniquely has ‘*bedurfen*=need or make use of’, which reinforces this reading and could represent an earlier, less ambiguous phrasing.

¹⁸ More literally “manly”, not “gallant”, but I’ve used ungendered language for the most part in this translation because I want readers to be able to more easily see themselves and their training partners in it regardless of their genders. KENDRA BROWN points out that there may be a parallel intended between this line and the line above about honoring women; they aren’t parallel constructions, but both seem to emphasize gender expectations.

¹⁹ Beringer’s version of the preface ends here, as do those recorded in Paul Kal’s manuscripts (*Wien* (PKW) and *Bologna* (PKB)), though the latter adds an additional couplet at the end which is unique to it and *Hans Talhoffer-Gotha* (HTG)). JENS P. KLEINAU sees a division here where the moralistic/inspirational address to the young knight ends and practical advice to a fencing student begins. I disagree, and think couplets 6–9 are still about mindset and morality in fighting.

²⁰ I will generally translate the verb *hauwen* as “to cut” since that’s the common parlance, but remember that there’s no connotation that the intent is to *cleave* anything or otherwise directly hit your opponent. The word is instead often used to describe a *cutting motion* that will set up further techniques (such as cutting in order to hit with a thrust). *Dalby* notes that the term includes both cutting and stabbing (‘as soldiers in battle’) as well as the manner in which a wild boar strikes with its tusks (thanks to JESSICA FINLEY for pointing this out to me).

²¹ More literally, “Charge in, let it hit or pass”.

²² Couplet 6 isn’t directly glossed, but is mentioned by the author of ms. 3227^a in their gloss of the common lesson.

²³ The Lew gloss replaces couplet 7 with a completely different one:

So that your art and skill surely
Will then be praised as masterly.

Lew then omits couplet 8 entirely. This could be seen as part of the same ‘seam’ mentioned in the note on couplet 2. (I’ll be noting whenever there are differences in how the glosses of Sigmund ain Ringeck, Pseudo-Peter von Danzig, Lew (RDL), and Hans Medel present the *Record*—the former three are closely related texts which probably shared a single author or a single source (which is why we have a little collective acronym for them), and Hans Medel is also a member of this literary tradition, so differences between them are sometimes significant. The author of ms. 3227^a and the real Peter von Danzig tend to divide the *Record* into much larger chunks, but that won’t be described in these notes since their glosses are unrelated to these other four.)

²⁴ This word pair is translated in all kinds of ways, from the abstract/geometric (dimension and extension) to the colloquial (time and place, weighed and measured) to the fencing-specific (distance and reach). My translation goes with a more moralistic read: outlining two qualities the young knight needs to develop, both of which point to the cardinal virtue of temperance. This couplet isn’t directly glossed, but is mentioned by the author of ms. 3227^a in their gloss of the common lesson; it’s also invoked and connected to teachings in sword section of *Bauman’s Fechtbuch* (B).

A common lesson^{25, 26}

- 9 If you would bring the art to light,
See left advance and strike with right,
10 For you will find that left with right
Is how you may most strongly fight.
11 Who waits and follows after blows,²⁷
Will little joy in this art know.²⁸
12 Cut close to them; your will revealed,²⁹
No changer comes to breach your shield;³⁰
13 Toward head and body, forth you race,
The skirmish you should then embrace.³¹

Das Ist ein gemaine ler des langen Swerttes

Wildu kunſt ſchauen
|Sich linck gen und recht mit hawen
|Und 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
|zw kopff zu leib
|dye zegt nicht vermeÿd

²⁵ Classical rhetoric would label this section the *narratio*, the statement of basic facts and the nature of the things being discussed. This would suggest that this section is describing the basic model of how a ‘fight’ works: one fencer attacks with a downward blow from the proper side using proper footwork and threatens their opponent with the point, provoking a parry (the author of ms. 3227^a terms this a ‘*Vorschlag*=Leading Strike’); after this parry, the attacker progresses to the skirmish, attacking whatever target the parry has exposed (termed a ‘*Nachschlag*=Following Strike’).

²⁶ KEITH ALDERSON has suggested that the common lesson was not part of Liechtenauer’s original teachings, but is rather a later addition that was merged into the main *Record*. I don’t think this is likely considering how tightly it meshes with the subsequent teachings, especially the wrath cut and the spreading window.

²⁷ The glosses interpret this as an admonition against passively waiting for your opponent’s actions, but I phrased it in a way that it could also lead Andre Paurenfeyndt and Joachim Meyer to turn it into a teaching about footwork.

²⁸ Couplet 11 is glossed separately in Pseudo-Danzig/Lew while 12–14 are grouped together as a sestain, but Ringeck (and Medel, who copies his text here) combine all four couplets into a single octet. The interpretation is the same in both groupings.

²⁹ This line is contentious because it encapsulates two approaches to striking among students of Liechtenauer in the 21st cen.: it either advises you to approach close to your opponent and then cut so you’re sure of hitting their head or body with your edge, or it advises you to cut so that your sword approaches close to your opponent and you can hit their face or chest with your point; I hold with the latter interpretation, which seems most in line with the instructions in the RDL glosses.

³⁰ ‘*Schilt*=shield’ is often treated as synonymous with the flanges that appear on some 15th–16th cen. fencing swords, but there’s no textual support for this (no, not even in Meyer’s treatises). ‘Shield’ instead seems to refer to the entire lower portion of the sword most often used for defense: the crossguard, the Strength of the blade (see below), and yes, also any flanges that appear near the shoulder of the sword.

³¹ More literally, “don’t avoid the skirmish”; German loves using double negatives to emphasize a positive. *Zecken* is typically translated with a variety of words suggesting minor strikes (and *Zeck* also means “tick”, leading some to read it as something like “bug bites”), but *Lexer* gives an alternative reading of “skirmish” or harassing actions. *Rühren* is “to stir up”, “to cause something to move”, and “to touch or hit” (including “to land a blow in fencing”); I summarize these senses as “harrying”. *Zeckrühr* doesn’t appear in *Grimm* or *Lexer*, so I read it as a compound of these two words and render it as “harrying strikes” to express the idea of harassing during a skirmish. (Thanks to CHRISTIAN TROSCLAIR for digging up the *zecken* lemma.) The terms *Zecken* and *Zeckrühr* are not used again in the *Record* or in the glosses for any other section, so it’s hard to be sure what this term means. There are hints, though: Medel’s gloss repeats this couplet when it covers the take-away (after couplet 28), the misser is described as *rühren* (see couplet 53), and two specific pieces are given in the gloss of this couplet in Pseudo-Danzig and Lew. Based on these examples, I surmise that it’s the term for actions that exit a bind and strike to a new exposure, creating a nice contrast between the skirmish and the ‘*Krieg*=war’ (mentioned in two places below, in which you remain in the bind and attack by turning your sword).

- | | |
|---|---|
| <p>14 And always fight with all your strength,
Your body tight at any length.³²</p> <p>15 A simple rule you should not slight:³³
Fence not from left when you are right.</p> <p>16 If on your left is how you fight,
You'll be quite clumsy on the right.³⁴</p> <p>17 Before and after, these two things:³⁵
The font from which all true art springs.³⁶</p> <p>18 With strong and weak, you'll rule the bind;³⁷
The word 'within' bear well in mind.³⁸</p> <p>19 Learn onward in this art until
You can defend and work with skill.</p> <p>20 But if you easily take fright,
You'll find it hard to learn to fight.³⁹</p> | <p> Mit ganzem leib
vicht was du starck gereßt treÿben</p> <p> Hör was da schlecht ißt
 Vicht nicht oben linck So du recht pißt</p> <p> Vnd ab dw linck pißt
 Im rechten aug sere hinckes</p> <p> Vor und nach dy zwayß ding
 Sind aller kunst ain ursprinck</p> <p> Swech und sterck
 Inn des Das wort do mit mit merck</p> <p> So magstu lernen
 Mit kunst arbaitten und weren.</p> <p> Erschrickstu geren
 kain vechten nÿmmer geleren</p> |
|---|---|

³² More literally, "When you want to drive something strongly, fence with your whole body", but I went with this translation because one of my objectives was to make this stick in people's brains, and "always fight with all your strength" has been part of our collective subconscious in *Kunst des Fechtens* ever it since was used by Ringeck translators at the turn of the 21st cen. (Also, not much rhymes with 'strength'.)

³³ *Schlecht* often means "bad", but it can also mean "straight, direct, simple", and that makes more sense here (as STEPHEN CHENEY pointed out), and really in most usages in this text.

³⁴ This quatrain is typically interpreted as referring to right- and left-handed fencers and translated accordingly, but the text just says "right" and "left" and it's not clear whether it's referring to handedness, which side of the body the sword is held on (regardless of handedness), or which foot is forward (thus echoing the first lesson, just as the fourth lesson—on Before and After—echoes the second lesson—on attacking to provoke a parry rather than waiting to parry the opponent's attack). It would be odd indeed for Liechtenauer to make this one solitary mention of handedness when that subject is never addressed again, neither in his writings nor in the subsequent two centuries of writings based on his teachings.

³⁵ This line is the same as the first line of dueling couplet 62.

³⁶ In this couplet and the next, the *Record* introduces what are sometimes called the 'Five Words': 'Vor=Before', 'Nach=After', 'Stark/Stärke=Strong/Strength', 'Schwach/Schwäche=Weak/Weakness', and 'Indes=Within/Inside'. (There are two other words that are sometimes lumped in here, 'Hart/Härte=Hard/Hardness' and 'Weich/Weiche=Soft/Softness', though no one talks about Seven Words.) I generally capitalize these words, but in this translation, I'll leave them lowercase to avoid unnecessary reification.

³⁷ RDL read this as referring to the parts of the sword—the 'Strength' of the sword is the part closer to the hand and the 'Weakness' of the sword is part near the tip (perhaps specifically from the center of mass to the cross and from the center of percussion to the tip, as swordsmith PAUL CHAMPAGNE (God rest his soul) once opined); in between is the 'middle', and this is where two other words, 'Hardness' and 'Softness', are felt. Conversely, the author of ms. 3227^a doesn't clearly distinguish these two sets of words and typically refers to things as being both "Hard and Strong" or "Soft and Weak" (perhaps owing to their love of *hendiadys*). "You'll rule the bind" is an addition to the text to serve the rhyme, but is supported by the glosses.

³⁸ The meaning of the word *Indes* changes significantly from MHG to ENHG. It may be translated "within" or "inside" in both languages, but in MHG, *Indes* was primarily a spatial adverb (i.e., within a place or location) and in ENHG it became primarily a temporal adverb (i.e., within a time or event). Liechtenauer's *Record* seems to have been written in the midst of this transition and straddles both senses: the word 'Within' is used to describe actions the instant (time) when you have felt the pressure of the bind (place) and must choose a response. By the time of Meyer, this linguistic evolution was complete and this is perhaps what lead him to accuse masters who taught a spatial interpretation of *Indes* of conflating it with the Latin word *Intus*, which does indeed align closely with the MHG definition.

³⁹ *Erschrecken* is "frighten" in the sense of a 'jump-scare' rather than a feeling of terror. This verse isn't about cowardice or running away, but rather about panicking and doing something stupid when attacked (as JESSICA FINLEY has pointed out; she describes it as "getting spooked").

- 21 ⁴⁰Five ſtrikes you muſt now learn to heed,
Perform them with your right hand's ſpeed;⁴¹
22 Thoſe fencers ſkilled whoſe art we vow
To reward well will ſhow us how:⁴²

|Fünff hāw lere
von der rechten hant |wer dy were
denn wir geloben
|In kunſten geren zw lon[!]

The text⁴³

- 23 The wrathful one hates crook and croſs;⁴⁴
So cock your eye and parting cauſe.⁴⁵
24 A fool will parry all ſtrikes, ſo⁴⁶
Pursue, run down, and ſet the blow.⁴⁷

Das iſt der text

|Zoren haw krump twer |hat
ſchiler mit ſchaitlar
|Alber vorſeczt
|Nach reÿſen über lauff hāw ſeczt

⁴⁰ This quatrain is often appended to the end of the common lesson, but the author of ms. 3227^a places it as the beginning of the list of main pieces of the *Record*, and I think it makes the most sense there

⁴¹ “Speed” is an addition to the text to serve the rhyme.

⁴² Couplet 22 is omitted from the *Record* in ms. 3227^a; it's also worded awkwardly (in German) and doesn't rhyme. It's possible that this was a late addition to the *Record* and perhaps even not authored by Liechtenauer. (It's also absent from Beringer, but so is couplet 21.)

⁴³ In Classical rhetoric, the third segment would be the *partitio*, the outline of the argument. This section introduces the ‘*hauptstück*=main pieces’ of the *Record*; curiously, Pseudo-Danzig/Lew describes this list as five strikes and twelve main pieces, while Ringeck (and Medel, who reproduces his gloss of this section) describes it as seventeen main pieces. The author of ms. 3227^a doesn't use the term “main pieces” and instead mentions the five strikes and “the other pieces”. Beringer includes only couplet 23, and his subsequent verses don't include any from the main pieces called overrunning, changing through, crushing hands, and turning, and have far less coverage of the other eight main pieces than they do the common lesson and the five strikes.

⁴⁴ *Krumm und twer* is an expression meaning something like “to and fro” (per JESSICA FINLEY). Likewise, the wrath cut is described by both RDL and the author of ms. 3227^a as a ‘*schlect haw*=straight cut’, and *schlect und krumm* is an expression meaning “straight and crooked” (per CHRISTIAN TROSCLAIR). But since this couplet is clearly designed to be mnemonic rather than descriptive, I devised something memorable rather than literal.

⁴⁵ *Schiller mit Scheitler* is listed as one of the six ‘master cuts’ that the Brotherhood of St. Mark would test prospective masters on (according to f. 15r of the Cod.I.6.2^o.5), but neither RDL nor the author of ms. 3227^a make any effort to explain these two things in context with each other. Medel offers a play that he labels that way, though, and Talhoffer modifies couplet 62 in the cockeye to include a reference to the opponent's part.

⁴⁶ Note that *den alber der versazung* is another one of the six ‘master cuts’ that the Brotherhood of St. Mark would test prospective masters on (according to f. 15r of the Cod.I.6.2^o.5). The author of ms. 3227^a adds a unique quatrain to their description of the foolish guard that also connects it to parrying:

Whenever they will cut or thrust
The foolish one may break through thus:
By angling in, or sweeping up,
Pursuit, or parrying abrupt.

And, of course, the section on the parter assumes that a fencer standing in the foolish guard will parry any descending strike, and even names one of the possible parries: the ‘*Kron*=crown’.

⁴⁷ Couplet 24 is strange: it can be read as describing the first five main pieces, but if that were the intent, we'd expect to see something like:

Leger versetzt
Nachreisen überlauff absetzt

(which would even have the same meter). Instead, it says ‘*Alber*=poplar tree or foolish’ (see the note in the section on lairs) rather than *Leger* in the first line and ‘*haw setzt*=sets [aside?] cuts’ (or, more commonly in other witnesses, ‘*haw letzt*=hinders cuts’) rather than *absetzt* in the second. This might signify that it was manipulated to make it more memorable than a simple list would be, so I similarly tried to phrase it into a narrative sentence. (Lew is unique in that the *Record* quoted there does indeed have *absetzt*, but no extant copy of the *Record* has *Leger* instead of *Alber*.)

- 25 Change it through, pull your point back,
Run through, slice off, or hands attack.⁴⁸ |Durch wechsel zuck ·
|durchlauff |Abschneid hende druck · 4r
- 26 Then angle, turn, expose them more,
Strike, catch, sweep, and push your point fore.⁴⁹ |heng wind mit plösen
|Schlach vach streich stich mit stößen

The wrath cut^{50, 51}**Der zoren haw**

- 27 When from above they cut in near,⁵²
The point of wrath makes danger clear.^{53, 54} |Wer dir überhäwt
|zorenhaw ort dem drawt
- 28 If they should sense the threat and shove,⁵⁵
Fear not, jußt take it off above.^{56, 57} |wirt er es gewar
|Nÿm oben ab öne far
- 29 Or if they're strong, then more strength show:
Wind, thrußt—if seen, take it below.⁵⁸ |Piß starck her wider
|Wind stich sicht ~~leger waich oder h~~ hers nÿm es nÿder
- 30 Bear this in mind once in the fray:⁵⁹
Cut, thrußt, then hard or soft you lay,⁶⁰ |Das eben merck
haw stich leger |waich oder hert

⁴⁸ More literally, “press/crush hands”.

⁴⁹ I’ve tried to emphasize opposing pairs whenever they are apparent, even if the *Record* doesn’t call attention to them. ‘*Stossen*=push’ and ‘*zucken*=pull’ are such a pair; they might be translated even better as “shove” and “yank”, emphasizing the forcefulness of the action, but I hate both of those translations (not for any good reason, they’re just not part of my dialect so they sound unnatural to me) so I’m going with push and pull.

⁵⁰ According to Classical rhetoric, the *partitio* would be followed by the *confirmatio* (arguments) and *refutatio* (counterarguments), which might be separated or mixed together. This is the weakest part of the hypothesis, since you have to really work hard to frame the descriptions of five strikes and the first eleven of the twelve main pieces as argument and counterargument.

⁵¹ This is the ‘*schlecht haw*=straight cut’, so I wrote this section to be simple and direct.

⁵² “Near” is an addition to the text to serve the rhyme, but is supported by the RDL glosses and is a bit of a callback to the common lesson.

⁵³ Who is wrathful here? In Medieval art, the concept of ‘wrath’ is often represented as a man stabbing himself to show its self-destructive nature; the name of the ‘wrath cut’ may thus be meant to indicate that you are offering your point for a wrathful opponent to impale themselves upon (as JESSICA FINLEY has pointed out). The author of ms. 3227^a indicates that this strike is meant to be used against a person in *their* anger and wrath (as MACIEJ TALAGA has pointed out), which supports this interpretation. However, RDL offer the instruction to “cut wrathfully” against your opponent’s cut, implying that *you* are the wrathful one. With respect to that, it’s worth noting that *Grimm* states that *Zorn* began as a term for excitement in battle, not an expression of irritation or hatred. The *Record* doesn’t explicitly assign wrath to either side, which I tried to preserve in my phrasing here, though it does contain admonitions to remain calm and controlled while using the ‘wrath cut’ and its pieces which could be a reminder not to be wrathful yourself.

⁵⁴ Lew and Medel group this couplet together with the next one as a quatrain while Pseudo-Danzig and Ringeck separate them; they all seem to have a somewhat shared understanding of the underlying techniques, though.

⁵⁵ “And shove” is an addition to the text to serve the rhyme, but is supported by the glosses.

⁵⁶ WERNER UEBERSCHÄR has suggested that there may be a double-meaning in this verse: *ohne [Ge]fahr* would be “without danger/fear of danger” (see the note on couplet 37 for more discussion of *Fahr/Gefahr*), but *ohne Farr* would be “without a bull/ox”, emphasizing that this technique is used instead of turning your sword into guard of the ox (which is the position assumed as part of the glosses of the next couplet).

⁵⁷ Medel repeats couplet 13 after couplet 28.

⁵⁸ In this quatrain, we have taking off above and below. Lew (seemingly) presents these as equal options that you’re free to choose between, whereas Ringeck and Pseudo-Danzig offer specific cues that lead you to choose one or the other, and both the author of ms. 3227^a and Kal present them as a sequence of motions, taking off below only after you’ve taken off above.

⁵⁹ “Once in the fray” is an addition to the text to serve the rhyme.

⁶⁰ This line is the same as the second line of couplet 97, in the section on the angles. Interestingly, there are no repeated verses in Beringer’s *Record*.

- | | |
|---|---|
| <p>31 ‘Within’, and then drive after more,⁶¹
 But calmly—do not rush to war;^{62, 63}</p> <p>32 If at the war above they aim,
 Go down below and bring them shame.^{64, 65, 66}</p> <p>33 In every turn inside the bind,⁶⁷
 Cut, thrust, and slice you’ll learn to find;</p> <p>34 You also must learn to assess
 Which one of them would serve you best,^{68, 69, 70}</p> <p>35 So that, whenever steel meets steel,⁷¹
 The masters you’ll confound with zeal.^{72, 73}</p> | <p>Inndes und var nach
 an hürt Dein krieg seÿ 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 maisteren wiltu sÿ effen ~</p> |
|---|---|

⁶¹ Some witnesses have *vor* instead of *far* or *var*, and the alternate rhymed version would be, “‘Within’ the after and before”.

⁶² As mentioned above, the ‘*Krieg*=war’ could be read as the counterpart to ‘*zecken*=skirmish’. The war is defined in RDL as a term for attacking by turning your sword toward new exposures in the bind, but once it’s introduced here and mentioned once in the final quatrain of the curve, it doesn’t appear again in the *Record*. Instead, the verb “to turn” is preferred. The contrasting admonitions to ‘embrace the skirmish’ but ‘don’t rush to war’ are interesting, and would be more interesting if these terms were commonly used to describe fencing in the Liechtenauer tradition (but they aren’t).

⁶³ The HTG inserts a new title here: *Das ist der krieck* (“This is the War”), separating the following couplets from the wrath cut. No other witness divides the *Record* that way.

⁶⁴ Couplet 32 uses similar phrasing to 80, in the section on overrunning, and dueling couplet 36.

⁶⁵ Ringeck groups this couplet together with the previous quatrain as a single sestain (as does Medel, who copies his text here), while Pseudo-Danzig/Lew separates it; the interpretation of the verses is the same in either arrangement.

⁶⁶ The RDL glosses discuss shaming the opponent both above *and* below, and WERNER UEBERSCHÄR has pointed out that this couplet could be read to support that (‘If they aim at the war, bring them shame above and below’) since there’s no punctuation to force a specific division of words, but I think the *Record* intends to contrast high and low rather than join them, and in the other places where this phrasing is used, the glosses do place one fencer high and one low. Curiously, the Lew gloss uniquely moves *oben* before *rehmet*, solidifying the ‘war above’ reading even as it describes war above and below.

⁶⁷ I render *winden* as “to turn”, following HARRY R. and DIERK HAGEDORN, which I agree makes the text read more smoothly. It also avoids some of the stranger interpretations that people have imposed based on the more popular translation of “to wind”.

⁶⁸ The text actually names the three attacks again, but I have “which one of them” to avoid redundancy and make the text read smoother.

⁶⁹ WERNER UEBERSCHÄR has suggested that this couplet would make more sense if it appeared after the couplet about confounding the masters (35) rather than before, though I don’t see a reason for his complaint. The statement of the *Record* at the beginning of the Dresden manuscript moves couplet 35 before the one about turning (33), but it’s unique in making this change.

⁷⁰ In between *prufen* and *Haw*, Medel interjects a verse similar to couplets 77, in the section on pursuit, and 109, in the section on the turns.

⁷¹ ‘*Treffen*=touch, meet, hit, contact, encounter, etc.’ can be ambiguous. It’s not talking about a conference with the masters, nor is it about hitting the masters with a sword; instead, when *treffen* is used in the *Record*, the glosses agree that it refers to one sword hitting another sword, and I try to make that explicit in this translation.

⁷² Couplet 35 is very close to 90, in the section on pulling, and dueling couplet 63.

⁷³ *Äffen/effen*, translated “confound” here, can also mean “to mimic or imitate”—so this could alternatively be read as a statement about acting like a master (or even mocking a master). RDL frequently invoke the archetype of the ‘master’, which is a fencer who seeks to bind and turn (essentially the opposite of the ‘buffalo’ mentioned below), and this could be read as another reference to that. However, the other places where this construction is used are more clearly about causing trouble for the opponent, not imitating them. (*Affen* also means monkeys/apes, since they’re animals that seem like imitations of humans, and similarly in English we have the verb ‘to ape’ which means to mimic.)

The exposures⁷⁴

- 36 Know there are but four exposures;⁷⁵
Clear your path and aim for closure;⁷⁶
- 37 And caring not how they appear,⁷⁷
You may attack without a fear.^{78, 79}

Exploiting the four exposures

- 38 Should they strike first, revenge is sweet;⁸⁰
Exploit these four exposures neat:^{81, 82}
- 39 To land above you should redouble;^{83, 84}
Transmute below to cause them trouble.

Dye vier plossen

Vier plössen wisse
|Reme so schleßtu gewisse
|An alle vare
|An zweyfel wie er geparr

Dye vier plossen zw prechen

Wildu dich rechen
|Dye vier plöss künstlich prechen
|Oben duplir
|Nyden recht mutir

⁷⁴ This section is often grouped together with the wrath cut, but its teachings seem to be more general. Together with the common lesson, it bookends the presentation of the ‘straight fight’. The only other segment of the *Record* to be separated out with its own title that isn’t one of the main pieces is the spreading window, which is also part of the straight fight and also concludes with the same quatrain.

⁷⁵ Could also be “openings”, but I think “exposure” is more evocative of what’s being expressed. When fighting in literal armor, you do indeed attack the *openings* (i.e., gaps) in their armor, but unarmored, it’s all about which parts of your opponent are left exposed as they move. Furthermore, *Bloß* literally means “nudity” or “nakedness” (Mayr’s Latinist renders it *nuditas*), and this meaning is encompassed by ‘exposure’ (e.g., ‘indecent exposure’=public nudity) but not by ‘opening’. (I suspect the word ‘opening’ is imposed on the text as a borrowing from the lexicon of modern sports rather than because someone thought it was the basic meaning of the word.)

⁷⁶ I generally read this verb as ‘*rähmen/rehmen*=aim, strive for, frame’, but it could also be ‘*räumen*=clear away, make space for’ (which is how Andre Paurenfeyndt and his followers render it). In this instance, I was able to fold in both meanings.

⁷⁷ *Gebahren*, rendered here as “how they appear”, is a verb that refers to behavior, conduct, posture, bearing, body language, etc., and can further refer to both natural and intentionally-deceptive behavior.

⁷⁸ *Fahr/gefahr* has two different branches of meaning: the first is “travelers, the movement of travelers, or the path or direction traveled”, and the second is “risk, hazard, danger” (which originates from the risk of ambush while traveling, leading back to the first one; REBECCA L. R. GARBEL spelled all this out for me in detail); a further extension of this latter sense is “fear of risk/hazard/danger” (as JESSICA FINLEY helpfully pointed out in *Lexer* when I couldn’t find it). All of these senses are present in the *Record*, and it’s possible that they are sometimes all implied simultaneously. In this translation, I’ve stuck with “threat/danger/fear” as the more obvious sense in most cases, but, you know, also think about paths when you read it.

⁷⁹ I read *an alle var* as ‘*ohne alle Gefahr*=without any danger’, but alternatively, it may be equivalent to *in allem geferte* in couplet 97. In that case, the couplet would be:

In every threat, in each attack,
Without regard for how they act.

⁸⁰ This is my best attempt to make sense of the appearance of the verb ‘*rächen*=to revenge’, which is not explained and seems out of place. Since the previous quatrain is interpreted as when and how to initiate attacks toward the exposures, and here RDL discuss how to respond to an attack with strikes toward the exposures, “if they attack” helps bridge the concepts and also explain your desire for revenge.

⁸¹ I read this as ‘*brauchen*=apply, use, exploit, abuse’, but it could also be intended as ‘*brechen*=break, counter’; the latter doesn’t seem to make sense here since whenever *brechen* is used elsewhere, it describes countering an action or position of the opponent, whereas this is an inherent quality of their anatomy/geometry.

⁸² “Neat” is a compromise to serve the rhyme; more directly, it would be ‘artfully’ (some other witness have ‘masterfully’ instead).

⁸³ This would more literally just be “doubling”, but “redoubling” has the same meaning in English and ‘doubling’ has taken on the very different meaning of “simultaneously hitting and being hit” in the parlance of the *Kunst des Fechtens* community.

⁸⁴ “To land” is an addition to the text to serve the meter; a more direct translation would be “above, redouble”.

- 40 Now let me make this plain and clear:
 No one defends without a fear,⁸⁵
 41 And if these truths you'll learn and know,
 Then scarcely can they come to blows.⁸⁶

|Ich sag fur war
 |Sich schützt kein man ane far ·
 |Haſtu vernomen
 |zu slag mag er klain kummen

The curve^{87, 88}

- 42 Throw a curve with crooked grace;^{89, 90}
 Onto their hands your point will race.
 43 Lure them out well and curve down low⁹¹
 And ſtep to hinder many blows.⁹²
 44 Cut crookedly up toward the flat,
 Subvert the maſters' ſtrength with that.^{93, 94}
 45 When ſteel on ſteel above ſhould ſpark,⁹⁵
 Abscond and I will praise your art.⁹⁶

Der krump haw

|Krump auff behende
 |wirff dein ort auff dye hende
 |krump wer wol ſeczt ~
 |Mit ſchriten vil haw lecz
 |Haw krump zu flechen
 |Den maīſteren wiltu ſy ſwechen
 |wenn es glitzſt oben
 |So ſtand ab das wil ich loben ·

4v

⁸⁵ In this translation, I'm emphasizing the parallel uses of *ohne Gefahr* in couplets 37 and 40—defense is inherently dangerous, while fencing toward the exposures is the safest course of action. KURT HOLTFRETER pointed out to me once that there's another potential layer of meaning in this couplet: no one defends themselves unless they *feel fear/danger*, emphasizing the importance of presenting credible threats if you want your opponent to respond to them.

⁸⁶ This quatrain is very close to 100–101, in the section on the angles.

⁸⁷ In keeping with the contrast between straight and crooked, I translated this section in a way that suggests deception and subterfuge. In the glosses, its plays demonstrate how to artfully violate all the instructions given in the common lesson.

⁸⁸ An interesting facet of the *Record* on the extended sword that we see here and in the remaining three cuts is that Liechtenauer avoids reifying them—i.e., turning them into formalized 'things'. For example, at no point does Liechtenauer tell you to "cut a crooked cut"; instead, he tells you to curve here, or to go crookedly there. It's the glosses that turn these descriptions into formally-defined jargon like "the crooked cut", and then this jargon is imposed onto the *Record* by the scribes adding red section headers.

⁸⁹ *Krumm* can mean both "curved" and "crooked"; it specifically describes a thing that is usually straight but has *unnatural* curvature. The spine of someone with scoliosis is *krumm*, whereas a lightning bolt definitely is not. A winding path is also *krumm*, because it curves back and forth rather than following a straight line. Physically, a person who is *krumm* is hunched or bent over. However, *krumm* also has shades of ethical meaning—a person is metaphorically *krumm* if they deviate from the 'straight and narrow' path of righteousness (we also have this sense in English with terms like 'crooked politician'). I use "curved" as the adjective form and "crookedly" as the adverb.

⁹⁰ "Crooked grace" is standing in for 'behende=nimbly', a semi-cognate of the English "handily"; Folz' witness of the *Record* (but not Beringer's) instead has 'mit langen=with length/reach'.

⁹¹ "Down low" is an addition to the text to serve the rhyme, but it's supported by the glosses and establishes a nice pair with the next quatrain, which mentions going high.

⁹² Couplet 43 doesn't seem to be glossed by Pseudo-Danzig/Lew; it's grouped with the previous couplet as a quatrain and the gloss makes no mention of 'versetzen=displacing' or 'absetzen=luring/enticing out of place, setting off/aside' (or any other -setzen verb). Ringeck glosses the verse as describing *absetzen* with the crooked cut, and my translation reflects this.

⁹³ More literally, "Weaken the masters with that".

⁹⁴ Couplet 44 is grouped together with the next one by Pseudo-Danzig/Lew and glossed separately by Ringeck, but they all present the same teaching for it.

⁹⁵ Could be any one of 'glänzen=to spark or flash', 'glitschen=to slide or slip', or 'klitschen=to make a sound by striking something'. Paul Hektor Mayr's Latinist reads it as the first one and renders it 'coruscare=to spark, flash, gleam'. REBECCA L. R. GARBNER notes that in order for a cut to produce sparks, it strikes at an angle, slips along the edge, and moves off; this means that all three verbs are potentially active simultaneously when you smack your opponent's blade.

⁹⁶ Couplet 45 uses similar phrasing to 81, in the section on overrunning.

- 46 Curve not: cut short, your plan concealed,⁹⁷ |krump nit ~~kurz~~ kurcz haw
 Then with it, changing through reveal.⁹⁸ |Durch wechsel do mit schaw
 47 Who down a crooked path will lead, |krump wer dich |Irret
 The noble war ensnares indeed:⁹⁹ |Der edel kriegk in vor wirret
 48 They'll truly have no way to know |Das er nicht weiß vor war ·
 Where they'd be safe from any blow.^{100, 101} |wo er seÿ ane far

The crosswise¹⁰²**Der twer haw**

- 49 The cross takes what from sky comes down,¹⁰³ |Twer benympt
 Rewarding all with glory's crown.¹⁰⁴ |was vom tag her chümp

⁹⁷ “Your plan concealed” is an addition to the text to serve the rhyme; it also pairs nicely with Liechtenauer’s mention of showing/revealing the changing through in the next line.

⁹⁸ RDL and the author of ms. 3227^a parse the first line (*Krumm nicht kurz haw*) very differently, and it’s hard for a single translation to accommodate both interpretations. The author of ms. 3227^a reads it as something like, “Don’t cut the curve short” (essentially placing a comma after *Krumm*), while RDL reads it as something like, “Don’t curve, cut short instead” (essentially placing a comma after *nicht*). The former becomes advice about recovering from a curved cut that misses, and the latter about feinting with the curved cut. (Note that it’s distinctly possible that the author of ms. 3227^a had a piece like the one in RDL in mind when they wrote that the verses on the ‘*Fehler*=misser’ should be assigned to this section; see below.)

⁹⁹ This is the second and final place where the ‘*Krieg*=war’ is mentioned, this time labeled ‘*edel*=noble’. *Edel* has other meanings in ENHG, though, and one of the synonyms that *Grimm* offers is *ingenuus*, a Latin word that is the root of the English “[dis]ingenuous” and means things like straightforward, open, frank, simple, naive, etc. So just as the use of *schlecht* in the wrath cut sounds like a generic insult, this might be an intentionally-cryptic word choice that sounds like generic praise but contains information about the technique: the *edel Krieg* is the ‘straightforward/honest war’ that counters the ‘crooked/dishonest’ tactics in the *Krumm*.

¹⁰⁰ This quatrain describes ‘*verwirren*=ensnaring or confusing’ your opponent by continually turning your sword toward their exposures. However, Ringeck and by Pseudo-Danzig/Lew frame it quite differently; in the former, it’s a counter to *your opponent*’s crooked cut, while in the latter, it’s advice about pressing your attack if your opponent parries *your* crooked cut (the rhymed version of this latter reading would be something like, “When down a crooked path you lead”).

¹⁰¹ This is an interesting boundary point in the *Record*: the glosses of the common lesson, wrath/straight, and the crooked/curved present a coherent and logical progression of technical instruction, each lesson building on or modifying previous ones. Beginning with the crosswise cut, this stops being the case and the teaching goes off in new directions, often without explanation or attempt to tie them back to what was already established. Stylistically, these sections also have little poetic conclusions praising their teachings, which the subsequent sections lack. It may also be significant that some early masters connected to the tradition, including Kal and Talhoffer (in his München ms. (HTM)), only cover these first two strikes and don’t mention the remaining three. Given all this, it’s possible that we’re seeing another ‘seam’ here, and these three sections come from a different tradition than the other three (including the cockeye, Liechtenauer’s personal invention).

¹⁰² Beringer’s use of the term ‘*vom Himmel*=from heaven/the heavens’ gives a bit of religious flavor to the first couplet (as JAY ACUTT has pointed out), and I leaned into that further in translating this section.

¹⁰³ *Twer* has two basic meanings: across/crosswise and aslant/slantwise. Mayr’s Latinist renders it ‘*transversarius*=transverse’, which has the same range of meaning. Back in 2006, JEFFREY FORGENG offered the watershed translation “thwart”, derived from “athwart”, a nautical term which refers to movement across the direction of travel (after the transverse beam of a ship called the ‘thwart’). “Thwart” is cool because it sort of sounds like *Twer*, but is less cool because it’s quite obscure and people who read “thwart strike” don’t think of an adjective that means crosswise, they think of the verb “to thwart” (meaning to obstruct or oppose). This also ‘makes sense’ as a thing that the strike can do, but it’s irrelevant to the actual meaning of the German term here so it’s sort of a linguistic trap. I translate *Twer* as “cross”, “across”, or “crosswise”, depending on which fits the sentence better. Note that *Zwerg* means “dwarf” and it’s possible that Liechtenauer intended learners to be reminded of that imagery, as a mnemonic for this piece which involves raising the sword above one’s head (like a short person trying to be tall) and defending against strikes that come down from even higher.

¹⁰⁴ This line is pure filler, since I used up all the text of this couplet in the first line.

- | | |
|---|--|
| <p>50 The cross in strength performed its deed,
Your work remains, take careful heed.</p> <p>51 When to the plow you drive across,
Yoke it hard then to the ox.¹⁰⁵</p> <p>52 Cross yourself and take a leap,
And threaten heads while yours you keep.¹⁰⁶</p> <p>53 Mislead by missing skillfully;¹⁰⁷ ¹⁰⁸
Go low and harry willfully.¹⁰⁹</p> <p>54 Inversion forces and constrains;
Run through and wrestling holds you'll gain:</p> <p>55 Their elbow take; be sure, then leap;
Done right, their balance you will reap.</p> <p>56 Now miss them twice, and if you hit,
Then make a classic slice with it.¹¹⁰</p> <p>57 The second time you miss, I say¹¹¹
To step in left, and don't delay.¹¹²</p> | <p><u>I</u>Twer mit der sterck
<u>I</u>Dein arbeit do mit merck</p> <p><u>I</u>Twer zw dem pflueg
<u>I</u>zw dem ochsen hart gefüg</p> <p><u>I</u>Was sich wol twert
<u>I</u>mit sprängen dem haupt gevert</p> <p><u>I</u>Veler wer fürt
<u>I</u>Von unden nach wünscher rürt</p> <p><u>I</u>Vekerrer twingt
<u>I</u>Durchläuffer auch mit ringt</p> <p><u>I</u>den elpogen <u>I</u>Gewiß nÿm
spring im in die wage</p> <p><u>I</u>Veler zwifach
<u>I</u>Trifft mann den schnit mit mach</p> <p><u>I</u>Zwifach es fürpas
<u>I</u>Scheitt in linck und pis nicht las ~</p> |
|---|--|

¹⁰⁵ Both RDL and the author of ms. 3227^a agree that couplet 51 is referring to the four exposures but assigning them cute little nicknames that are also the names of two of the guards. This explanation is nonsensical, and these alleged names of the exposures are never invoked again (instead, exposures are uniformly described as upper/lower and left/right), so I suspect it's an example of the glossators having no idea what Liechtenauer's intent with this couplet was. Alternatively, it could possibly be another 'seam' in the *Record*—a place where Liechtenauer left evidence of one of the older teachings he integrated (one in which the four exposures were always named rather than described). Note that Medel, on the other hand, does indeed give instructions for attacking these two guards with the crosswise cut, and brings this up again in the gloss of displacing the guards (below).

¹⁰⁶ Couplet 52 is grouped together with the previous one by Pseudo-Danzig/Lew and glossed separately by Ringeck, but they all present the same teaching for them.

¹⁰⁷ This is based on the witnesses that have *Fehler ver führt*, but others have *Fehler wer führt*, which would be rhymed as, "Who leads by missing skillfully"; the second line would then need to change "go" to "goes".

¹⁰⁸ A *Fehler* is the opposite of a '*Treffer*=hitter' and signifies something that doesn't hit whatever target it was aimed at. Here, it's clearly an intentional miss. (Thanks to REBECCA L. R. GARBES for laying this out for me, even though I don't think she likes the translation "misser".) HARRY R. renders it "avoidance", which is similar in intent. I dislike the translation "failer", even though I'm fond of cognates, because it doesn't give any impression of what specifically is failing.

¹⁰⁹ Curiously, the author of ms. 3227^a seems to indicate that verses 53–57 should appear before the crosswise cut, and also includes a statement that seems to associate them with the crooked cut. No other witness supports this change. However, the pieces described in the various glosses are only tenuously connected to the crosswise cut, and frequently disagree about whether they include the crosswise at all or are performed beginning with any cut from above or below, so they all *could* be transferred to the crooked cut with little or no modification. WERNER UEBERSCHÄR has suggested that the only reason the misser is grouped with one of the five strikes at all rather than being listed as an additional main piece is because of the numerological importance of the numbers 5 and 12.

¹¹⁰ Couplet 56 uses similar phrasing to 79, in the section on pursuit.

¹¹¹ More literally "Twice further", but I think my reading captures the intent better (at least as far as the glosses interpret it).

¹¹² These two couplets are grouped together by Pseudo-Danzig/Lew and glossed separately by Ringeck. In this case their interpretations vary in significant ways; of the two, Ringeck's explanation includes two misers (as the *Record* suggests) while Pseudo-Danzig/Lew's only includes one. Oddly, Lew glosses this quatrain a second time with completely different text, placed in between the cockeye and parter—and that time, the interpretation is similar to Ringeck's.

The cockeye¹¹³

- 58 When buffalo will cut or thrust,¹¹⁴
 The cockeye breaks and enters thus.¹¹⁵
 59 If, with the changer, threat they lay,
 The cockeye robs them anyway.
 60 If you see them shortchanging you,¹¹⁶
 Take your revenge by changing through.¹¹⁷
 61 Down to their point you cock your eye,
 But, fearless, take their neck up high.
 62 Or cock your eye up to their part,¹¹⁸
 If you would spoil their hands with art.

The parter

- 63 Cut from your part to seek your prize¹¹⁹
 And threaten them under the eyes.¹²⁰

Der schilhaw

Schiler ain pricht
 |was püffel slecht oder sticht
Wer wechsel drawt
 |schiler dar aus Inn beraubt
Schil kürctz er dich an
 |Durch wechsel gesigt im an
Schill zw dem ort
 |und nÿm den hals ane vorcht
Schill zw dem oberen ·
 |haubt hend wild du bedöbergen ~

Der schaittelhaw

Der scheitlar
 dem anlützt ist ge var

¹¹³ This section uses several words that can be used to describe crime, so I decided to lean into that. Maybe it should be “the shifty-eyed cut”.

¹¹⁴ ‘*Buffel*=buffalo’ is explained as simply “a peasant” by the author of ms. 3227a, but RDL offer a more sophisticated explanation: a ‘buffalo’ is a fencer who doesn’t try to feel hard and soft in the bind (Pseudo-Danzig/Lew) and instead seeks to win purely through superior strength (Ringeck). Note that this doesn’t require a lack of skill or knowledge of fencing, merely an attitude that their opponent’s intentions don’t matter because the ‘buffalo’ is confident in their ability to overpower and overwhelm no matter what.

¹¹⁵ *Schielen* is a tricky verb because it has a double meaning of “askew” and “cross-eyed” or “having a lazy eye” (both were once upon a time called ‘squint-eyed’), and the text relies on both meanings. “Cockeyed” is the closest we can get to both senses in one English word. (Thanks to CHRISTIAN TROSCLAIR for suggesting this translation.) When *shielen* is used to tell you to look at rather than strike something, I render it “cock [i.e., turn] your eye”. The Liechtenauer corpus never spells the word with an *e*, instead rendering it *schill*, *schilhaw*, *schiller*, etc.; some later witnesses instead have ‘*Schilthaw*=shield cut’, which is likely a later innovation but could be part of the original intent of the term, since the cut is quite effective at defending the fencer even as it strikes.

¹¹⁶ *Kürtzen* means “to shorten”, and the glosses interpret it as referring to an opponent who fails to extend properly in fencing, but it also has a financial meaning of failing to pay someone the full amount they are owed, just as we refer to ‘shorting’ or ‘short-changing’ someone in English. (Thanks to CHRISTIAN TROSCLAIR for the ‘shortchanging’ idea.)

¹¹⁷ “Take your revenge” would more literally be “defeat them”.

¹¹⁸ I decided to read *obern Haubt* as equivalent to *Schaitel* just like Talhoffer does in order bridge the cockeye and parter slightly and to give us some *Schiller mit Schaitler* (as mentioned earlier).

¹¹⁹ *Scheitel* refers to the top of the front of the head, the hairline, and the part of the hair. The verb *scheiden* means “to divide or separate”, and the noun *Schaiden* refers to damage or harm. Thus, while Ringeck is clear that the name refers to starting from the part of *your* hair (i.e., over your head) rather than targeting *their* hairline, the other potential meaning of “to part” (divide the opponent in half) may also be intended.

¹²⁰ I also decided to turn ‘*Antlitz*=face, countenance, visage’ into ‘*under Augen*=under the eyes, in their face’ (as a borrowing from the dueling verses), in order bridge the cockeye and parter slightly and to give us some *Schiller mit Schaitler* (as mentioned earlier).

- 64 Then turn and take it down below,¹²¹
 And threats againſt their heart beſtow.^{122, 123}
 65 Whatever from your part descends,
 Their lofty crown can well defend.
 66 Slice through their crown—refuse to kneel—¹²⁴
 Its glory broken by your ſteel.
 67 With sweeping cuts preſs your attack,¹²⁵
 Slice through and then pull yourſelf back.¹²⁶

|Mit ſeiner kar
 |der prüſt vaſt gefer
 |was von ſm kümpt
 |Dy kron das abnympt
 |Schneid durch dy kron
 |So prichſtu ſye hart ſchon
 |Dye ſtriche druck
 |Mit ſchnyſſen ſy ab zuck ~

5r

The lairs¹²⁷

- 68 In four lairs only ſhould you lie;¹²⁸
 Hold there and vulgar guards decry.¹²⁹

Dye vier leger

|Vier leger allain
 |Da von halt |und fleuch dye gemain

¹²¹ “And take it down below” is an addition to the text to ſerve the rhyme, but is ſupported by the RDL glosses.

¹²² More literally “cheſt”, but “heart” is more poetic.

¹²³ Both this couplet and the previous one end in the word ‘*Gefähr*=threat’, which is weird and unuſually awkward even for Liechtenauer. Lew and Beringer reverse the ſecond and third lines of this quatrain and remove the firſt inſtance of [*iſt*] *Gefähr*. Since *Antlitz* doesn’t rhyme with any other word, it ſeems likely that they intend to compress the quatrain down to one extra-long couplet which would read ſomething like,

Cut from your part; with turn of ſword,
 To face and cheſt, you’ll threats afford.

¹²⁴ “Refuſe to kneel” is an addition to the text to ſerve the rhyme and make it more evocative.

¹²⁵ ‘*Streichen*=to ſweep’ is generally underſtood to refer to riſing ſhort-edge cuts from below, and is the ſubject of the ſhort treatiſe *Stuck im aufſtreichen* (“Pieces of ſweeping-upon”). None of the glosses diſcuſs ſweeping in the ſection on the parter, deſpite it being a primary form of attack from the fooliſh guard and a likely reſponſe to the parter, ſo this may be another inſtance where the glossators are unaware of or failing to record Liechtenauer’s complete teaching.

¹²⁶ Unuſually, Pſeudo-Danzig/Lew gloss this entire ſection as a ſingle block of ten lines; witneſſes of Ringeck vary in how they divide up the ſection, ranging from grouping 63–64 and 65–67 together to treating 63, 64, and 65 ſeparately and only grouping 66–67.

¹²⁷ This is the moſt obvious potential ‘ſeam’ in the *Record* on the extended ſword. The common leſſon and the five ſtrikes form a coherent ſequence of teaching that build upon each other layer by layer, but at this point, the teaching ſeems to ſtart over. References to previous teachings are almoſt non-exiſtent in the ſubſequent ſections of the glosses, and inſtead it begins from baſic principles with how to ſtand, then how to parry, then how to attack, etc. If Liechtenauer conſtructed his *Record* from ſhorter teachings that he learned in his travels, then this ſort of abrupt diſcontinuity is exactly the ſort of evidence of that proceſs that we might expect to ſee.

¹²⁸ A *Leger* is a lair or place to lie down and alſo a military encampment (eſpecially a ſiege camp). A *Hut* is a deſenſive poſition or guard (and cognate with the Engliſh word for a ſmall, rough ſhelter). It has been propoſed baſed on theſe meanings that *Leger* could have originally indicated a poſition uſed offeſenſively and *Hut* a poſition uſed deſenſively, but there’s no evidence of this diſtinction in any treatiſes from Liechtenauer’s tradition and the terms are uſed interchangeably.

¹²⁹ On the ſubject of lairs/guards, the author of ms. 3227^a offers another ſaying of Liechtenauer which isn’t part of the *Record* and appears in no other ſource in the tradition: “The living move around while the dead lie ſtill” (or in longer form, “Whoever lies ſtill, they are dead; whoever moves around, they yet live”).

- 69 The ox that plows, the foolish one,^{130, 131}
And clear as day you should not shun.^{132, 133, 134}

|Ochs pflueg alber
|vom tag sey dir nicht unmär ~

Displacement

- 70 Now four displacements learn with care,¹³⁵
Which also flush them from their lair.^{136, 137}
71 Be mindful of displacement's game,
72 It guards you well or brings you shame.^{138, 139}

Dye Vier Vor Setzen

|Vier sind vor seczen ·
|dye dÿ leger auch sere leczen
|Vor furseczen hüett dich
|Geschicht das auch ser es müt dich

¹³⁰ While 'ox' refers to bovines trained as draft animals—usually castrated males, but sometimes bulls or cows—the term *Ochs* also encompassed the aurochs, the wild ancestor of domestic cows that was prized for its leather and was hunted to extinction in the 17th cen. Unlike domestic cattle, the aurochs had horns that pointed inward.

¹³¹ *Albern* is an adjective meaning "foolish" whereas *Alber* is a noun meaning "poplar tree"; Meyer interprets it as the former, which he justifies with the explanation that only a fool would use such a worthless guard; Mayr reads it as the latter, and his Latin translator renders it '*populus arbor*=poplar tree' without any explanation (but it perhaps refers to the fact that poplar trees are known for having complex root systems, and for sprouting many small trees along their main roots). There's no way to be sure which one Liechtenauer intended, but folio 2r of the *Danzig Manuscript* (PD) renders it *Alwer*, a MHG word meaning "simple or worthless", and Medel uses '*alberlich*=foolishly' in relation to it, giving the barest suggestion of a shared understanding early in the tradition. Additionally, reading it as 'foolish' means that the four guards can be broken down into pairs of two nouns and two adverbs/adjectives (as JESSICA FINLEY pointed out to me).

¹³² The reading of *vom Tag* as "clear as day" was suggested by KEITH ALDERSON; the literal and more common translation is "from the day", but as JESSICA FINLEY pointed out to me (and as KEITH no doubt knew), *Tag* also means daylight, and in that sense is used figuratively to describe things that are clear, understandable, or out in the open, which seems to be the dominant sense here (and KEITH's translation even manages to preserve the word "day"). *Vom Tag* could also be read as '*vom Dach*=from the roof', and Beringer uniquely has '*von Himmel*=from heaven/the sky'; these seem to refer to the direction from which the guard strikes.

¹³³ The guard names form two sets of pairs—the two nouns 'ox' and 'plow' and the two adjectives/adverbs 'foolish' and 'clear as day'—but the actual positions described by these names vary between texts. RDL assign the name 'ox' to the upper angle, 'plow' to the lower angle, 'fool' to the low guard, and 'from the day' to the high guard; the author of ms. 3227^a and Medel assign the name 'plow' to the low guard, and 3227^a then assigns the name 'fool' to the lower angle while Medel assigns it to the upper angle and the name 'ox' to the lower angle. These two also describe the guard from the day as the 'long point' or 'spreading window'. The only other early Liechtenauer sources that address the names of guards are those of Kal, which generally agree with RDL, and the *Cluny Fechtbuch* (P, anonymous but connected in some way to Peter Falkner), which labels each position with both RDL's and Medel's preferred names and also shows a version of the guard from the day which resembles Kal's spreading window. Beringer doesn't include this section at all (though Folz has the first couplet), so his only mention of the guard names is in the crosswise verses and he omits the foolish one entirely.

¹³⁴ Medel adds the phrase 'Says Master Hans Medel' (*Sagt Maister hans medl*) to the end of this line.

¹³⁵ In the 15th cen., the word *versetzen* encompassed both '*versetzen*=to move or shift location' and '*vorsetzen*=to place in front', and in this text it refers to a defensive action we might label a 'parry'. (Thanks to REBECCA L. R. GARBEL for laying this out for me, though she prefers the translation "counteraction".)

¹³⁶ The various glossators uniformly ignore the word '*auch*=also' in this line: the author of ms. 3227^a focuses on the first line and introduces four parrying actions without discussing guards, while RDL focuses on the second line and alludes to ways of attacking guards that were covered earlier in the five strikes while making no mention of parrying. (Lew uniquely omits the word "also" entirely.)

¹³⁷ The sense of a hunter driving an animal from its lair comes from hunting literature, and JESSICA FINLEY is responsible for the pioneering work connecting hunting and fencing terminology.

¹³⁸ I've written before about the problems with couplet 71: existing witnesses of the *Record* include two different contradictory versions. One group essentially says, 'parrying is risky, watch out', while the other says, 'parrying is awesome, do it a lot'. So I sort of tried to combine both meanings here rather than privileging one.

¹³⁹ Pseudo-Danzig separates couplets 70 and 71, while Lew, Ringeck, and Medel combine them into a quatrain. Curiously, the Salzburg witness of Lew separates the two couplets like Pseudo-Danzig, and it groups the

- Should you become displaced at laſt,
 73 However this has come to paſſ,
 Then liſten now to what I ſay:
 74 Wrench off, cut in, and don't delay.¹⁴⁰
 Set on to four extremities,^{141, 142}
 Learn to remain and end with eaſe.^{143, 144}

|Ob dir vor ſeczt iſt
 |und 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

Pursuit

- 75 Learn to purſue, then learn it twice;¹⁴⁵
 Or into their defenses ſlice.^{146, 147}
 76 When they're outside, there take them on
 In two forms; ſtart what work you want.^{148, 149}
 77 Then gauge each threat with hand and blade;^{150, 151}
 If pushing hard or ſoftly laid;¹⁵²

Von Nach Reÿſen

|Nach raiſen lere ·
 |zwifach oder ſcheneid in die were ·
 |zwaÿ ewssere mynne ·
 der arbeit dar nach begÿnne
 |und prüff dÿe gefert
 |Ob ſÿ ſind |waich oder hert

standard Lew gloss under couplet 70 and then adds a paragraph from Ringeck as the gloss of 71. Despite these differences, RDL show a largely shared understanding of the meaning of the verses (whereas Medel has a different interpretation).

¹⁴⁰ Other witnesses are divided over whether it's 'streichen=sweep' or 'reißen=wrench'; uniquely, Medel has *streichen oder reißen*.

¹⁴¹ 'Ansetzen=to set upon' is rare in the extended sword but common in the spear and the retracted sword; it refers to placing your point on your opponent, and in armor is associated with 'dringen=to crowd', i.e. lodging your point in your opponent's armor and using it to push and lever them around. A sharp sword would presumably penetrate an unarmored opponent, but a blunt sword could be used to similarly push them around after setting upon them.

¹⁴² I translate *Enden* as "extremities" here, but it could also be "ends" (the cognate) or "extents"; regardless, the glosses interpret it as a reference to the four exposures.

¹⁴³ Beringer places couplet 74 after 70, thus grouping it together with the teaching on flushing your opponent from their guard.

¹⁴⁴ After noting the awkward endings of couplets 63–64 in the parter section, this section gives us *dich/dich* (71), *ist/ist* (72), and *enden/enden* (74), the only couplets in the entire *Record* to rhyme a word with itself. This is probably not significant, but it *is* weird.

¹⁴⁵ Note that "pursuit" implies not only following or chasing something, but specifically trying to overtake and catch it.

¹⁴⁶ Pseudo-Danzig/Lew combine this verse with the next quatrain, while Ringeck glosses it separately (as does Medel, who copies his text here). Ringeck presents two pursuits under this couplet, while Pseudo-Danzig/Lew only present the first one before moving on to the 'outer [mumble]'; note that even though it doesn't appear here, the second of Ringeck's pursuits *is* discussed by Pseudo-Danzig under dueling couplet 63.

¹⁴⁷ Beringer replaces *zweifach oder* with *trit fürbaß und*, which would make the couplet something like:

Learn to purſue, ſtep further and
 A ſlice in their defenses land.

¹⁴⁸ The second word in the name of this piece is sometimes spelled 'myn=form' and sometimes 'nym=take'. *Myn* tends to appear more commonly in the 15th cen. and *nym* in the 16th, but both appear in the earliest witnesses (sometimes even in the same witness) so it's hard to say which one is the original term. Either would capture the essence of the piece, which is actions from a bind on the 'outside' (left) instead of the 'inside' (right). I decided to use both words in this translation.

¹⁴⁹ Medel adds 'und zwo Inner mynn=and two inner forms' to the two outer ones.

¹⁵⁰ As before, "threat" could also be read as "path", such as the path of a traveler or the trail left by a hunter's quarry.

¹⁵¹ "With hand and blade" is an addition to the text to serve the rhyme.

¹⁵² Couplet 77 is very close to 109, in the section on the turns. Medel also interjects this verse into couplet 34, in the wrath cut.

- 78 For this you must learn how to feel.
The word ‘within’ cuts deep as steel.^{153, 154}
- 79 Pursue them twice, and if you hit,
Then make the same old slice with it.¹⁵⁵

|Das fulen lere~~n~~
|Inn des das wort schneidet sere
|Nach raÿsen zwifach
|Trifft mann den alten schnit mit mäch ~

Overrunning

- 80 If down below your sword they aim,
Flow over them and bring them shame.^{156, 157}
- 81 When steel on steel above should spark,
Stay strong and I would praise your art.¹⁵⁸
- 82 Work onward then with skill and ardor,
Or press them hard and press them harder.

von überlauffen

|Wer unnden rempt ·
|uber lauff denn der wirt beschempt ·
|wenn es klitzst oben
|So sterck das ger ich loben ~
|Dein arbeit mache
|Oder herte druck zwifache

5v

Setting aside

- 83 Learn well to lure them out at will,
Then hinder cuts and thrusts with skill.¹⁵⁹
- 84 Whoever tries to stab at you,
Your point meets theirs and breaks on through.
- 85 From either side, both left and right,
Your swords will meet if forth you stride.¹⁶⁰

Von absetzen

|Lere absetzen
|haw stich künstlich letzen
|wer auff dich sticht
|Dein ort trifft |und seinen pricht
|Von paiden seitten
|Triff alle mal wiltu schreiten

¹⁵³ It’s interesting that these two couplets seem to form a strong quatrain, but separated by RDL and Medel.

¹⁵⁴ RDL and Medel include an additional eight-line poem about the word ‘within’ which isn’t part of Liechtenauer’s *Record*:

‘Within’ above redoubles blows,
And transmutes strikes to go below.
‘Within’ runs through, their space invades,
And changes through from off their blades.
‘Within’ takes slices to suppress,
And wrestles equally no less.
‘Within’ takes swords when it requires,
And grants all that your heart desires.

This could be evidence of another teaching poem used by Liechtenauer which he didn’t include in the *Record*.

¹⁵⁵ Couplet 79 uses similar phrasing to 56, in the section on the misser. The “old slice” is probably meant to mean ‘slice just like last time’, referring to that couplet.

¹⁵⁶ Couplet 80 uses similar phrasing to 32, in the section on the wrath cut, and dueling couplet 36.

¹⁵⁷ This is ‘overrunning’ in the sense of a river that overruns its banks or a cup that runneth over. The verb can also mean to physically trample something (such as being ‘run over’ by a car or a reindeer), which may also be an operative sense here but I don’t think it’s a better fit for the pieces described in the glosses than ‘overflowing’. Yet another meaning is to overtake something that you’re chasing (especially in the context of hunting or racing), which is how I render it in the list of the main pieces where it’s placed alongside pursuit, but that sense doesn’t seem to be present here.

¹⁵⁸ Couplet 81 uses similar phrasing to 45, in the section on the curved cut.

¹⁵⁹ *Absetzen* is generally translated “setting aside” or “setting off”, but another sense of the word is “to lure someone away”, and RDL rely heavily on this meaning in the pieces they present for it. In a legal context, it means “to refute, to nullify, to abolish, to repeal”, and this sense is possibly represented in the second line here.

¹⁶⁰ Couplet 85 uses similar phrasing to 108, in the section on the turns.

Changing through

- 86 Learn to change through, your sword untied,^{161, 162}
Then sharply thruſt from either ſide.
- 87 Whomever tries to bind on you
You'll quickly find by changing through.

Pulling

- 88 Now ſtep in cloſe, engage the bind,¹⁶³
Then pull, and what you ſeek you'll find.¹⁶⁴
- 89 Pull back; if ſword you meet, pull more;
Devise a work that hurts them ſore.
- 90 Pull back whenever ſteel meets ſteel
And maſters you'll confound with zeal.¹⁶⁵

Running through

- 91 Hold pommel high, let point hang down,¹⁶⁶
Run through and wreſtling abounds.
- 92 When ſtrength would preſs and oppreſs you,
Remember this: juſt run on through.

Slicing off

- 93 Whenever hardneſs blocks your plays,
Slice off from underneath both ways.
- 94 There are four ſlices you muſt know:
Two falling high, two riſing low.¹⁶⁷

Von durchwechſelen

|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 gute fünde
|Zuck trifft er · |zuck mer
Arbait erfinde |Das tut ym we[!] ·
|Zuck allen treffen
|den maſtergen wiltu ſy 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 unden in baiden geferten
|Vier ſind der ſchnÿdt ·
Zwen unden, |zwen oben mit

¹⁶¹ Both 'durchwechſeln=changing through' and 'zucken=pulling' are ſometimes translated as "diſengaging" by others, preſumably in an attempt to impoſe terminology from Modern Olympic Fencing on Liechtenauer's teachings. It isn't the literal meaning of either verb, and impoſing it on the text juſt ſeems to add more potential for miſunderſtanding.

¹⁶² "Your ſword untied" is an addition to the text to ſerve the rhyme, but is ſupported by the RDL głoſſes.

¹⁶³ WERNER UEBERSCHÄR points out that *Bünde*, which replaces *Binde* in a minority of wiſſneſſes, is a term uſed in fortifications. Lecküchner leans more heavily into the terminology of fortifications and ſiege warfare, but this could be an example of Liechtenauer doing the ſame.

¹⁶⁴ For a diſcuſſion of translating *zucken*, ſee the note for couplets 25–26.

¹⁶⁵ Couplet 90 is very cloſe to 35, in the ſection on the cut of wrath, and dueling couplet 63.

¹⁶⁶ Moſt wiſſneſſes juſt ſay, "let [it] hang down" without ſaying what is hanging, but Beringer ſpecifies "the point".

¹⁶⁷ Ringeck combines theſe two couplets into a quatrain, while Pſeudo-Danſig/Lew głoſſ them ſeparately. The plays that the latter cover under couplet 93 are inſtead included by Ringeck under couplets 72–73 in the ſecond on diſplacement, and he doeſn't appear to offer any teachings ſpecifically for 93.

Pressing hands

- 95 Now turn your slice with great finesse¹⁶⁸
And crush their hands as in a press.^{169, 170}

The angles

- 96 Two angles from the ground now guide^{171, 172}
Out from each hand, both left and right:
97 In every threat once in the fray,¹⁷³
Cut, thrust, then hard or soft you lay.¹⁷⁴

The spreading window¹⁷⁵

- 98 Spread windows wide that speech may flow,¹⁷⁶
And hear their case with joyful glow,¹⁷⁷

Von hend drucken

|Dein schneid wende ·
|zw flechen druck dÿe hende

6r

von tzwaien hengen

|Zwaÿ hengen werden
|Aus einer hant von der erden
|In allem geferte ·
|Haw stich leger waich oder herte

von sprechfenster

|Sprechfenster mach
|Stant freileich besich sein sache

¹⁶⁸ “With great finesse” is an addition to the text to serve the rhyme.

¹⁶⁹ I wrote this verse to emphasize that is not ‘pressing’ in the sense of a gentle push, but rather in the sense of a wine press crushing grapes or a printing press grinding ink into paper. Mayr’s Latinist calls it ‘*ratio qua hostis manus comprimuntur*=the method by which the hands of the enemy are crushed’.

¹⁷⁰ I don’t understand why this is a different main piece from slicing off, since it seems to just be an application of the four slices introduced in the previous verses. Given that the teachings in Pseudo-Danzig/Lew for couplet 93 are unrelated to those given in RDL for couplet 94. It would be reasonable therefore to assign 94 to this section and make the four slices part of the teaching about hand-crushing. Unfortunately, there are no witnesses that specifically group the couplets in this way (though there are several that don’t include any divisions at all). Compounding the mystery, both Pseudo-Danzig and Ringeck title this section “the transformation of the slice”, not “hand-crushing” (and Lew has no titles). The author of ms. 3227a has a completely different interpretation and discussed parrying with the long edge. HARRY R. has proposed that this lack of consensus (or sense) is another instant where the glossators don’t understand Liechtenauer’s intent; some witnesses instead say something like,

Now turn your edge with great finesse
And to the flat the hands do press.

which he argues could be a description of transitioning to the retracted sword—pressing *your* hands *to* the blade rather than pressing *their* hands *with* the blade. (There’s no explicit textual support for this interpretation.)

¹⁷¹ “To hang” is the cognate for *hengen*, but as much as I love cognates, “to angle” is the definition that will make the most sense and be the most actionable for most readers. Mayr’s Latin translator agrees and used ‘*inclinatio*=inclination or angle’. However, it may also have the sense of “to hang onto”, as a label for the positions in which you engage and attempt to control your opponent’s sword.

¹⁷² “Now guide” is an addition to the text to serve the rhyme.

¹⁷³ “Once in the fray” is an addition to the text to serve the rhyme.

¹⁷⁴ This line is the same as the second line of couplet 30, in the section on the wrath cut.

¹⁷⁵ The spreading window is not one of the five strikes or twelve key pieces, but it’s assigned a title whenever a witness gives any section a title. The only other segment of the *Record* to be separated out with its own title that isn’t one of the main pieces is the four exposures, which also concludes with the same quatrain.

¹⁷⁶ *Sprechfenster* is often read as *Sprachfenster*, meaning “window for speaking” and the term for the screen through which cloistered monastics could communicate with the outside world (but not, as far as I can tell, the term for a wicket—the small window inside a door that can be used to talk without opening the door). However, Mayr’s Latin translator renders it ‘*fenestra patula*=spread-open window’, which seems to be based on reading it as *Spreichfenster* from ‘*spreien*=spread’. This is an intriguing possibility, and I incorporated both meanings here; Liechtenauer could, of course, have also intended it to be read both ways. (Thanks to REBECCA L. R. GARBEL for identifying the *spreien* root based on studying related words in *Scherzii*.)

¹⁷⁷ This could equally be meant as ‘*freilich*=freely’ or ‘safely (due to freedom)’ or ‘*fröhlich*=joyfully, cheerfully, or funnily’; both spellings are attested in early witnesses of Liechtenauer’s *Record*. (Or again, maybe both.)

	But snap the windows shut upon ¹⁷⁸	Slach in das er schnobe
99	Whomever tries to cut and run. ¹⁷⁹	wer sich fur dir zeuhet abe
	Now let me make this plain and clear:	Ich sag dir für war
100	No one defends without a fear,	Sich schütz kain man ane far ·
	And if these truths you'll learn and know,	Haštu vernummen ·
101	Then scarcely can they come to blows. ¹⁸⁰	zu slag mag er clain kummen

The turns¹⁸¹

102	If you lead well and break through right, To this end you may guide the fight,
103	And breaking in with flashing steel, Three wonders of the sword reveal. ¹⁸²
104	So angle point in straight and true, And turn your sword to follow through.
105	Now eight turns note with thoughtful mind, ¹⁸³ And weigh the paths that each may find:
106	In each and every turn of sword, Three wonders wait to be explored.
107	They thus expand to twenty-four— Count one by one, you won't need more.
108	From either side, both left and right, Learn these eight turns when forth you'd stride. ¹⁸⁴
109	Then gauge each threat with hand and blade: But pushing hard or softly laid. ¹⁸⁵

Das ist die beschliessung der zedel

Wer wol furt und recht pricht
und endlich gar bericht
Und pricht besunder
Igleichs in dreÿ wunder
wer recht wol henget
und winden do mit pringet
Und winden acht
Mit rechten wegen betracht
und zo[!] ir eine
Der selben winden selbdritt ich meine
So sind ir zwaintzigk
Und vier zell sÿ anczigk
von paiden seitten
Acht winden lere mit schreiten
Und pruef dÿe gefert
Nicht mer nür waich oder hert

¹⁷⁸ This is a bit of artistic license to draw the quatrain together; the text says to snap at them, but doesn't mention the window.

¹⁷⁹ Beringer and Lew reverse the two lines of this couplet.

¹⁸⁰ This quatrain is very close to 40–41, in the section on the four exposures.

¹⁸¹ Perhaps the strongest argument for the *Record* being intended to follow the structure of Classical rhetoric is that this final section is typically labeled the 'conclusion' or 'resolution' of the *Record* (i.e., the *peroratio* required by that structure) even though it summarizes little and instead introduces new concepts and techniques just like most previous sections.

¹⁸² Sometimes translated as "three wounders", based on 'Wunde=wound', but this form of the word doesn't seem to be supported in *Grimm* or *Lexer* or any other source I've consulted. *Wunder* is pretty much always "miracle", "wonder", or similar. (Thanks to REBECCA L. R. GARBER for pointing this out to me.) It's possible, of course, that readers were expected to notice the parallelism between these two words and read "thing that wounds" into the term, but there's no way to be sure of that. Since this is the only part of the *Record* and gloss that uses the term, the specific meaning may not actually be all that important. (Since I wrote this note, CHRISTIAN TROSCLAIR has succeeded in locating a single Swiss source that seems to use *wunder* to refer to 'a person who wounds', so "wounder" is no longer out of the question; I remain unconvinced that that's the intended meaning, and I still don't think it's very important what the word specifically means.)

¹⁸³ *Acht* could equally be the number 8 or the imperative of the verb 'achten=to pay attention to, to regard'. I decided to read it both ways.

¹⁸⁴ Couplet 108 uses similar phrasing to 85, in the section on setting aside.

¹⁸⁵ Couplet 109 is very close to 80, in the section on pursuit. Medel also interjects this verse into couplet 34, in the wrath cut.

This is Maister Johannes Liechtenauer's fighting on horseback¹⁸⁶ **Das Ist Maister Johansen liechtenäwer ross vechten**

1	Direct your lance with honor plain; Against you all will ride in vain.	Dein sper bericht	6v
2	If from the path you'd fall away, The end will see great disarray. ¹⁸⁷	Gegen reiten mach zu nicht Ob es empfalle	
3	Strike here and there as you close in; ¹⁸⁸ Draw not your blade from scabbard then,	Dein end ym ab schnalle Haw drein nicht zucke	
4	But pull them left and seize them right— ¹⁸⁹ You need not fence to win the fight.	Von schaiden linck zw ym rucke Greiff in sein rechten	
5	Learn this to joust or fence with lance: ¹⁹⁰ Break calmly through in your advance. ¹⁹¹	So fechstu in ane fechten Das gleffen stechen fechten Sittigklich an hurt lere prechen	
6	If sudden shift the fight then shows And swords begin to trade their blows,	Ob es es sich vor wandelt Das swert gegen swert wirt gehandelt	
7	Then tie the strong up well and good And mark them as a cutpurse would. ^{192, 193, 194}	Recht vaß dy sterck · taschen haw tü süch und merck	

¹⁸⁶ Unlike the fencing verses, the dueling teaching has little overt structure. There are no section titles assigned apart from one (of the two) segments of wrestling in the dismounted dueling, and it certainly doesn't follow any Classical rhetorical structures. Apart from a couple shared lines (noted below), this section has so little in common with the fencing verses that it's hard to believe they had the same author (the writing style is also different in ways that are hard to describe). This could be further evidence of Liechtenauer's role as a compiler and editor rather than an author in the modern sense.

¹⁸⁷ I went a little bit metaphoric at the beginning here because the glosses don't really have much relevance to the text of the *Record* anyway.

¹⁸⁸ This line uses similar wording to couplet 6 in the foreword, so I translated it accordingly.

¹⁸⁹ "But pull them left" carries over from couplet 3; these two are always presented as a quatrain in the glosses so this spillover seems fine, but annoyingly, the author of ms. 3227^a inserts several extra couplets in between them in his unglossed presentation of the *Record*, which divorces this clause from its context a bit.

¹⁹⁰ *Stechen* could simply mean "to stab", but is also a term for one category of jousting games (the other category being *rennen*), which seems relevant here.

¹⁹¹ *Sittlich* or *sittigklich* is a little tricky and doesn't quite make sense here; it primarily means things like "according to custom" or "in a moral way", but from there it gains connotations of "temperately" or "moderately" (i.e. demonstrating the moral virtue of temperance), and from there becomes things like "politely" or "decently". The translation "calmly" tries to capture the sense of tempering one's haste and using moderation.

¹⁹² 'Mark' is serving double duty as a term for identifying a target for a scam and for the result of being struck.

¹⁹³ A *Taschen* is a belt pouch or purse worn on the side toward the back, which Lecküchner helpfully illustrates in his version of this piece in the *München ms.* (HTM), f. 183r. STEPHEN CHENEY has likened it to a 'fanny pack' (also called a 'bum bag' by British people and a 'belt bag' by people who weren't there in the 1980s and '90s), but he also uses the translation "satchel" which is kind of nice because it kind of sounds like *Taschen*, and though it's a false cognate, it has converged on a similar meaning. 'Cutpurse' is a slightly-archaic term for pickpocket, and the German term is '*Taschendieb*=pocket-thief' (thanks to JESSICA FINLEY for suggesting this analogy). The 'pouch cut' seems to be called this because it reaches somewhat behind the opponent as you pass them by on your horse.

¹⁹⁴ Here we see a major difference between the fencing and dueling verses: where the fencing verses offer descriptions which the glosses then turn into formal names (reifying them in ways that may or may not have been Liechtenauer's intent), the dueling verses are prone to directly assign formal names to things. So here, a direct translation of the *Record* would be something like, "Seek and remember the Belt-pouch/Purse Cut". In this translation, I have un-reified this terminology for aesthetic and mnemonic reasons, but be aware that this is going to be happening in the German through the rest of the text.

- | | |
|--|---|
| <p>8 Now learn to cover, strength displayed,
And then whenever blade meets blade,¹⁹⁵</p> <p>9 Fear not, but set upon your foe:
Angle in from head to toe.¹⁹⁶</p> <p>10 Or if you'd harry and distress,
Then hunt them long and grant no rest.</p> <p>11 Whoever to defense will rise,
Your turn of sword will hurt their eyes.</p> <p>12 If they will yet defend at bay,
Catch well the reins and don't delay.</p> <p>13 Consider where they are exposed;
Your knife, not pommel, finds them most.¹⁹⁷</p> <p>14 Two sweeps now learn so you may stand
Against all arms with empty hands.</p>
<p>15 And when to wrestling they would sweep,
Defend and grab them like a sheep—¹⁹⁸</p> <p>16 As underneath their watchful eye,¹⁹⁹
Correctly grab as you fly by.</p> <p>17 Whoever falls on you with might
When riding 'gainst you: hold them tight,</p> <p>18 And let yourself hang toward the earth
While gripping over—show your worth.</p> <p>19 On either side, both left and right,
Against them learn to ride and fight.</p>
<p>20 Now if you want to charge and ride
Your horse onto the other side,</p> <p>21 First cover strongly and suppress,
Then set upon and cause distress.</p> <p>22 When you defend, their sword catch wide
And carry near, their handle tied.</p> | <p>ler wol starck schütten
 Allen treffen an far do mit nött in
 An secz an far
 wer straifft heng im zu dem har
 Wiltu gerüt
lanck jagen das sere müt
 wer das nu wert
 So wind das aug vorsert
 wert ers fürpas
 Vach zawm und wes nicht las
 Bedenck die plöß
 Suech plöss messer nicht wartt klöss ·
 Zwen strich ler
 Mit lärer hant gegen dider wer</p>
<p> Der schaff grif weret
 Wer sich ringens Zu dir keret
 Als under augen
 Angreif in recht mit flaugen
 Wer dich an felt
 wider reittens der wirt gefelt[!]
 Hangens zw der erden
 Über greiff in recht mit geperden ·
 Zw paiden seitten
 Dw in an ler dich alle wider reitten</p>
<p> Ab du wilt reiten
 Ross lauffs zw der anderen seyten
 Dye sterck schütte
 An setz da mit in nöte
 Wer weert dir das
 weit swert vach trag na der handt haß[!]</p> |
|--|---|

¹⁹⁵ 'Ohne Fahr=without danger/fear of danger' (see the note on couplet 37 in the fencing section for more discussion of *Fahr/Gefahr*) appears in both this line and the next one, so I omitted it here to avoid the redundancy. A final instruction to cause distress seems to have been added purely to complete Liechtenauer's rhyme scheme and syllable count, but is omitted due to hitting *my* syllable cap.

¹⁹⁶ Literally "from stirrup to hair"; *Grimm* indicates that 'from soles to hair' was an expression equivalent to 'from head to toe', so I assume this is similar.

¹⁹⁷ This "knife" is interpreted as a dagger by the glossators.

¹⁹⁸ This could be 'Schaf=sheep', as STEPHEN CHENEY and CHRISTIAN HENRY TOBLER render it, or 'Schaff=large bucket, basket, or wash basin', as DIERK HAGEDORN has it. In the former case, it is perhaps making a reference to a method for immobilizing a sheep for shearing, while in the latter it may refer to the method of carrying such a vessel by the handles. Conversely, Mayr's Latinist renders it *iuba*, meaning "tuft of hair, horse mane, helmet crest", indicating that he read it as *Schopf*. This is another instance of the *Record* assigning something a proper name: "the bucket/sheep hold".

¹⁹⁹ 'Unter Augen=under the eyes' is an expression suggesting it happens very close to them. 'Under their nose' might be another equivalent English expression; JESSICA FINLEY suggests 'up in their face' as a more colloquial reading, and JACK GASSMANN suggests 'when toe-to-toe'. Note that in exactly one instance further down (couplet 56), the glossators interpret it literally and tell you to attack their physical eyes.

- 23 Or wheel about to hunt again,²⁰⁰
Prepared to harry and restrain;
24 With every skill that hunters learn,
Seek your advantage as you turn.
25 Should you ride forth without relent
But end up left without intent,
26 Then worry not, but their sword find,
And wrestle well: push hard and bind.
- 27 If someone hunts you on the right,
Turn halfway 'round, prepare to fight.
28 With arms to catch and drive away,
No harm can reach you in the fray.
- 29 Take sword away like it's a knife²⁰¹
And learn the holds that cause them strife:²⁰²
30 Apply the hold that has no name²⁰³
To move the strong and bring them shame.
31 Spoil strikes and thrusts with this defense;
Have your revenge—no need to fence.²⁰⁴
- 32 If you would grab them as they ride,
Don't fail to ride up alongside.
33 To show the sun and make them bow:²⁰⁵
Take first their left sleeve firmly now,
34 Then grab their head in front with skill,
And press it upward hard until
35 They sink down low and show respect
(And then might never stand erect).
36 If taking you down low's their aim,
Then grab them high and bring them shame;²⁰⁶
37 Press arm to head, their grip defeat—
This often robs them of their seat.
38 But should you seek a measured course²⁰⁷
To catch and hold them on their horse,
- |Oder umb ker ·
|geruet zu |jagen der were
|Mit allen künsten
|Der |jagt der schick nach gūnsten
|Ab dw ver jagst
|Und an danck linck iagst
|Sein swert auff tašte
|und ring stös mit fašte
- |Jagt man rechtens ·
|Halt[!] ker umb wart vechtens
|Mit armen vahn
|So mag dir kain schad nachen
- |Dye messer nemen
|Behalten ler an schomen
|Den ungenatten
den starcken |In verwant
|Ir slacher ir stechen
|ver dirbt an als vechten
- |wiltu anfassen
|Neben reittens soltu nicht lassen
|Das sunnen zaigen
|linck ermel treib wiltu naigen
|Das vor haubt tašte
|Gegen nack druck sere fašte
|Das er sich swencket
|und selden wider auff gelencket
|wer dir das rempt
|Uber greiff den der wirt beschempt
|Druck arem zw haubt
|Der griff oft satel beraupt
|Wiltu aber dich massen
|des vahens liecht von dir lassen

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²⁰⁰ *Jagen* is literally “to hunt”, but also has a sense of “to run as if hunting or hunted” which might be intended here and all other instances of the word.

²⁰¹ Literally just “the knife disarm”, but the glossators interpret it as a sword disarm, suggesting the reading that you're applying a dagger technique to the sword. Lew uniquely has “the sword disarm” instead.

²⁰² Should be “shame”, not “strife”, but rhyming is hard.

²⁰³ The direct translation of this line is just “the nameless [hold]”.

²⁰⁴ “Have your revenge” is standing in for a phrase that would be more directly translated ‘*verderben*=spoil, ruin, destroy’.

²⁰⁵ The direct translation of this line is just “the sun show” (‘bowing’ is pulled from the next line). This is a piece in which you turn your opponent's face upward to ‘show them the sun’, but it could also be understood as a reference to the gnomon or ‘pointer arm’ (*Zeiger*) of a sundial (*Sonnenuhr*).

²⁰⁶ Couplet 36 uses similar phrasing to fencing 32, in the section on the wrath cut, and 80, in the section on overrunning.

²⁰⁷ This time it's ‘*messen*=measured’ rather than *sittiglich*, which is also one of the two virtues prescribed in couplet 8 of the preface.

- 39 Then with this wrestling they'll be found,²⁰⁸
And without rope they will be bound.
40 Remember well the grab that leads,²⁰⁹
To break through strength and work great deeds.²¹⁰

|Ringens den [fure]
gefangen hin ane schnure
|Den vor griff merck
|Der pricht furpas sein sterck ~~~~

Fighting in armor on foot^{211, 212}

- 41 When you dismount or are unhorsed,
The fight on foot must take its course.
42 Take up your spear in steady hands
And face your foe in proper stance;²¹³
43 Its sharpened point will serve your needs,
So boldly throw the thrust that leads,
44 Then leap and turn and set upon—
If they defend, pull and you've won.²¹⁴
45 If you would make the leading thrust,²¹⁵
Then pull and break through guards you must.
46 Now if your foe fears injury
And backs away and wants to flee,
47 Then close with them and seek your chance
To catch and hold as you advance.

|8v| Hye hebt sich an Maister Johansen Liechtenaw- 8v
ers künst Dem got genädig seÿ mit dem kurczen
swert zu kampff
|Wer absynt
|Fechtens zu fuess begint
|Der schick sein sper
zway sten |An heben recht wer
|Sper und ort
|den vorstich stich an vorcht
|Spring wind secz recht an
|wert er zuckt das gesigt im an
|Wiltu vor stechen
|mit zucken lere wer prechen
|Merck wil er zÿhen
|von schaiden und wil er er fliechen
|So soltu im nahen
|zu weißleich wart des vahren

²⁰⁸ Literally 'führen=to lead or guide' rather than "found", though this verb is missing from PD (breaking the rhyme scheme).

²⁰⁹ *Vorgriffen* is usually read as 'vor=before' + 'griffen=grabbing', but JESSICA FINLEY has pointed out that, just as *angriffen* means both "grab" + "on" and "attack", *vorgriffen* could also mean "attack before" and perhaps even be related to the 'Vorschlag=leading strike' that is the centerpiece of the author of 3227^a's gloss of the common lesson with the extended sword. For this reason, and because the term isn't otherwise clearly defined, I've translated it similarly to that text. Only the Pseudo-Danzig gloss clearly associates this verse with Before and After.

²¹⁰ "Work great deeds" is an addition to serve the rhyme.

²¹¹ This section title comes from Rast, since it's less wordy than PD.

²¹² Note that the remaining dueling verses aren't glossed by Lew, but Peter von Danzig, the only member of the Fellowship of Liechtenauer to gloss any part of the *Record* apart from Sigmund ain Ringeck, glosses *only* these verses on dueling on foot. His gloss tends to break the *Record* into much larger chunks than is typical in RDL and his gloss isn't univocal with RD, but I did take it into consideration for the interpretation of some of these verses.

²¹³ Ringeck groups couplet 42 together with the previous one as a quatrain, but Pseudo-Danzig glosses them separately.

²¹⁴ Ringeck groups couplet 44 together with the previous one as a quatrain, but Pseudo-Danzig glosses them separately.

²¹⁵ This *Vorstich* also tends to be glossed in a way reminiscent of the description of the 'Vorschlag=leading strike' that is the centerpiece of the author of 3227^a's gloss of the common lesson, so I've again translated it similarly.

Wrestling in the duel²¹⁶**Das sind dye ringen zu champff**

- 48 And if you'd wrestle, learn to leap:
Your foot behind their front leg sweep,
49 Or deftly lock the leg you catch
Just like the closing of a latch.
50 From either hand, both left and right,
Perform your art and end the fight.
- 51 Should it come to pass that here
The sword is drawn against the spear,
52 Observe the way they thrust, then leap
And catch and wrestle as you sweep.
53 What they extend, your left hand beats;
Leap surely in, catch what you meet.
54 Should they again fear harm, and pull²¹⁷
Back from your catch and your control,
55 Then you will find them all exposed,
Your point harassing unopposed.
56 And leather, gauntlets, and the eyes:²¹⁸
Toward these exposures you should rise.
- 57 Forbidden arts of wrestling learn²¹⁹
And bring them forth in battle's churn;
58 Find ways to lock and take control,
Surmount the strong to reach your goal.
59 In every lesson that you learn,
Your point toward the exposure turn.
- 60 When each from scabbard draws their sword
And both face off with one accord,
61 Then you should strengthen in the fight
And bear in mind to cover right.
62 Before and after: these two things²²⁰
Learn well to gauge with backward spring.

- |Ob dw wild ringen
|hinder pain recht lere springen
|Rigel für schiessen
das vor pain künstlich schliessen
|Von paiden henden
|ob du mit kunst gereßt enden
- |Ob es sich vor ruckt
|Das swert gegen sper wirt gezuckt
|Der ſtich Jü war nÿm
|Spring vach ringens eil zu ÿm
|linck lanck von hant slach
|Spring weisleich und denn vach
|Aber wil zucken
von schaiden vach |und druck In
das er dy plöss
|Mit swertes ort verdroß ·
|leder und hantschuech
|Under augen dÿ plöss recht suech
- |Verpotne ringen
|Weisleich zu lere pringen ·
|Zu schliessen viende
|Die ſtarken do mit uber winde
|In aller lere
|Dein ort gegen der plöss kere
- |Wo man von schaiden ·
swert zuck sicht von in paiden
|So sol man ſtercken
|Die ſchütten recht eben mercken
|Vor und nach dÿe zway dingk
|Prueff weysleich lere mit ob spring ·

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²¹⁶ I can't for the life of me understand why this is the only 'section title' in the entire dueling *Record* apart from the introductions to mounted and dismounted. It's not the only wrestling segment (nor even the only *dismounted* wrestling segment), and most of the verses after it aren't about wrestling. It's interesting to note, though, that couplets 41–47 are included at the beginning of one branch of Martin Huntsfeld's armored fencing treatise, and that two witnesses—Salzburg and Rostock—begin with couplet 48 and skip 41–47 entirely.

²¹⁷ 'Schaden=injury, harm' and 'Scheiden=scabbard, sheath' can be spelled the same, and the verb *zucken* can equally mean drawing a weapon or drawing yourself back (in fear), so it's not always clear which one is intended in the *Record*. I use the interpretations in RD and Danzig to guide my choices.

²¹⁸ This is generally 'unter Augen=under the eyes', but a minority reading has 'und Augen=and the eyes', which makes more sense in a list of potential targets.

²¹⁹ Again, the direct translation of this line is just, "The Forbidden Wrestling" ("learn" is from the next line).

²²⁰ This line is the same as the first line of fencing couplet 17, in the common lesson.

63 Pursue whenever steel meets steel, And you'll confound the strong with zeal. ²²¹	volg allen treffen den starcken wiltu sy effen
64 If they defend, pull back and thrust; If they defend, rush in you must.	Wert er so zuck Stich wert er Jü zu ym ruck
65 If they should fight you long and wide, Then artfully their fate decide. ²²²	Ob er lanck vichtet So pißtu künstlich berichtet
66 If they attack you fierce and strong, Defeat them when you shoot in long.	Greift er auch sterck an Das schiessen gesigt ym an
67 The other point can guard and smite, ²²³ So meet their sword and don't take fright.	Mit seinem slahenden ort Schützt er sich triß anne vorcht
68 With either hand, both left and right, Turn then your point to piece their sight. ²²⁴	Mit paiden henden Dein ort zu den augen lere wenden
69 With strikes, your forward foot defend, That you may fight on to the end. ²²⁵	Des vorderen fuess Mit slegen du hütten müest

²²¹ Couplet 63 is very close to fencing couplet 35, in the section on the cut of wrath, and 90, in the section on overrunning.

²²² This couplet is skipped in the Pseudo-Danzig gloss.

²²³ RD and Danzig interpret the 'bashing/smashing/bludgeoning point' as a reference to the pommel, presumably to differentiate it from the 'stabbing point' at the other end of the sword. The idea of the tip and pommel of a sword being the 'front point' and 'back point' is also used frequently by Meyer. REBECCA L. R. GARBER suggests that this terminology comes from polearms, where both ends are commonly used to strike but only one is sharp; Meyer uses it must more often in that section than in the others.

²²⁴ More literally "their eyes".

²²⁵ This line is pure filler, since I used up all the text of this couplet in the first line.

The *Record* of the chivalric art of fighting, which was composed and created by Johannes Liechtenauer (God rest his soul), grand master of the art, begins here:

first with the extended sword, then with the lance and sword on horseback and with the retracted sword in the duel. Since the art belongs to princes, lords, knights, and soldiers, and they should learn and know it, he allowed this art to be written down. But because of frivolous fencing masters who would trivialize the art, it's written in obscure and cryptic words (as you'll find written below) so that not just anyone will learn or understand it, and that way those masters can't make his art common or open among people who won't treat it with proper respect.

The Preface

- 1 Young knight, learn first: have love for God,
And honor women—that I laud,
- 2 So that your honor great may grow,
Practice chivalry and know
- 3 Arts that adorn you well in play
And bring you fame in war some day.
- 4 Gain wrestling's artful holds with might;
With lance, spear, sword, and knife do fight,
- 5 And wield them all with gallant hand,
So that against you none may stand.
- 6 Cut here and there and close with this;
Charge in whether you hit or miss.
- 7 The wise ones hate and will disdain
All those who praise themselves in vain;
- 8 So grasp when all is said and done:
All art needs measure, moderation.

A common lesson

- 9 If you would bring the art to light,
See left advance and strike with right,
- 10 For you will find that left with right
Is how you may most strongly fight.
- 11 Who waits and follows after blows,
Will little joy in this art know.
- 12 Cut close to them; your will revealed,
No changer comes to breach your shield;

Alhÿe hebt sich an dÿe zedel der Ritterlichen kunst des fechtens dye do geticht und gemacht hat Johans Liechtenauer der ain hoche maister Inden künsten gewesen ist dem got genädig seÿ 3r

|Des ersten mit dem langen swert |Dar nach mit der glefen |und mit dem swert zw roß |Dar nach mit dem kürzen swert zw champf |und dar umb dÿ kunnt fursten |und herren |Ritter und knechten zw gehört das sy dy wissen |und lernen sullen |So hat er die selbig kunst igleich besunder lassen schreiben mit ver porgen |und ver dackten worten |Dar umb das sÿ nit yderman ver nemen noch versteen sol |als du sÿ her nach geschriben wirst vinden |und hat das getan durch der leichtfertigen schirmaister willen |Dÿe Irr kunst gering wegen |das sein kunst von den selbigen maisteren nicht gemain noch ge offenwart sol werden solichen lewten die |dye kunst In wurden nicht behalten als ~~an~~ dann der kunst zw gehört ~

∴ Das ist dÿ vor red

|Iunck ritter lere
|Got lieb haben frawen
Jo ere |So wechst dein ere
|Ube ritterschafft |und lere
|kunst dye dich zÿret
|und In kriegem zu eren hofiret
|Ringes guet fesser
|Glefen sper swert |und messer
|Mandleich bederben
|und In anderen henden ver derben
|Haw drein und hurrt dar
|Rausch hin trif oder la faren
|Das yn die weÿssen hassen
|dÿe mann sicht preÿsen
|Dar auff dich fasse
|Alle kunst haben leng und masse

Das Ist ein gemeine ler des langen Swerttes

|Wildu kunst schauen
|Sich linck gen und recht mit hawen
|Und linck mit rechten
|Ist das du starck gereÿt vechten
|wer nach get hauen
|Der darff sich kunst wenig fräwen
|Haw nahent was du wild
|kain wechslär kumpt an deinen schilt

3v

- 13 Toward head and body, forth you race,
The skirmish you should then embrace.
14 And always fight with all your strength,
Your body tight at any length.
15 A simple rule you should not slight:
Fence not from left when you are right.
16 If on your left is how you fight,
You'll be quite clumsy on the right.
17 Before and after, these two things:
The font from which all true art springs.
18 With strong and weak, you'll rule the bind;
The word 'within' bear well in mind.
19 Learn onward in this art until
You can defend and work with skill.
20 But if you easily take fright,
You'll find it hard to learn to fight.
- 21 Five strikes you must now learn to heed,
Perform them with your right hand's speed;
22 Those fencers skilled whose art we vow
To reward well will show us how:

The text

- 23 The wrathful one hates crook and cross;
So cock your eye and parting cause.
24 A fool will parry all strikes, so
Pursue, run down, and set the blow.
25 Change it through, pull your point back,
Run through, slice off, or hands attack.
26 Then angle, turn, expose them more,
Strike, catch, sweep, and push your point fore.

The wrath cut

- 27 When from above they cut in near,
The point of wrath makes danger clear.
28 If they should sense the threat and shove,
Fear not, just take it off above.
29 Or if they're strong, then more strength show:
Wind, thrust—if seen, take it below.
30 Bear this in mind once in the fray:
Cut, thrust, then hard or soft you lay,
31 'Within', and then drive after more,
But calmly—do not rush to war;
32 If at the war above they aim,
Go down below and bring them shame.
33 In every turn inside the bind,
Cut, thrust, and slice you'll learn to find;

|zw kopff zu leib
|dye zegt nicht vermejd
|Mit ganczem leib
vicht was du starck gereß treÿben
|Hör was da schlecht ist
|Vicht nicht oben linck |So du recht piß
|Vnd ab dw linck piß
|Im rechten aug sere hinckes
|Vor und nach dy zwaÿ ding
|Sind aller kunß ain ursprinck
|Swech und sterck
|Inn des |Das wort do mit mit merck
|So magstu lernen
|Mit kunß arbaitten und weren.
|Erschrickstu geren
|kain vechten nÿmmer geleren

|Fünff häw lere
von der rechten hant |wer dy were
denn wir geloben
|In kunsten geren zw lon[!]

Das Ist der text

|Zoren haw krump twer |hat
schiler mit schaitlar
|Alber vorseczt
|Nach reÿsen über lauff häw seczt
|Durch wechsel zuck ·
|durchlauff |Abschneid hende druck ·
|heng wind mit plösen
|Schlach vach streich stich mit stößen

Der zoren haw

|Wer dir überhäwt
|zorenhaw ort dem drawt
|wirt er es gewar
|Nÿm oben ab öne far
|Piß starck her wider
|Wind stich sicht ~~leger waich oder~~ hers nÿm es nÿder
|Das eben merck
haw stich leger |waich oder hert
Inndes |und var nach
an hürt |Dein krieg seÿ nicht gach
|Wes der krieg |Rempt
oben nÿden |wirt er beschempt
|In allen winden
|Haw stich schnÿdt lere vinden

4r

- 34 You also mußt learn to assess
Which one of them would serve you best,
35 So that, whenever steel meets steel,
The masters you'll confound with zeal.

The exposures

- 36 Know there are but four exposures;
Clear your path and aim for closure,
37 And caring not how they appear,
You may attack without a fear.

Exploiting the four exposures

- 38 Should they strike first, revenge is sweet;
Exploit these four exposures neat:
39 To land above you should redouble;
Transmute below to cause them trouble.
40 Now let me make this plain and clear:
No one defends without a fear,
41 And if these truths you'll learn and know,
Then scarcely can they come to blows.

The curve

- 42 Throw a curve with crooked grace;
Onto their hands your point will race.
43 Lure them out well and curve down low
And step to hinder many blows.
44 Cut crookedly up toward the flat,
Subvert the masters' strength with that.
45 When steel on steel above should spark,
Abscond and I will praise your art.
46 Curve not: cut short, your plan concealed,
Then with it, changing through reveal.
47 Who down a crooked path will lead,
The noble war ensnares indeed:
48 They'll truly have no way to know
Where they'd be safe from any blow.

The crosswise

- 49 The cross takes what from sky comes down,
Rewarding all with glory's crown.
50 The cross in strength performed its deed,
Your work remains, take careful heed.
51 When to the plow you drive across,
Yoke it hard then to the ox.
52 Cross yourself and take a leap,
And threaten heads while yours you keep.

|Auch soltu mit
prüfen · |Haw stich oder schnj̄d
|In allen treffen ·
|den maisteren wiltu sy effen ~

Dye vier plossen

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

Dye vier plossen zw prechen

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

Der krump haw

|Krump auff behende
|wirff dein ort auff dye hende
|krump wer wol seczt ~
|Mit schriten vil haw leczyt
|Haw krump zu flechen
|Den maisteren wiltu sy swechen
|wenn es glitzst oben
|So stand ab das wil ich loben ·
|krump nit ~~ku~~ kurz 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 chümp
|Twer mit der sterck
|Dein arbeit do mit merck
|Twer zw dem pflueg
|zw dem oxen hart gefüg
|Was sich wol twert
|mit sprängen dem haupt gevert

4v

- 53 Mislead by missing skillfully;
Go low and harry willfully.
- 54 Inversion forces and constrains;
Run through and wrestling holds you'll gain:
- 55 Their elbow take; be sure, then leap;
Done right, their balance you will reap.
- 56 Now miss them twice, and if you hit,
Then make a classic slice with it.
- 57 The second time you miss, I say
To step in left, and don't delay.

The cockeye

- 58 When buffalo will cut or thrust,
The cockeye breaks and enters thus.
- 59 If, with the changer, threat they lay,
The cockeye robs them anyway.
- 60 If you see them shortchanging you,
Take your revenge by changing through.
- 61 Down to their point you cock your eye,
But, fearless, take their neck up high.
- 62 Or cock your eye up to their part,
If you would spoil their hands with art.

The parter

- 63 Cut from your part to seek your prize
And threaten them under the eyes.
- 64 Then turn and take it down below,
And threats against their heart bestow.
- 65 Whatever from your part descends,
Their lofty crown can well defend.
- 66 Slice through their crown—refuse to kneel—
Its glory broken by your steel.
- 67 With sweeping cuts press your attack;
Slice through and then pull yourself back.

The lairs

- 68 In four lairs only should you lie;
Hold there and vulgar guards decry.
- 69 The ox that plows, the foolish one,
And clear as day you should not shun.

Displacement

- 70 Now four displacements learn with care,
Which also flush them from their lair.
- 71 Be mindful of displacement's game,
It guards you well or brings you shame.

Veler wer fürt
|Von unden nach wünscher rürt
Vekerrer twingt
|Durchläuffer auch mit ringt
Iden elpogen |Gewiß nÿm
spring im in die wage
Veler zwifach
|Trifft mann den schnit mit mach
|Zwifach es fürpas
Scheitt in linck und pis nicht las ~

Der schilhaw

Schiler ain pricht
|was püffel slecht oder sticht
Wer wechsel drawt
|schiler dar aus Inn beraubt
Schil kürct er dich an
|Durch wechsel gesigt im an
Schill zw dem ort
|und nÿm den hals ane vorcht
Schill zw dem oberen ·
|haubt hend wild du bedöberen ~

Der schaittelhaw

Der scheitlar
dem anlützt ist ge var
|Mit seiner kar
Ider prüst vast gefer
|was von ÿm kümpt
|Dÿ kron das abnympt
|Schneid durch dÿe kron
|So prichstu sye hart schon
|Dÿe striche druck
|Mit schnÿtten sÿ ab zuck ~

Dÿe vier leger

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

Dÿe Vier Vor Setzen

Vier sind vor seczen ·
|dÿe dÿ leger auch sere leczen
|Vor furseczen hüett dich
|Geschicht das auch ser es müt dich

- 72 Should you become displaced at last,
 However this has come to pass,
 73 Then listen now to what I say:
 Wrench off, cut in, and don't delay.
 74 Set on to four extremities,
 Learn to remain and end with ease.

Pursuit

- 75 Learn to pursue, then learn it twice;
 Or into their defenses slice.
 76 When they're outside, there take them on
 In two forms; start what work you want.
 77 Then gauge each threat with hand and blade:
 If pushing hard or softly laid;
 78 For this you must learn how to feel.
 The word 'within' cuts deep as steel.
 79 Pursue them twice, and if you hit,
 Then make the same old slice with it.

Overrunning

- 80 If down below your sword they aim,
 Flow over them and bring them shame.
 81 When steel on steel above should spark,
 Stay strong and I would praise your art.
 82 Work onward then with skill and ardor,
 Or press them hard and press them harder.

Setting aside

- 83 Learn well to lure them out at will,
 Then hinder cuts and thrusts with skill.
 84 Whoever tries to stab at you,
 Your point meets theirs and breaks on through.
 85 From either side, both left and right,
 Your swords will meet if forth you stride.

Changing through

- 86 Learn to change through, your sword untied,
 Then sharply thrust from either side.
 87 Whomever tries to bind on you
 You'll quickly find by changing through.

Pulling

- 88 Now step in close, engage the bind,
 Then pull, and what you seek you'll find.
 89 Pull back; if sword you meet, pull more;
 Devise a work that hurts them sore.

|Ob dir vor seczt ist
 |und 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 ·
 |zwaÿ ewssere mynne ·
 der arbeit dar nach begÿnne
 |und prüff dÿe gefert
 |Ob sÿ sind |waich oder hert
 |Das fulen lere~~n~~
 |Inn des das wort schneidet sere
 |Nach raÿsen zwifach
 |Trifft mann den alten schnit mit mäch ~

von überlauffen

|Wer unnden rempt ·
 |uber lauff denn der wirt beschempt ·
 |wenn es klitzst oben
 |So sterck das ger ich loben ~
 |Dein arbeit mache
 |Oder herte druck zwifache

5v

Von abseczen

|Lere absetzen
 |haw stich künstlich letzen
 |wer auff dich sticht
 |Dein ort trifft |und seinen pricht
 |Von paiden seitten
 |Triff alle mal wiltu schreiten

Von durchwechsell

|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 gute fünde
 |Zuck trifft er · |zuck mer
 Arbeit erfinde |Das tut ym we[!] ·

- 90 Pull back whenever steel meets steel
And masters you'll confound with zeal.

|Zuck allen treffen
|den maisteren wiltu sy effen

Running through

- 91 Hold pommel high, let point hang down,
Run through and wrestling abounds.
92 When strength would press and oppress you,
Remember this: just run on through.

von Durchlauffen

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

Slicing off

- 93 Whenever hardness blocks your plays,
Slice off from underneath both ways.
94 There are four slices you must know:
Two falling high, two rising low.

von abschneiden

|Schneid ab dÿ herten
|von unden in baiden geferten
|Vier sind der schnÿdt ·
Zwen unden, |zwen oben mit

Pressing hands

- 95 Now turn your slice with great finesse
And crush their hands as in a press.

Von hend drucken

|Dein schneid wende ·
|zw flechen druck dÿe hende

6r

The angles

- 96 Two angles from the ground now guide
Out from each hand, both left and right:
97 In every threat once in the fray,
Cut, thruſt, then hard or soft you lay.

von tzwaien hengen

|Zwaÿ hengen werden
|Aus einer hant von der erden
|In allem geferte ·
|Haw ſtich leger waich oder herte

The spreading window

- 98 Spread windows wide that speech may flow,
And hear their case with joyful glow,
But snap the windows shut upon
99 Whomever tries to cut and run.
Now let me make this plain and clear:
100 No one defends without a fear,
And if these truths you'll learn and know,
101 Then scarcely can they come to blows.

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 vernummen ·
zu ſlag mag er clain kummen

The turns

- 102 If you lead well and break through right,
To this end you may guide the fight,
103 And breaking in with flashing steel,
Three wonders of the sword reveal.
104 So angle point in ſtraight and true,
And turn your sword to follow through.
105 Now eight turns note with thoughtful mind,
And weigh the paths that each may find:

Das iſt die beſchlieſſung der zedel

|Wer wol für und recht pricht
|und endlich gar bericht
|Und pricht beſunder
|Igleichs in dreÿ wunder
|wer recht wol henget
|und winden do mit pringet
|Und winden acht
|Mit rechten wegen betracht

106	In each and every turn of sword, Three wonders wait to be explored.	und zo[!] ir eine Der selben winden selbdritt ich meine
107	They thus expand to twenty-four— Count one by one, you won't need more.	So sind ir zwaintzigk Und vier zell sÿ anczigk
108	From either side, both left and right, Learn these eight turns when forth you'd stride.	von paiden seitten Acht winden lere mit schreiten
109	Then gauge each threat with hand and blade: But pushing hard or softly laid.	Und pruef dÿe gefert Nicht mer nÿr waich oder hert

This is Maſter Johannes Liechtenauer's fighting on horseback**Das Iſt Maſter Johansen liechtenäwer roſſ vechten**

- 1 Direſt your lance with honor plain;
 Againſt you all will ride in vain.
- 2 If from the path you'd fall away,
 The end will ſee great diſarray.
- 3 Strike here and there as you cloſe in;
 Draw not your blade from ſcabbard then,
- 4 But pull them left and ſeize them right—
 You need not fence to win the fight.
- 5 Learn this to jouſt or fence with lance:
 Break calmly through in your advance.
- 6 If ſudden ſhift the fight then ſhows
 And ſwords begin to trade their blows,
- 7 Then tie the ſtrong up well and good
 And mark them as a cutpurſe would.
- 8 Now learn to cover, ſtrength diſplayed,
 And then whenever blade meets blade,
- 9 Fear not, but ſet upon your foe:
 Angle in from head to toe.
- 10 Or if you'd harry and diſtreſs,
 Then hunt them long and grant no reſt.
- 11 Whoever to deſenſe will riſe,
 Your turn of ſword will hurt their eyes.
- 12 If they will yet defend at bay,
 Catch well the reins and don't delay.
- 13 Conſider where they are expoſed;
 Your knife, not pommel, finds them moſt.
- 14 Two ſweeps now learn ſo you may ſtand
 Againſt all arms with empty hands.
- 15 And when to wreſtling they would ſweep,
 Defend and grab them like a ſheep—
- 16 As underneath their watchful eye,
 Correctly grab as you fly by.
- 17 Whoever falls on you with might
 When riding 'gainſt you: hold them tight,
- 18 And let yourſelf hang toward the earth
 While gripping over—ſhow your worth.
- 19 On either ſide, both left and right,
 Againſt them learn to ride and fight.
- 20 Now if you want to charge and ride
 Your horſe onto the other ſide,
- 21 Firſt cover ſtrongly and ſuppreſs,
 Then ſet upon and cauſe diſtreſs.

|Dein ſper bericht
 |Gegen reiten mach zu nicht
 |Ob es empfalle
 |Dein end ym ab ſchnalle
 |Haw drein nicht zucke
 |Von ſchaiden linck zw ym rucke
 |Greiff in ſein rechten
 |So fechſtu in ane fechten
 |Das gleffen ſtechen fechten
 |Sittigklich an hurt lere prechen

 |Ob es ~~es~~ ſich vor wandelt
 |Das ſwert gegen ſwert wirt gehandelt
 |Recht vaß dý ſterck ·
 taſchen haw tü ſüch |und merck
 ler wol ſtarck ſchütten
 |Allen treffen an far do mit nött in
 |An ſecz an far
 |wer ſtraiff̃t heng im zu dem har
 |Wiltu gerüt
 lanck |jagen das ſere müt
 |wer das nu wert
 |So wind das aug vorſert
 |wert ers fürpas
 |Vach zawm und wes nicht las
 |Bedenck die plöß
 |Suech ~~plöß~~ meſſer nicht wartt klöß ·
 |Zwen ſtrich ler
 |Mit lärer hant gegen ~~der~~ wer

 |Der ſchaff grif weret
 |Wer ſich ringens |Zu dir keret
 |Als under augen
 |Angreif in recht mit flaugen
 |Wer dich an felt
 |wider reittens der wirt gefelt[!]
 |Hangens zw der erden
 |Über greiff in recht mit geperden ·
 |Zw paiden ſeitten
 |Dw in an ler dich alle wider reitten

 |Ab du wilt reiten
 |Roſſ lauffs zw der anderen ſeyten
 |Dýe ſterck ſchütte
 |An ſetz da mit in note

6v

22 When you defend, their sword catch wide
And carry near, their handle tied.
23 Or wheel about to hunt again,
Prepared to harry and restrain;
24 With every skill that hunters learn,
Seek your advantage as you turn.
25 Should you ride forth without relent
But end up left without intent,
26 Then worry not, but their sword find,
And wrestle well: push hard and bind.

27 If someone hunts you on the right,
Turn halfway 'round, prepare to fight.
28 With arms to catch and drive away,
No harm can reach you in the fray.

29 Take sword away like it's a knife
And learn the holds that cause them strife:
30 Apply the hold that has no name
To move the strong and bring them shame.
31 Spoil strikes and thrusts with this defense;
Have your revenge—no need to fence.

32 If you would grab them as they ride,
Don't fail to ride up alongside.
33 To show the sun and make them bow:
Take first their left sleeve firmly now,
34 Then grab their head in front with skill,
And press it upward hard until
35 They sink down low and show respect
(And then might never stand erect).
36 If taking you down low's their aim,
Then grab them high and bring them shame;
37 Press arm to head, their grip defeat—
This often robs them of their seat.
38 But should you seek a measured course
To catch and hold them on their horse,
39 Then with this wrestling they'll be found,
And without rope they will be bound.
40 Remember well the grab that leads,
To break through strength and work great deeds.

Fighting in armor on foot

41 When you dismount or are unhorsed,
The fight on foot must take its course.

|Wer weert dir das
|weit swert vach trag na der handt haß[!]
|Oder umb ker ·
|geruet zu |jagen der were
|Mit allen künsten
|Der |jagt der schick nach gūnsten
|Ab dw ver jagst
|Und an danck linck iagst
|Sein swert auff tašte
|und ring stös mit fašte

|Jagt man rechtens ·
|Halt[!] ker umb wart vechtens
|Mit armen vahren
|So mag dir kain schad nachen

|Dye messer nemen
|Behalten ler an schomen
|Den ungenatten
den starcken |In verwant
|Ir slacher ir stechen
|ver dirbt an als vechten

|wiltu anfassen
|Neben reittens soltu nicht lassen
|Das sunnen zaigen
|linck ermel treib wiltu naigen
|Das vor haubt tašte
|Gegen nack druck sere fašte
|Das er sich swencket
|und seldom wider auff gelencket
|wer dir das rempt
|Uber greiff den der wirt beschempt
|Druck arem zw haubt
|Der griff oft satel beraupt
|Wiltu aber dich massen
|des vahens liecht von dir lassen
|Ringens den [fure]
gefangen hin ane schnure
|Den vor griff merck
|Der pricht furpas sein sterck ~~~~

7r

[8v] Hye hebt sich an Maister Johansen Liechtenaw- 8v
ers künst Dem got genädig seÿ mit dem kurczen
swert zu kampff

|Wer absynt
|Fechtens zu fuess begint

42 Take up your spear in ſteady hands
 And face your foe in proper ſtance;
 43 Its ſharpened point will ſerve your needs,
 So boldly throw the thruſt that leads,
 44 Then leap and turn and ſet upon—
 If they defend, pull and you’ve won.
 45 If you would make the leading thruſt,
 Then pull and break through guards you muſt.
 46 Now if your foe fears injury
 And backs away and wants to flee,
 47 Then cloſe with them and ſeek your chance
 To catch and hold as you advance.

Wreſtling in the duel

48 And if you’d wreſtle, learn to leap:
 Your foot behind their front leg ſweep,
 49 Or deftly lock the leg you catch
 Juſt like the cloſing of a latch.
 50 From either hand, both left and right,
 Perform your art and end the fight.

 51 Should it come to paſs that here
 The ſword is drawn againſt the ſpear,
 52 Obſerve the way they thruſt, then leap
 And catch and wreſtle as you ſweep.
 53 What they extend, your left hand beats;
 Leap ſurely in, catch what you meet.
 54 Should they again fear harm, and pull
 Back from your catch and your control,
 55 Then you will find them all expoſed,
 Your point haraſſing unoppoſed.
 56 And leather, gauntlets, and the eyes:
 Toward theſe expoſures you ſhould riſe.

 57 Forbidden arts of wreſtling learn
 And bring them forth in battle’s churn;
 58 Find ways to lock and take control,
 Surmount the ſtrong to reach your goal.
 59 In every leſſon that you learn,
 Your point toward the expoſure turn.

 60 When each from ſcabbard draws their ſword
 And both face off with one accord,
 61 Then you ſhould ſtrengthen in the fight
 And bear in mind to cover right.
 62 Before and after: theſe two things
 Learn well to gauge with backward ſpring.

|Der ſchick ſein ſper
 zway ſten |An heben recht wer
 |Sper und ort
 |den vorſtich ſtich an vorcht
 |Spring wind ſecz recht an
 |wert er zuckt das geſigt im an
 |Wiltu vor ſtechen
 |mit zucken lere wer prechen
 |Merck wil er zÿhen
 |von ſchaiden und wil er er fliechen
 |So ſoltu im nahen
 |zu weiſleich wart des vahren

Das ſind dye ringen zu 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 zu ÿm
 |linck lanck von hant ſlach
 |Spring weiſleich und denn vach
 |Aber wil zucken
 von ſchaiden vach |und druck In
 das er dy plöſs
 |Mit ſwertes ort verdroß ·
 |leder und hantschuech
 |Under augen dÿ plöſs recht ſuech

 |Verpotne ringen
 |Weiſleich zu lere pringen ·
 |Zu ſchliessen viende
 |Die ſtarken do mit uber winde
 |In aller lere
 |Dein ort gegen der plöſs kere

 |Wo man von ſchaiden ·
 ſwert zuck ſicht von in paiden
 |So ſol man ſtercken
 |Die ſchütten recht eben mercken
 |Vor und nach dÿe zway dingk
 |Prueff weysleich lere mit ob ſpring ·

- | | |
|--|---|
| <p>63 Pursue whenever steel meets steel,
 And you'll confound the strong with zeal.</p> <p>64 If they defend, pull back and thrust;
 If they defend, rush in you must.</p> <p>65 If they should fight you long and wide,
 Then artfully their fate decide.</p> <p>66 If they attack you fierce and strong,
 Defeat them when you shoot in long.</p> <p>67 The other point can guard and smite,
 So meet their sword and don't take fright.</p> <p>68 With either hand, both left and right,
 Turn then your point to piece their sight.</p> <p>69 With strikes, your forward foot defend,
 That you may fight on to the end.</p> | <p> volg allen treffen
 den starcken wiltu sÿ effen</p> <p> Wert er so zuck
 Stich wert er Jü zu ÿm ruck</p> <p> Ob er lanck vichtet
 So pißtu künstlich berichtet</p> <p> Greift er auch sterck an
 Das schiessen gesigt ÿm an</p> <p> Mit seinem slahenden ort
 Schützt er sich triff ane vorcht</p> <p> Mit paiden henden
 Dein ort zu den augen lere wenden</p> <p> Des vorderen fuess
 Mit slegen du hütten müest</p> |
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