

I built this table so that I could do large-scale analysis of the relationships between the different glosses. It was helpful to me in developing my concept of the Liechtenauer tactical model, and also in building my gloss visualization project (which is based on the fifth column below). The version I use is broken into separate pages for each verse in a OneNote notebook, but at the request of others I've recombined all of the pieces into a single table. It doesn't really meet my standards for what is fit to release to the public, but I've done as much cleanup as I'm willing to do for a random one-off project that doesn't support the Wiktenauer. :P

The columns are labeled according to their particular glossa. Nicolaus is placed between Danzig and Lew to better illustrate where it overlaps and diverges from each one. The items in brackets [] in these translations represent text that is only found in one version and not others. The Hans Medel column frequently diverges from the others, but it's interesting to see the places it doesn't (and building this table taught me that he draws from Nicolaus and not Lew, as I had previously supposed).

The fifth column is my attempt at building a unified text of all four glosses; the interlinear notations in my gloss visualizations are usually represented here by superscript, brackets [], and parentheses () (at different phases of the project). I thought about embiggening the superscripts and removing the brackets, but in some cases they're not placed in a way that's grammatical (since they're not part of the text and don't need to be), so I left them as-is.

The highlighting identifies the type of text: **pink** is actions of your opponent, **yellow** is your actions, **blue** indicates counters (which isn't clearly separable from actions IRL, but is based on what the text says), **green** is explanation, and **orange** indicates zufechten or binding.

The highlighting is not comprehensive, for reasons including the fact that Christian delivered the Nicolaus translation very recently, after the main highlighting was long since complete, so I've only done sections that were particularly important to my study at a given time.

If this proves useful and/or popular, I might release a revision in the future with the highlighting completely done throughout.

~ Michael Chidester

08 April 2020

Pseudo-Peter von Danzig By Cory Winslow	Nicolaus By Christian Trosclair	Jud Lew By Cory Winslow	Sigmund ain Ringeck By Christian Trosclair	Combined RDLN Text By Michael Chidester	Hans Medel By Christian Trosclair
<p>Here begins the gloss and the interpretation of the Epitome on the Long Sword</p> <p>This has been composed and created by Johannes Liechtenauer, the one High Master in the Art, may God be gracious to him, so that princes, lords, knights, and soldiers shall know and learn that which pertains to the Art.</p> <p>Therefore he has allowed the Epitome to be written with secret and suspicious words, so that not every man shall undertake and understand them. And he has done that so the Epitome’s Art will little concern the reckless Fencing Masters, so that from those same Masters his Art is not openly presented, nor shall it become common.</p> <p>And the same secret and suspicious words of the Epitome which stand hereafter, the glosses teach and explain thus, so that everyone who otherwise can fence may well undertake and understand them.</p>			<p>Here begins the interpretation of the Recital</p> <p>In this, the knightly art of the long sword lies written, which Johannes Liechtenauer, who was a great master in the art, composed and created.</p> <p>By the grace of god he had let the Recital be written with obscure and disguised words, so that the art shall not become common.</p> <p>And so Master Sigmund ein Ringeck, at the same time known as fencing master to the highborn prince and noble Lord Albrecht, Count Palatine of the Rhine and Duke of Bavaria, had these same obscure and disguised words of the Recital glossed and interpreted as lay written and pictured here in this little book, so that any one fencer who can otherwise fight properly may well go through and understand.</p>	<p>Here begins the gloss and the interpretation of the Recital on the Long Sword</p> <p>The chivalric art of the long sword lies here written, which was created and composed by Johannes Liechtenauer, who was the grand master of the art, may God rest his soul, because the art belongs to princes and lords, knights and soldiers, and they should learn and understand all that which pertains to it.</p> <p>By the grace of God, he caused the Recital to be written in obscure and cryptic words, so that not everyone will grasp and understand it. This he did so that frivolous masters will mistake his art as trivial, and will not make it more common or open with people who do not hold the art in the respect that it is due.</p> <p>And so Master Sigmund ain Ringeck, who was known at the time as fencing master to the highborn prince and noble Lord Albrecht, count palatine of the Rhine and duke of Bavaria, had these same obscure and cryptic words of the Recital glossed and interpreted, as lies written and pictured here in this little book, so that someone who otherwise knows how to fence properly may well grasp and understand them.</p>	<p>Here the recital itself begins.</p> <p>In this, the knightly art of the long sword lies written, which Johannes Liechtenauer, who was a great master in the art, composed and created.</p> <p>By the grace of god he had let the recital be written with obscure and disguised words, so that the art shall not become common.</p> <p>And so Master Sigmund ein Ringeck, who was known at this time as fencing master to the highborn prince and noble Lord Albrecht, Pfalzgraf of the Rhine and Herzog of Bavaria, had these same obscure and disguised words of the recital glossed and interpreted as lay written here in this book, so that any one fencer who can otherwise fight properly may well go through and understand.</p> <p>And thereafter also enriched and improved by other masters and especially through Master Hans Medel from Salzburg, which then follows after this.</p>
<p>Here mark what the red writing is in the beginning of the techniques described hereafter: it is the text of secret words of the Epitome of the Long Sword. And always the black script after it is the gloss and the explanation of the secret and suspicious words of the Epitome.</p>				<p>Here notice what the red writing is in the beginning of the techniques described hereafter. It is the text of cryptic words of the Recital of the Long Sword. And always the black script after it is the gloss and the explanation of the obscure and cryptic words of the Recital.</p>	
<p>[3] This is the preface:</p> <ol style="list-style-type: none"> Young knight learn To have love for God, honor maidens, So waxes your honor. Practice Knighthood, and learn Art that adorns you, And in wars brings honor. Wrestle well, grappler. Glaive, spear, sword, and knife, Manfully handle, And in others’ hands ruin. 	<p>[2]</p> <ol style="list-style-type: none"> Young knight learn To have love for god, honor women and maidens So that you expand your praise and honor. Practice Knighthood and learn Art that decorates you And in war exalts you with honor. Use the good grips of wrestling, Lance, spear, sword, and messer Like a man And render them useless in other's hands. 	<p>[1] Master Liechtenauer's Art</p> <ol style="list-style-type: none"> Young knight learn To have love for God; honor women and maidens, So waxes your learning, And learn things that adorn you And in wars sorely court. Wrestle well, grappler. Lance, sword, and messer Manfully handle, And in others’ hands ruin. 	<p>[2] The foreword of the Recital</p> <ol style="list-style-type: none"> Young knight, learn; Loveth god; furthermore honor women Thus cultivate your honor. Practice chivalry and learn Art which decorates you [and] In combat exalts with honor. Wrestling's good fetters, Lance, spear, sword, and Messer Manfully put to good use And make useless in other's hands. 	<p>The foreword</p> <ol style="list-style-type: none"> Young knight learn onward, For god have love, and ladies, honour, Til your honour is earned, Practice chivalry, and learn, Let the art grace you wholly, And in war bring you glory. Wrestle well, grappler, Lance, spear, sword and dagger, Wield them, be brazen, In other’s hands raze them. 	<p>This is the forward.</p> <ol style="list-style-type: none"> Young knight learn loveth god, furthermore honor women. Thus cultivate your honor, practice chivalry and learn art that decorates you and in war compels to honor. Wrestling, good grappler, glaive, spear and messer; manfully brandish and, in other hands, ruin.

<div>6 Hew therein, and swift there. Rush in, hit or let drive.</div> <div>7 Knowing this Hastens the man seen praised.</div> <div>8 Thereon you grasp, All Art has length and measure.</div>	<div>6 Attack suddenly and storm in, Keep rolling, engage or let pass.</div> <div>7 Whoever assaults in these ways, They see the spoils.</div> <div>8 Hold yourself to this: All art has a time and place.</div>	<div>6 Hew therein and hit there, Let hang, and let drive,</div> <div>7 So that your wisdom one May masterfully prize.</div>	<div>6 Hew therein, charge there; Rush onwards, hit or let drive.</div> <div>7 Those maturing in this wisdom, This one sees praises.</div> <div>8 Hold yourself to this: All art has length and measure.</div>	<div>6 Strike in and close fast, Rush to meet, or let it past.</div> <div>7 Earn the envy of the wise, Win boundless praise before your eyes.</div> <div>8 Therefore here behold the way, Every art is measured, weighed.</div>	<div>6 Hew therein and hurry, rush onwards. Hit or let drive</div> <div>7 Those maturing in this wisdom, This one sees praises.</div> <div>8 Hold yourself to this, all art has length and measure.</div>
<div>[4] This is a general lesson of the Long Sword in which very fine Art is held:</div> <div>Text</div> <div>9 If you will show Art, You go left, and right with hewing.</div> <div>10 And left with right Is how you most strongly fence.</div> <div>Gloss: Mark, that is the first art of the Long Sword, that you shall learn the hews correctly before all things, so that you will otherwise fence strongly, and undertake that thus:</div> <div>When you stand with your left foot before and hew from your right side,</div> <div>if you do not follow after the hew with a step forward of your right foot, then the hew is false and incorrect. When your right side remains behind, the hew becomes too short thereby and may not have its correct path downwards to the other side before the left foot.</div>	<div>9 If you wish to examine the art, Go left and right with cutting</div> <div>10 And left with right, That is, if you desire to fence strongly.</div> <div>Gloss: Note this is the foremost art of the long sword, that above all you should learn to cut correctly. That is, if you wish to otherwise fence strongly and understand it like this.</div> <div>When you stand with the left foot forwards and cut from your right side,</div> <div>if you then do not support the cut with the ingress of your right foot, then this cut is spurious and incorrect. When your right side remains behind, the cut becomes too short thereby and its correct path down to the other side in front of the left foot cannot happen.</div>	<div>[2] Here begins a good common lesson of the long sword, yet such a very good secret art is locked therein.</div> <div>9 If you will show art, Go yourself left, right with hewing,</div> <div>10 And left with right, If you most strongly will fence.</div> <div>The first lesson of the long sword is that before all things, you shall rightly learn the hews so that you will otherwise fence strongly, and undertake that thus:</div> <div>when you remain with the left foot fore and hew from the right side,</div> <div>then the hew is false and incorrect (since the right side remains there behind), and thereby the hew becomes too short and may not have its correct going to the right side, etc.</div>	<div>[3] This is the text of many good common lessons of the long sword</div> <div>9 If you wish to examine the art, Go left and right with hewing</div> <div>10 And left with right that is, if you desire to fence strongly.</div> <div>Gloss. Note, this is the first lesson of the long sword: That you shall learn to hew the hews properly from both sides, that is, if you otherwise wish to fence strongly and correctly. Understand it thusly:</div> <div>When you wish to hew from the right side, so see that your left foot stands forward. If you then hew the over-hew from the right side, so follow-after the hew with the right foot.</div> <div>If you do not do that, then the hew is false and incorrect, because your right foot remains there behind. Therefore the hew is too short and may not attain its correct path below to the correct other side in front of the left foot.</div>	<div>Here begins a good common lesson of the long sword, yet such a very good secret art is locked therein</div> <div>Text</div> <div>9 If you want to show Art, You go left and right with hewing.</div> <div>10 And left with right Is how you most strongly fence.</div> <div>Gloss. Remember, the first lesson of the long sword is to learn to hew the hews correctly from both sides, so that you will otherwise fence strongly and correctly. Understand it like this:</div> <div>When you wish to hew from the right side, set your left foot forward and hew the over-hew from your right side, and follow after the hew with your right foot.</div> <div>If you do not, then your hew is false and incorrect (because your right side remains behind), and therefore your hew is too short and may not attain its correct path below to the other side in front of the left foot.</div>	<div>This is the text about many good general lessons of the long sword.</div> <div>9 If you wish to examine the art, then go left and right with hewing</div> <div>10 and left with right that is, if you desire to fence strongly.</div> <div>Gloss: Note, this is the first lesson of the long sword if you shall learn to hew the hews correctly from both sides if you wish to otherwise fence strongly and correctly. Understand it like this:</div> <div>When you wish to hew from the right side, see that your left foot stands forward. If you then hew an over-hew from the right side, then follow after the hew with the right foot.</div> <div>If you do not do this, then the hew is false and incorrect. When your right side remains there behind, the hew is thus shortened and cannot have its correct path downward to the other side before the left foot.</div>
<div>[5] Or, if you stand with your right foot before and hew from the left side, and you do not follow after the hew with your left foot, then the hew is still false.</div> <div>Therefore mark when you hew from the right side that you always follow after the hew. Do also likewise the same when you hew from the left side. So put your body therewith correctly in the balance, and thus the hews become long and hewn correctly.</div>	<div>Or if you stand with the right foot forwards and cut from the left side, if you do not then also support (Vienna: cleave closely behind) the cut with your left foot, then the cut is again spurious (completely wrong).</div> <div>Therefore, see to it that when you cut from the right side that you always support the cut with the right foot. Do the same when you cut from the left side so that your body brings itself correctly into balance with it. In this way, the cuts will be hewn correctly.</div>	<div>[3] Or, if you stand with the right foot fore and hew from the left side, if you then do not follow after with the left foot, then the hew is but false.</div> <div>Therefore, mark when you hew from the right side that you always follow after with the right foot; the same do also likewise when you hew from the left side. So put your body in the correct balance, and thus the hews become long and correctly hewn, etc.</div>	<div>[4] The same when you hew from the left side and [you] do not follow-after the hew with the left foot, thus the hew is also false.</div> <div>Therefore note, from whichever side you hew, that you follow-after with the same foot, so you may conduct all your plays with strength and all other hews shall be hewn thusly as well.</div>	<div>Likewise, if you set your right foot forward and hew from your left side, and you do not follow after the hew with your left foot, then your hew is again false.</div> <div>So remember, from whichever side you hew the right or the left, always follow after with the same foot, so you put your body correctly in the balance and drive your plays with strength, and all should be hewn thus to become long and correct.</div>	<div>Similarly, when you hew from the left side and the hew is not followed with the left foot, then the hew also false.</div> <div>Therefore note from whichever side you hew, that you follow-after the hew with the same foot if you want to correctly deploy all your plays with strength and as such all other hews shall be hewn.</div>
<div>[6] This is the text and the gloss of yet a lesson:</div> <div>11 Whoever goes after hewing, He deserves little joy in his art.</div> <div>Gloss: This is</div> <div>when you come to him with the pre-fencing: then you shall not stand still and look after his hews, waiting</div>	<div>This is the text of another lesson</div> <div>11 Whoever chases after cuts They permit themselves little opportunity for art.</div> <div>Gloss. This is:</div> <div>When you come to the opponent with the initiation of hostilities, you do not stand still and look upon their</div>	<div>[4]</div> <div>11 Whoever goes after hewing, He deserves little joy in his art.</div> <div>This is</div> <div>when you come to the man with the pre-fencing: then you shall not stand still with your sword and wait</div>	<div>[5] Again, the text about a lesson</div> <div>11 Whoever chases after hews, They allow themselves to hardly enjoy the art.</div> <div>Gloss. Note, this is</div> <div>when you come to him with the onset: you shall not focus nor wait upon his hew as he conducts it against</div>	<div>This is the text and the gloss of another lesson</div> <div>Text</div> <div>11 Whoever goes after hewing, He deserves little joy in his art.</div> <div>Gloss. This is</div> <div>when you approach him with your onset, do not focus on his strikes, standing still with your sword and waiting for what he</div>	<div>Again a text about a lesson</div> <div>11 Whoever goes after hews, They allow themselves to hardly enjoy the art.</div> <div>Gloss:</div> <div>When you come to someone with the approach, then you shall not look to his hew nor wait as he deploys it</div>

for what he fences against you. Know that all fencers that look and wait on another's hews and will do nothing other than parrying deserve such very little joy in their art, since they are destroyed and become struck thereby.	cut nor await whatever they fence against you. Know that all fencers that look out and wait upon another's cut and will do nothing other than parry, they allow themselves to quite little opportunity for art, because it is for naught and they become struck for this reason. Therefore, strike and seek the openings.	after his hews until he hews to you. Know that all fencers who look there on another's hews and will do nothing other than parry, they deserve little joy in their art since they become sorely struck thereby, etc.	you. Because all fencers who focus and wait upon another's hew and wish to do nothing else than displace, they permit such art little joy because they often become struck with it.	fences against you. Remember that all fencers who focus and wait on another's strikes and want only to displace will permit very little joy in their art, ^{enjoy the art less} since they are sorely struck thereby and destroyed. ^{therefore strike and seek the openings}	against you. Because all fencers that watch and wait upon the hew of someone else and will do nothing than displace, they shall enjoy such art less because they often become struck by that. Therefore hew and thrust to the opening.
<p>[7] This is the text and the gloss of yet a lesson: Text</p> <p>12 Hew near what you will, No Change comes on your shield.</p> <p>13 To the head, to the body, The Lighter-hits do not shun.</p> <p>14 With the entire body, Fence so that you most strongly drive.</p> <p>Gloss: Mark, that is</p> <p>when you come to him with the pre-fencing: what you will then fence, drive it with the entire strength of your body, and hew in therewith near to the head and to the body, and remain with your point in before his face or the breast so he cannot Change-through before your point.</p>	<p>Text. Another lesson</p> <p>12 Cut from close proximity whatever you wish No changer gets past your shield</p> <p>13 To the head, to the body Do not omit the biters</p> <p>14 With the entire body Fence whatever you desire to conduct with strength.</p> <p>Understand it like this:</p> <p>When you arrive at the opponent with the initiation of hostilities, then whatever you wish to fence, do that with the entire strength of your body and with that cut in to either their head or to their body from close proximity and remain with your point in front of their face, so they cannot change through before//with the point.</p>	<p>[5]</p> <p>12 Hew near what you will; No change comes on your shield.</p> <p>13 To the head, to the body, Do not shun the strikes.</p> <p>14 With the entire body, Fight so that you most strongly drive.</p> <p>Undertake that thus:</p> <p>When you come toward the man with the pre-fencing, whatever you then wish to fence, you shall drive it with the entire strength of your body, and hew in therewith, near to his head. Therewith you force him so that he must parry, and come to no Changing-through when you come near to him with the point.</p>	<p>12 Hew nearby, whatever you wish: No change comes in your shield;</p> <p>13 To the head, to the body, Do not omit the fleshwounds.</p> <p>14 With the entire body fence Whatever you desire to conduct strongly.</p> <p>[6] Item.</p> <p>You shall note that every thing which you wish to fence, conduct it with the entire strength of the body; and cleave him in with that nearby to the head and to the body, so he may not change-through in front of your point;</p>	<p>This is the text and the gloss of another lesson Text</p> <p>12 Hew near, whatever you wish: No Change comes into your shield;</p> <p>13 Toward the head, toward the body, Do not omit the Lighter-hits.</p> <p>14 Fence with the entire body, Whatever you desire to drive strongly.</p> <p>Gloss. Remember, this is</p> <p>when you approach him with your onset: whatever you will then fence, drive it with the entire strength of your body, and hew in near to his head^{and to his body}, and remain with your point in front of his face^{or his breast}. Thus you constrain him so that he must displace, and come to no changing through in front of your point^{when you come near to him}.</p>	<p>12 Hew closely whatever you wish. No changing-through comes upon your cross.</p> <p>13 To the head, to the body do not omit the biters.</p> <p>14 Fence with the entire body whatever you desire to deploy strongly.</p> <p>Item.</p> <p>Also note: Everything that you wish to fence, deploy that with the entire strength of your body and with that cleave-in closely to the head and to the body so he may not change through before your sword</p>
			and with that hew, in the binding of the swords, you shall not omit the fleshwounds to the nearest opening (which will be delineated hereafter in the five hews and in other plays).	And with your hew, in the binding of the swords, do not forget the slashes toward the nearest exposure ^(which will be delineated hereafter in the five hews and in other plays) .	and with that hew shall not omit the biters to the nearest opening in the binding-on of the swords that will be explained hereafter in the five hews and other plays.
If he parries with strength and lets the point go out from you on the side, then give him a Lighter-hit on the arm.	Then if they parry with strength and allow their point to go up in the air or to one side and remains low with their hands, then give them a flesh wound on their arm	If he comes then with the parrying strongly on your sword, then give him a touch on his left arm and step backwards therewith before he comes in.		If he displaces with strength ^{and lets his point go out from you} on the side and remains low with the hands, then slash him on the arm and step backwards ere he comes in.	
[8] Or , if he drives high up with his arms with the parrying, then strike him with a free hew below to the body, and step quickly backward therewith, so he is struck before he comes in.	or rise up high with your sword when they parry and strike below to their body with a free cut and immediately lunge back from that before they come to their senses. Thus, they are struck.			Or , if he drives high up with his arms ^{in the displacement} , then slash ^{with a free hew} below at his body, and step quickly backward, so he is struck ere he comes in.	
<p>[9] This is the text and the gloss of yet another lesson: Text</p> <p>15 Hear what is bad there: Fence not above left, if you are right.</p> <p>16 If you are left, With the right you also sorely limp.</p> <p>Gloss: Mark, this is a lesson and touches upon two persons, a righty and a lefty, and is how you shall hew so that one does not win the Weak of your sword with the first hew, and undertake that thus:</p>	<p>15 Now hear what is bad Do not fence southpaw from above if you are orthodox</p> <p>16 And if you are a southpaw You also quite awkward in orthodox</p> <p>Gloss: Note this is a lesson that hits upon two people, an orthodox and a southpaw and it is also how you shall cut so that one cannot win the weak of your sword with the first cut. Understand it like this.</p>	<p>[6]</p> <p>15 Hear what is bad there: Fight not left if you are right,</p> <p>16 And if you are left, In the fencing you also sorely limp.</p> <p>This is a good lesson and touches upon a left-hander and a right-hander. And know how you shall hew so that one does not win the Weak of your sword with the first hew, and undertake that thus:</p>	<p>[7] Again, a lesson</p> <p>15 Hear what is bad for that: Don't fence from above left if you are right,</p> <p>16 And if you are left, In the right [you] are also severely hindered.</p> <p>Gloss. Note, this lesson hits upon two people, one left and one right, and understand it thusly:</p>	<p>This is the text and the gloss of yet another lesson Text</p> <p>15 Hear what is bad for that: Do not fence from above left if you are right,</p> <p>16 And if you are left, In the right [you] are also severely hindered.</p> <p>Gloss. Remember, this is a lesson and touches upon two persons, one right and one left, and is how you shall hew so that one does not win the Weak of your sword with the first hew, and undertake it like this:</p>	<p>Again, text of a lesson.</p> <p>15 Hear what is bad. Do not fence above left if you are below right.</p> <p>16 And also severely hindered in the right, if you are left.</p> <p>Gloss: This lesson hits upon two people, a lefty and a righty. Understand it like this:</p>

<p>when you come to him with the pre-fencing, if you are then a righty, then do not hew the first hew with purpose from the left side, when he is read: you are Weak, and may not hold against therewith when he hews strongly in with you. So therefore hew from the right, so that you may well hold strongly against, and work what you will on the sword.</p>	<p>When you come to the opponent with the initiation of hostilities, if you are orthodox, then do not cut the first cut from the left side by choice because it is weak and with it you cannot hold fast when they cut in with you strongly. Therefore, cut from the right so you can stay in contact with full strength and work whatever you wish at the sword.</p>	<p>when you come to the man with the pre-fencing, if you are then right and will strongly fence, then hew the first hew with purpose (not from the left side). Then he is weak and may not hold against when you bind strongly on him, or, if you hew from the right side, then you may well strongly hold against him and work on the sword whatever you wish.</p>	<p>When you come to him with the onset, if you then judge and decide to strike the opponent, then do not hew the first hew from the left side. Because it is weak and with that, may not hold against when one binds strongly upon it. Therefore hew [from] the right side, so you may work strongly with art (whatever you wish).</p>	<p>When you approach him with your Onset, if you are right and decide to strike toward the opponent and will strongly fence, then do not hew the first strike with purpose from the left side, because it is weak and may not hold against someone who binds strongly upon it. Hew therefore from the right side, so you may well hold strongly against him and work with art (whatever you wish).</p>	<p>When you come to the approach with someone, if you are a righty and intend to strike-into the opponent, then do not hew the first hew from the left side, because that is weak and cannot, with that, hold against when one binds strongly upon that. Therefore hew from your right side, then you can work strongly upon the sword with art, whatever you wish.</p>
<p>[10] Likewise, if you are a lefty, then also do not hew the first hew from the right side, since it is quite perilous for a lefty to practice Art from the right side, the same as it is also for a righty from the left side.</p>	<p>In the same way if you are southpaw, then also do not cut the first cut from the right side because it is quite undependable art for a southpaw to drive from the right side. It is also the same for an orthodox from the left side.</p>	<p>[7] Likewise, if you are left-handed, then also hew the first hew not from the right side; hew respectively from the left side, since it is rightly quite wild and again tame, to drive art from the left side. Likewise is it also a left-hander from the right side, etc.</p>	<p>[8] The same is if you are left. So likewise do not hew from the right side, because the art is quite awkward [when] a lefty conducts from the right side. It is also the same [of] a righty from the left side.</p>	<p>Likewise, do not hew the first hew from the right side if you are left, because the art is quite perilous and wild for left to drive from the right side. It is also the same [of] someone who is right from the left side.</p>	<p>Similarly, if you are a lefty, also do not hew from the right side, because that art is quite wild for a lefty to deploy from the right side. Similarly it is also for a righty from the left side.</p>
<p>[11] This is the text and the gloss of yet another lesson: Text</p> <p>17 Before and After, these two things, Are to all Art a well-spring.</p> <p>18 Weak and Strong, Meanwhile, that word therewith mark.</p> <p>19 So you may learn Working and defending with Art.</p> <p>20 If you readily frighten, No fencing ever learn.</p> <p>Gloss: Mark, this is that before all things you shall rightly undertake and understand these two things, which are the Before and the After, and thereafter the Weak and Strong of the sword, and then the word “Meanwhile”, whence comes the entire foundation of all the Art of Fencing.</p> <p>When you think on, undertake, and understand them rightly, and do not forget the word “Meanwhile” in all techniques that you drive, then you are a very good Master of the Sword and may teach princes and lords well, so that they may be best in combat and in earnest with the correct Art of the Sword.</p>	<p>Text</p> <p>17 Before and After, the two things Are the singular origin of the entire art.</p> <p>18 Weak and strong Indes, note them with this word</p> <p>19 So that you may learn To work and ward with art.</p> <p>20 Whoever frightens easily Never learns to fence.</p> <p>Gloss: Note this is about how you shall understand and get the sense of the two things correctly for all situations. This is the before and the after and after that, the weak and the strong of the sword and the word Indes, because the entire art of fencing comes from those.</p> <p>When you have correctly taken in and comprehend these things and have not forgotten the word Indes therein in all plays that you conduct, then you are indeed a good fencer and master of the sword and can fully teach princes and lords so that they may keep with the proper art of the sword in play and in earnest.</p>	<p>[8]</p> <p>17 Before and After, these two things Are a well-spring to all art.</p> <p>18 Weak and Strong; "Meanwhile"—mark with that word,</p> <p>19 So you may learn Working and defending with art.</p> <p>20 If you frighten easily Learn no fencing evermore.</p> <p>This is that you shall, before all things, correctly undertake and understand the two things: that is, the Before and the After, and Weak and Strong, and the word "Meanwhile".</p> <p>When you rightly undertake and understand these things, from them comes the entire foundation of all the Art of Fencing. And going forward, do not forget the word "Meanwhile" in all techniques that you drive; thus you may well be a good Master of the Sword and may well teach princes and lords, that they may be best in play and in earnest with the correct Art of the Sword, etc.</p>	<p>[9] This is the text and a lesson about before and after</p> <p>17 Before and after, the two things Are the one origin of all art.</p> <p>18 Weak and strong, In-the-moment; with that mark the word.</p> <p>19 Thus, you may learn To work and ward with art.</p> <p>20 If you frighten easily, Never learn any fencing.</p> <p>Gloss. Note, this is that before anything, you shall understand the before and the after well, because these two things have one origin which gives rise the entire art of fencing.</p> <p>When you understand and undertake these things correctly, and do not forget the word “Within” in all plays that you drive, you may be a Master of the Sword and may well teach princes and lords, that they may be best in play and in earnest with the correct Art of the Sword.</p>	<p>This is the text and a lesson about five words Text</p> <p>17 Before and After, these two things, Are a well-spring to all Art.</p> <p>18 Weak and Strong, “Within”, remember that word therewith.</p> <p>19 So you may learn Working and defending with Art.</p> <p>20 If you frighten easily, Never learn fencing.</p> <p>Gloss. Remember first of all to rightly understand and undertake two things, the Before and the After, and also the Weak and Strong of the sword, and then the word “Within”, whence comes the entire foundation of all the Art of Fencing.</p> <p>When you capture the things correctly and furthermore do not forget the word in-the-moment in all plays that you deploy, you will be a good master.</p>	<p>A text of a lesson about the before and the after.</p> <p>17 Before and after, the two thing are the one source of all art.</p> <p>18 Weak and strong, in-the-moment, with those note that word</p> <p>19 if you desire to work and ward with art.</p> <p>20 If you frighten easily, never learn any fencing.</p> <p>Gloss: This is so that, before any confrontation, you shall understand and capture the two things, that is, the before and the after. Thereafter the weak and the strong of the sword and of the word in-the-moment. From those come the entire foundation and origin of all of the fencing.</p>
<p>[12] Here mark what is there called the Before: This is that you shall always come Before (be it with the hew or with the stab) ere he does.</p> <p>And when you come before with the hew or otherwise, then he must parry that, so work Meanwhile nimbly before yourself with the sword in the parrying, or otherwise with other techniques. Then he may come to no work.</p>	<p>Here note what is here called the before.</p> <p>This is when you precede the opponent with a cut or what have you so that they must parry you, then Indes work swiftly using your sword in front of yourself within the parry or whatever with other plays<ref>Vienna: threats</ref> so that they cannot come to any work.</p>	<p>[9] Item, when you come ere with the hew (or such), so that he must parry you, then quickly work Meanwhile ahead of yourself with other techniques with the sword (or such), and let him come to no further work, etc.</p>	<p>Understand it thusly: The before, this is so that you shall always come forth with a hew or with a thrust to his opening ere he comes with his [strike] to yours.</p> <p>Thus he must displace you. Then work swiftly in the displacement in front of you with the sword from one opening to the other, so he may not come before your work with his plays.</p>	<p>Understand the Before like this: always come forth with a hew or stab toward his exposure ere he does with his [strike] toward yours.</p> <p>And when you come forth with the hew (or otherwise), then he must displace it, so work with your sword Within it in his displacement, nimbly in front of you from one exposure to another, so he may come to no further work with his plays.</p> <p>But if he runs-in at you, then come forth with the wrestling.</p>	<p>The Before. The before, this is so that you shall (if you wish) always come before with a hew or with a thrust into the opening,</p> <p>so that he must displace. Then work in the displacement swiftly before you with the sword from one opening to the other so that he may not come before your work into his.</p>

			But if he runs-in to you , then come forth with the wrestling .		But if he runs-in, then come before with the wrestling or point running.
<p>[13] Here mark what is there called the After: The After are the breaks against all techniques and hews the opponent drives on you, and that undertake thus:</p> <p>When he comes Before with the hew, and you must parry him, then work Meanwhile with your parrying nimbly with the sword to the next opening. Then you break his Before with your After.</p>	<p>Note what is called the after.</p> <p>This is when the opponent precedes you with a cut so that you must parry them, then Indes work swiftly to the nearest opening with your act of parrying using your sword so that you seize their before the after</p> <p>and this is called before and after.</p>	<p>[10] Item, when he comes ere with the hew, then you must parry that and then quickly work Meanwhile with parrying with the sword (or such), so you take the Before with the After.</p> <p>That is called Before and After, etc.</p>	<p>[10] Here note that which is called the after Note, if you may not come in the before, then wait upon the after. These are the breaks of all plays which he conducts upon you. Understand it thusly:</p> <p>When he comes-before such that you must displace him, so swiftly work in-the-moment with the displacement to the nearest opening, so you hit him the moment before he accomplishes his play. Thus you have seized the before and he remains after.</p>	<p>Remember, if you may not come Before him, then wait upon the After. These are the counters for all plays which he drives on you, and understand it like this:</p> <p>When he comes Before with the hew such that you must displace him, so work Within the displacement nimbly toward the nearest exposure with your sword, and so you hit him ere he brings his play. Thus, you counter the Before with your After.</p> <p>That is called Before and After.</p>	<p>The After. The after is when you cannot come in the before (or otherwise will not take it), so await upon the after. That is the break upon any play that he deploys upon you. Understand it like this:</p> <p>When he comes before, so that you must displace him, then in-the-moment work swiftly with the after to the nearest opening in front of you. Thus, you hit him before he brings forth his play. In this way, you yet win the before and he remains after.</p>
<p>[14] Here mark the Weak and the Strong of the sword Understand the Weak and the Strong thus:</p> <p>On the sword from the hilt to the middle of the blade is the Strong of the sword, and further above the middle to the point is the Weak.</p> <p>(And how you shall work with the Strong of your sword after the Weak of his sword you will learn hereafter.)</p>	<p>Now you should also know about the weak and the strong of the sword. Get the sense of it like this.</p> <p>From the hilt to the midpoint of the blade, this is the strong of the sword and further past the midpoint to the point of the sword is the weak.</p> <p>And how you shall work with the strong of your sword according to the weak of their sword will be introduced to you and clarified hereafter. (You will learn about this hereafter)</p>	<p>[11] Item, now you shall, before all things, know the Weak and Strong of the sword; undertake it thus:</p> <p>from the hilt on to the middle is the Strong, and from the middle on to the point is the Weak.</p> <p>And how you shall work after the Weak and with the Strong, you will find all that written hereafter, etc.</p>	<p>[11] You shall also note in the before and after how you shall work with the word "in-the-moment", according to the weak and according to the strong of his sword, and understand it thusly:</p> <p>The sword has its strength from the hilt of the sword up until the middle of the blade; with that you may resist when someone binds you thereupon. And farther, from the middle up until the point, has its weak which cannot resist.</p> <p>And when you understand these things properly, you may properly work with art, and with it protect yourself and furthermore teach princes and lords so that they may properly remain steadfast with the same art, in play and in earnest; but if you fear easily, you should not learn the art of fencing, because a fragile discouraged heart, it does no good when it becomes struck by any art.</p>	<p>Here remember the Weakness and the Strength of the sword In the Before and After, notice how you shall use the word "Within" according to the Weakness and Strength of his sword, and understand it like this:</p> <p>The sword has its Strength from the hilt ^{of the sword} to the middle ^{of the blade}; with it, you may resist ^{when someone binds on you}. It has its Weakness from the middle of the blade ^{up to the point}, and cannot resist.</p> <p>(And how you shall work with the Strong of your sword after the Weak of his sword you will learn hereafter.)</p> <p>When you understand these things correctly, you may ^{properly} work with art ^{and protect yourself with it}, and also teach princes and lords so that they may ^{properly} remain steadfast ^{with the same art}, in play and in earnest; but if you frighten easily, you should not learn this art, because a fragile discouraged heart does no good when it becomes struck ^{by any art}.</p>	<p>In the after and in the before, you shall also note how you shall work with the word in-the-moment according to the weak and according to the strong of his sword and understand it like this:</p> <p>From the hilt of the sword the mid-part of the blade, the sword has its strong, with that you may hold against [it] well when someone binds upon you therein; and has its weak from the middle beyond to the point, you cannot hold against [it] there.</p> <p>And when you understand the things correctly, then you may work with the art properly and with that ward yourself and furthermore teach princes and lords so that they may well understand this art in play and in earnest. But if you frighten easily, then you should never learn this art about fencing, because you will become struck by any art. Therefore you shall not learn it because a blood drained heart does no good in fencing.</p>
<p>[15] This is the text and gloss of Five Hews:</p> <p>21 Five Hews learn From the right hand. Who they defend,</p> <p>22 Them we vow In Arts to reward well.</p> <p>Gloss: Mark, there are Five hidden Hews</p>	<p>Now hear the text of the five cuts</p> <p>21 Learn five cuts From the right hand, whoever invests in these,</p> <p>22 We swear to them To gladly pay them back in skills.</p> <p>Gloss: Note there are five concealed cuts</p>	<p>[12]</p> <p>21 Learn five hews From the right hand against the weapons.</p> <p>22 Then we praise Your Arts, to teach well.</p> <p>Mark, there are Five hidden Hews.</p>	<p>[12] This is the text of the five hews</p> <p>21 Learn five hews From the right hand against the defense.</p> <p>22 We happily consign them To the rewards in the Arts.</p> <p>Gloss. Note, the Recital sets down five obscure hews.</p> <p>Many masters of the sword do know nothing to say about this: that you should not learn to make other</p>	<p>This is the text and gloss of Five Hews Text</p> <p>21 Learn Five Hews From the right hand. Whoever they defend,</p> <p>22 Them we vow To reward well in these Arts.</p> <p>Gloss. Remember, the Recital sets down Five obscure Hews.</p> <p>Many masters of the sword know nothing to say about this: that you should not learn to hew</p>	<p>The text about the five hews.</p> <p>21 <i>Learn the five hews,</i> <i>from the correct hand against the weapon,</i></p> <p>22 <i>that we laud,</i> <i>easily estimating the artificing.</i></p> <p>Gloss: Note the recital lists five hidden hews</p> <p>about which many that name themselves master do not know to say: That you should not learn to hew</p>

<p>of which many Masters of the Sword know nothing to say; these Hews you shall learn correctly from the right side.</p> <p>Whoever fencer, whom you then hew with correct Art, that can break these without injury, will be praised by other Masters, so that his Art shall become rewarded more than other fencers.</p> <p>And how one shall hew the Hews with their techniques, that will be clarified to you hereafter.</p>	<p>that many masters of the sword know nothing of which to speak of. You shall learn to execute these from the right side.</p> <p>Whoever fencer that can break the cuts with the proper art without harm, they will be valued by other masters, for their art shall be more worthwhile to them than other fencers.</p> <p>And how one shall execute these cuts with their plays will be explained to you hereafter.</p>	<p>Whoever can break them with correct art, without injury, becomes praised by other masters, and shall become rewarded more inexpensively in his art than another.</p> <p>And how you shall hew the Hews with three techniques, you will find all that described hereafter, etc.</p>	<p>hews, when from the right side, against those who arrange themselves against you in defense. And if you select one hew from the five hews, then one must hit with the first strike.</p> <p>Whoever can break that without their harm will be praised by the masters of the Recital, because his art shall be praised better than another fencer who cannot fence the five hews against it.</p> <p>(And how you shall hew the five hews, you find that in the same five hews written written hereafter.)</p>	<p>differently ^{from the right side} against those who arrange themselves ^{against you} in defense. And if you select one of the Five Strikes, then you may hit with the first strike.</p> <p>Whoever can counter them ^{the hews} without injury will be praised by the masters of the Recital, because his art shall be praised better than another fencer who cannot fence against the Five Strikes.</p> <p>(You will find how you shall hew with the five strokes described hereafter in the same five strokes.)</p>	<p>differently from the correct side against them, when they position themselves against you in defence and if you select one of the hews from the five, then one may hit with the first strike.</p> <p>And whoever can break the hews without his harm and especially whatever work thereafter goes with it, that will be praised by the masters of the recital, thus his art shall be accredited to him better than another fencer that cannot fence against the five hews.</p> <p>And how you shall hew the five hews, you will find that in those very hews in the recital hereafter written and taught.</p>
<p>[16] This is the text and the gloss of techniques of the Epitome:</p> <p>23 Wrath hew, Crooked, Thwart, Have Squinter with Parter.</p> <p>24 Fool, Forfends, Travelling-after, Over-running, Set hews,</p> <p>25 Changing-through, Pull, Run-through, Slice-off, Press hands,</p> <p>26 Hang, Wind, with openings, Blows, grasp, strike, stab with thrusting.</p> <p>Gloss: Mark, here have become named to you the right Chief Techniques of the Epitome on the Long Sword (how they are each called particularly by their names), so that you can remember and recall them all the better.</p> <p>The first are the Five Hews, and how they are particularly named: Item: The first is called the Wrath-hew. Item: The second the Crooked-hew. Item: The third the Thwart-hew. Item: The fourth the Squint-hew. Item: The fifth the Parting-hew.</p> <p>[17] Now mark the techniques:</p> <p>Item: The first, they are the Four Guards. Item: The second, the Four Forfendings. Item: Thirdly, the Travelling-after. Item: The fourth, Over-running. Item: The fifth, the Setting-off. Item: The sixth is the Changing-through. Item: The seventh is the Pulling. Item: The eighth, the Running-through. Item: The ninth, the Slicing-off. Item: The tenth is the Hand Pressing.</p>	<p>This is the text about the components of the recital</p> <p>23 Wrathcut Crook and Cross, If the Squinter keeps with the Parter,</p> <p>24 The Fool parries. Racing behind, Overrunning, places the attack</p> <p>25 Change through, Yank, Slip through, cut off, press the hands</p> <p>26 Tilt and Turn to uncover with Slash, catch, sweep, stab to clash with</p> <p>Gloss: These are the correct chief components of the recital of the long sword have been named for you as they are each designated with its name so that you can better understand them and the whole of it is 17 side by side.</p> <p>This first are the five concealed cuts as they are designated each in particular Item The first the wrathcut crooked cut cross cut cockeyed cut part cut</p> <p>Item note the plays</p> <p>Of these: The four guards The four parries The racing behind The overrunning The displacing The changing through The yanking The slipping through The cutting off The hand pressing</p>	<p>[13]</p> <p>23 Wrath hew, Crooked, Thwart, Have Squinter with Parter.</p> <p>24 Fool, Forfends, Travelling-after, Over-running, Off-setting,</p> <p>25 Changing-through, Pull, Run-through, Slice-off, Press hands,</p> <p>26 Hang, Wind,with openings, Blows, grasp, strike, stab with thrusting.</p> <p>Mark, here become named to you the correct Chief-Techniques of the Art of the Sword, as each are called with their names, so that you can further undertake and understand them.</p> <p>[14] Mark, of the first, the Five Hews.</p> <p>The first is called the Wrath-hew. The second the Crooked-hew. The third the Thwart-hew. The fourth the Squinting-hew. The fifth the Parter-hew.</p> <p>[15] Item: Now mark thereafter the techniques:</p> <p>The first are the Four Guards. The second, the Four Forfendings. The third, the Travelling-after. The fourth, Over-running. The fifth, the Setting-off. The sixth, the Changing-through. The seventh, the Pulling. The eighth, the Running-through. The ninth, the Slicing-off. The tenth, the Hand Pressing.</p>	<p>[13] This is the [text] of the plays of the Recital</p> <p>23 Wrath-hew, crooked, thwart Has squinter with parter</p> <p>24 Fool displaces Following-after, run-over, set the hew</p> <p>25 change-through, yank Run-through, cut-off, press the hands</p> <p>26 Hang and with openings Strike, catch, sweep, thrust with blows.</p> <p>Gloss. Note, here the proper principal-plays of the art of the long sword are named, as all are specifically titled with their names so that you can better understand them. They are seventeen in number and it begins with the five hews.</p> <p>[14] Item. Now note</p> <p>the first hew called the wrath-hew The second the crooked-hew The third the thwart-hew The fourth the squint-hew The fifth the scalp-hew</p> <p>The sixth they are the four guards The seventh the four displacements The eighth the following-after The ninth the running-over The tenth the setting-aside The eleventh the changing-through The twelfth the yanking The thirteenth the running-through The fourteenth the cutting-off The fifteenth the hand-pressing</p>	<p>This is the text and the gloss of the Plays of the Record Text</p> <p>23 Wrath hew, Curved, Thwart, Has Squinter with Parter.</p> <p>24 Tree displaces, Racing-after, Overrunning, Set hews,</p> <p>25 Change-through, Jerk-back, Run-through, Slice-off, Press the hands,</p> <p>26 Hang, Wind; with exposures, Strike, catch, sweep, stab with blows.</p> <p>Gloss. Remember, here are the chief plays of the Recital on the Long Sword, properly named so that you can remember and recall them, beginning with the five hews.</p> <p>First, the wrathful hew; second, the curved hew; third, the crossing hew; fourth, the glancing hew; fifth, the parting hew.</p> <p>Likewise, remember the twelve plays:</p> <p>First, the four guards Second the four displacements Third, the pursuit Fourth, overrunning Fifth, the offsetting Sixth, the changing through Seventh, the drawing back Eighth, the running through Ninth, the cutting off Tenth, the hand-pressing</p>	<p>The text about the chief plays of the recital.</p> <p>23 Wrath-hew, crooked, thwart has squinter with scalper</p> <p>24 fool displaces following-after, run-over set the hew,</p> <p>25 change-through, pull, run-through, cut-off, press the hands</p> <p>26 hang and with openings strike, catch, stroke, thrust with blows.</p> <p>Gloss: Note, here the proper principal-plays of the art of the long sword are named, as all are specifically titled with their names and are seventeen in number,</p> <p>and it begins with the five hews.</p> <p>The first hew is called the wrath-hew. The second, the crooked-hew. The third, thwart-hew. The fourth, the squint-hew. The fifth, the part-hew.</p> <p>Then the other twelve plays begin. The first or sixth in the numbering is called the four guards or positions. The seventh, the displaces. The eighth, the racing-after. The ninth, the running-over. The X, the offsetting. The XI, the changing-through. The XII, the disengaging. The XIII, the running-through. The XIV, the cutting-off. The XV, the hand pressing.</p>

<p>Item: The eleventh are the Hangings. Item: The twelfth are the Windings.</p> <p>[18] And what you shall fence from the techniques, and how you shall give openings with the Hangings and Windings, you will thus find described hereafter, one after another to the next.</p>	<p>The hangings The windings</p> <p>And what you should fence from the components and how you should give yourself openings with the hangings and the windings, those will be clarified.<ref>Augsburg II: You will find those one after the other hereafter</ref></p>	<p>The eleventh, they are the Hangings. The twelfth, they are the Windings.</p> <p>[16] Thus seventeen are the hews and the techniques. You will find them likewise described hereafter, one after another, and also that which you shall fence therefrom, etc.</p>	<p>The sixteenth the hanging The seventeenth they are the windings</p> <p>[15] And how you shall uncover with the hanging and winding, and how you shall conduct all the forenamed plays, you find that entirely written hereafter.</p>	<p>Eleventh, the hangings Twelfth, the windings.</p> <p>Thus are the hews and the plays .17. in total. And how you shall fence from these plays, and how you shall uncover with the Hangings and Windings, you will thus find described hereafter, one after another to the next.</p>	<p>The XVI, the hangings. The XVII, the windings.</p> <p>And how you shall uncover with the hanging and the winding and deploy all the aforementioned plays, you will find it all taught and written hereafter in the explanation and glosses of the recital, etc.</p>
<p>[19] Mark. Here begins the text and the gloss.</p> <p>First, of the Wrath-hew with its techniques: Text</p> <p>27 Whoever Over-hews you, Wrath-hew point threatens him.</p> <p>Gloss: Mark, the Wrath-hew breaks all Over-hews with the point, and yet is nothing other than a simple peasant strike, and drive it thus:</p> <p>When you come toward him with the pre-fencing, if he then hews at your head from above on his right side, then hew also with him wrathfully from your right side from above, without any parrying, on his sword.</p> <p>If he is then Soft on the sword, then shoot in the long point straight before you and stab him to the face or the breast.</p> <p>Thus Set-on him.</p>	<p>The wrathcut with its plays</p> <p>27 Whoever makes a descending cut at you The point of wrathcut threatens them</p> <p>28 If they become aware of it Then abscond above without concern</p> <p>Note the wrathcut breaks any straying cut (A: descending cut) and is just nothing more than a straight peasant blow. Execute it like this.</p> <p>When the opponent cuts from your right side from above to your head (A: when the opponent strikes for your head from your right side from above), then you cut from above from your right side as well, without any act of parrying, wrathfully with them, in over atop their sword</p> <p>and let your point shoot in forwards and long into their face or chest.</p>	<p>[17] Here begins the Art of the Long Sword, firstly the Wrath-hew, etc. The Wrath-hew with its techniques</p> <p>27 Whoever Over-hews you, Threaten [him] with the Wrath-hew point.</p> <p>28 If he becomes aware, Take-off above without danger.</p> <p>Item, the Wrath-hew breaks all Over-hews with the point, and yet it is nothing more than a simple peasant strike, and drive that thus:</p> <p>when he hews above from the right side to the head, then wrathfully hew with him also (without any parrying), likewise from above from your right side, above onto his sword,</p> <p>and let the point shoot in straight ahead of you at the face or the breast.</p>	<p>[16] This is the wrath-hew with its plays</p> <p>27 Whoever hews over you, The wrath-hew point threatens him.</p> <p>Gloss. Understand it thusly:</p> <p>When one cleaves-in above from his right side, so also cleave-in a wrath-hew with him, with the long edge strongly from your right shoulder.</p> <p>If he is then soft upon the sword, so shoot-in the long point forward at his face and threaten to stab him (as stands done hereafter next to this).</p>	<p>Here begins the Art of the Long Sword First, of the Wrath-hew with its plays Text</p> <p>27 Whoever Over-hews you, Wrath-hew threatens him with the point.</p> <p>Gloss. Remember, the Wrath-hew counters all Over-hews with the point, and yet is nothing more than a straight peasant strike, and drive it like this:</p> <p>When you approach him with your Onset, if he hews straight toward your head from above his right side, then instead of displacing, wrathfully hew identically with your long edge, stronglystraight from your right shoulder firmly onto his sword.</p> <p>If he is Soft on the sword, then shoot the long point in straight before you with command and threaten to stab him in the face or breast.</p> <p>Thus you set upon him.</p>	<p>The text on the wrath-hew with its plays and works.</p> <p>27 Who over-hews you, wrath-hew Threatens the point.</p> <p>28 If he becomes aware of it, Take-off without driving.</p> <p>[13] To the head, to the body Do not omit the biters</p> <p>Gloss:</p> <p>When one will fell you with an over-hew to the head from his right side, then you hew as well against it with a wrath-hew from your right side</p> <p>(especially if he stays soft against the sword) and in the hew, launch the wrath-point into his face and thrust.</p>
<p>[20] This is the text and the gloss of yet another technique of the Wrath-hew: Text</p> <p>28 If he becomes aware of it, Then take off above without danger.</p> <p>Gloss: Mark, that is when you hew in on him with the Wrath-hew, then shoot the long point into the face or breast, as the fore-described states.</p> <p>If he becomes aware of the point and parries strongly and presses your sword to the side, then wrench up over it with your sword on his sword's blade, off above from his sword, and hew him to the other side, yet on his sword's blade, into the head.</p> <p>That is called "taking off above".</p>	<p>If they become aware of your point and parry with strength, then rise up with your sword against their sword's blade, up off away from their sword and cut back in against their sword's blade to their head on their other side.</p> <p>This is called absconding above.</p>	<p>If he then becomes aware of the point and parries with strength, then with your sword on his sword's blade, tear off from his sword up above over yourself, and hew in at the other side, on his sword's blade, again in at the head.</p> <p>That is called taking-off above, etc.</p>	<p>[17] Again a play from the wrath-hew</p> <p>28 If he becomes aware of it, So take-off above without driving.</p> <p>Gloss. This is when you shoot-in the point with the wrath-hew (as stands done before next to this):</p> <p>if he then becomes aware of the point and displaces the thrust with strength, so back-off your sword up above from his and cleave-in again above to the other side on his sword to his head (as stands done here).</p>	<p>This is the text and the gloss of yet another play of the Wrath-hew Text</p> <p>28 If he becomes aware of it, Then take-off above without danger.</p> <p>Gloss. Remember, this is when you hew in on him with the Wrath-hew and then shoot the long point into the face or breast (as the fore-described states).</p> <p>If he becomes aware of your point and displaces with strength, and presses your sword to the side, then wrench up over it with your sword on his sword's blade, off above from his sword, and hew in again on the other side, yet on his sword's blade, into his head.</p> <p>That is called "taking off above".</p>	<p>If he subsequently sees it and notices and displaces, then take-off above and strike around it from your left shoulder to his right with the short edge if it goes nearer than the other.</p>

					And break the biters to the head, to the body if you can. You may also properly take-off colliding with the long edge, there after warring or separating from him, etc.
					The taking-off is nothing other than when you have bound on with someone from over-hews and go-up upon his sword and draw your sword above, around his sword or point, to the other side or shoulder into another hew to his other side or opening.
[21] Break against the taking off above: When he takes off above, then bind above on his sword strongly, in with the long edge to his head.			[20] A break against the taking-off Note, when you bind with someone strongly on his sword, if he then draws his sword from your sword up above and cleaves-in again on the sword above to the other side toward your head, so wind-in strongly with the long edge high at his head.	A counter against the taking-off above Remember, when you bind with someone strongly on his sword, if he then draws his sword from your sword up above and hews-in again on the sword above on the other side toward your head, so, within it, wind-in strongly with the long edge high at his head.	Break against the taking-off. If one takes-off and strikes to your other side, then bind or lay-into him, that is, wind-in strongly with the short edge into the ears and goes to both sides, also called doubling and mutating.
					A different taking-off As Master Hans Medel lays-out and betters: If you wish to take-off, when you have threatened him with your point then take away with the short edge and do not strike to his right with an over-hew. If he then flies-on again, wind crooked out against him immediately to the earth. If he will then go up again and strike at you to your left, strike in-the-moment against it, again with the short edge, to his right under his[sic] sword or wait upon him again into the after and wind-in to his right crooked into his head. Remember the biters with the short edge upon his head.
[22] This is the text and the gloss on yet another of the Wrath-hew: Text 29 Be Stronger against, Wind, Stab. If he sees, then take it down. Gloss: Mark, that is when you hew in on him with the Wrath-hew, if he parries and remains Strong with the parrying on the sword, then remain also Strong against with your sword on his, and drive high up with your arms, and Wind your hilt forward in front of your head on his sword, and stab him above into his face.	The second play of the wrathcut text 29 Be strong in turn Wind. Stab. If they see it, then take it below. Mark how you shall work with the point from the wrath-hew and understand this like this: When you wrathfully cleave-in with him, if he then holds-against strongly with the displacement, if you then do not wish to take above as before, then be strong again upon the sword and drive up with the arms and wind on his sword and stab him in above into the face.	[23] 29 Be stronger against Wind, stab, if he sees, then take it down. This is when you hew in wrathfully with him: if he then holds strongly against [you] with the sword, if you do not wish to take off above then be strong against [him], and drive up with the arms on your right side and Wind the short edge on his sword, and stab him above into his face.	[18] Again a play from the wrath-hew 29 Be stronger back And thrust. If he sees it, take it down. Gloss. Note, this is when you cleave-in with the wrath-hew (as stands done before next to this): if he displaces it, and with that remains strongly upon the sword, so be strong back against him upon the sword, and drive up with the strong of your sword into the weak of his sword, and wind your hilt forward in front of your head upon the sword, and so thrust him high toward the face (as stands pictured here).	This is the text and the gloss on yet another of the Wrath-hew Text 29 Be Stronger against, Wind, Stab. If he sees, then take it down. Gloss. Remember, this is how you shall work with the point from the Wrathful hew. Understand it like this: when you hew in with him Wrathfully, if he displaces it and holds strongly against you, with the displacement so that you do not wish to Take Away Above as before, then remain ^{resist} also strong against him with your sword on his, and drive up high into the weak of his sword with your arms still on your right side, and Wind your short edge on his sword with your hilt in front of your head, and stab in above toward his face.	Again the text 29 Be strong against it Wind thrust, if he sees it above, then take it below Gloss: If you have both bound on with an over-hew and wrath-hew as above and have not yet thrown with the point. If he is then strong upon the sword, then be strong out against and wind-up on the sword into the thrust or stab.

<p>If he becomes aware of the stab, and drives high up with his arms and parries with his hilt, then remain standing thus with your hilt before your head, and set the point in below on his neck, or on his breast between both his arms (as painted hereafter).</p>	<p>If he becomes aware of the stab and drives up high and displaces, then remain standing like this in the winding and hold your hilt before your head and impale him with the point.</p>	<p>If he becomes aware of the stab and drives up and parries, then remain standing thus in the Winding and set the point on him below, etc.</p>	<p>[19] Again a play from the wrath-hew When you thrust-in high with the winding (as stands pictured before),</p> <p>if he then goes up with the hands and displaces the high thrust with the hilt, so also remain standing in the winding and set the point down between his arms and his chest (as stands pictured here below).</p>	<p>Again a play from the wrath-hew When you stab in high with the winding,</p> <p>if he becomes aware of the stab and drives up high with his arms and displaces with his hilt, then remain standing thus in the winding with your hilt before your head, and set the point in below on his neck, or on his breast between both his arms.</p>	<p>If he then sees it and will ward it and fend-off and drive up into the air with the displacement; then, where it has connected, set the point underneath between his arms upon the breast.</p>
<p>[23] This is the text and the gloss of a lesson of the Wrath-hew:</p> <p>30 This precisely mark: Hew, stab, Leaguer, Soft or Hard,</p> <p>31 Meanwhile, and Before, After, Without haste. Your War should not be rushed.</p> <p>Gloss: Mark, this is</p> <p>when he has bound with you, with a hew or with a stab (or otherwise on your sword): then from the Winding before you, you shall not too quickly leave his sword.</p> <p>When one sword clashes on the other, very precisely mark if he is Soft or Hard in the bind,</p> <p>and when you have found that first, then work Meanwhile with the Winding, after the Soft and after the Hard, always to the next-standing opening as you will be taught hereafter and trained in the techniques.</p>	<p>One more play from the wrathcut text</p> <p>30 Cut, stab, position, soft or hard</p> <p>31 Indes and before and after And guard that your war is not hasty</p> <p>This is a lesson</p> <p>when they bind onto your sword with a cut or with a thrust or however else. You should not let yourself be too hasty with the war, that is with the windings.</p> <p>You then precisely note whether it is soft or hard when one sword clashes against another.</p> <p>And as soon as you sense this, then wind Indes and work continually to the nearest opening with the war, according to the soft and according to the hard. And this is called the before and the after which you have learned of before.</p>	<p>[26]</p> <p>30 This even mark, Hew, Stab, Leaguer, Soft or Hard,</p> <p>31 Meanwhile, Before and After, And guard that your War is not rushed.</p> <p>This is a lesson:</p> <p>when he binds on your sword (with a hew or with a stab), then you shall not be too rushed with the War (that is, with the Winding)</p> <p>before you mark very precisely if, when his sword clashes or binds on the other, it is Soft or Hard.</p> <p>And as quickly as you find this, then Wind Meanwhile and work with the War, after the Soft and after the Hard, to the nearest opening. And you have learned previously that which are called the Before and the After, etc.</p>	<p>[21] Here note a good lesson</p> <p>30 Note this precisely: Cut, thrust, leaguer; soft or hard,</p> <p>31 In-the-moment and drive-after[sic] Without hurry. Do not rush your war:</p> <p>32 Whoever's war aims Above, they become ashamed below.</p> <p>Gloss. This is what you shall quite precisely note:</p> <p>when one binds on your sword (with a hew or with a thrust or otherwise),</p> <p>[note] whether he is soft or hard upon the sword.</p> <p>And when you have sensed this, so you shall know in-the-moment which is the best for you: whether you work upon him with the before or with the after.</p> <p>But with that you shall allow yourself to be without hurry [and] not too rushed with the war, because the war is nothing other than the windings upon the sword.</p>	<p>This is the text and the gloss of a lesson of the Wrath-hew Text</p> <p>30 Remember this precisely: Hew, stab, Leaguer, Soft or Hard,</p> <p>31 Within, and Before, After, Without haste. Your War should not be rushed.</p> <p>Gloss. Remember, this is what you must quite precisely notice:</p> <p>when he has bound with you (with a hew, or with a stab, or otherwise on your sword), then from the Winding before you, hasten slowly in leaving his sword.</p> <p>When one sword clashes on the other, notice very precisely if he is Soft or Hard in the bind on the sword</p> <p>And when you have sensed this, so you shall know Within it which is the best for you: whether you work upon him with the Before or with the After. And you have learned previously that which are called the Before and the After.</p> <p>And when you have found that first, then work the Winding^{War} Within it, according to the Soft and the Hard, always toward the nearest-standing exposure^{as} as you will be taught hereafter and trained in the plays.</p> <p>But you shall allow yourself to be without hurry (not too rushed with the War), because the Beautiful War is nothing other than the windings upon the sword.</p>	<p>A good text of a good common lesson</p> <p>30 Always note this: cut, stab, position, soft or hard.</p> <p>31 In-the-moment drive after without hurry. Let your war not be rash.</p> <p>32 Whoever aspires to that in the war, they become shamed above.</p> <p>Gloss: This is so that you shall accurately consider</p> <p>when one binds upon your sword with a hew or thrust or otherwise</p> <p>whether he is soft or hard.</p> <p>As you perceive or feel it* then you shall know what seems best to you in-the-moment: whether you should work with the before or with the after.</p> <p>* then wind in-the-moment with the war according to the soft or hard to the nearest opening,</p> <p>Yet you should not be too hasty with the inciting of the war, because the war is nothing other than the windings in the sword.</p> <p>They are to be wisely deployd upon whoever that does not understand or know them well.</p>
<p>[24] This is the text and the gloss of the War:</p> <p>32 Whoever enters the War Above, he becomes ashamed below.</p>	<p>The text of the war</p> <p>32 Whoever hunts the war Above, will be exposed below.</p>	<p>[27]</p> <p>32 Whoever enters the War above, He becomes ashamed below.</p>		<p>This is the text and the gloss of the War Text</p> <p>32 Whoever enters the War Above, he becomes ashamed below.</p>	

<p>Gloss: Mark the War, that is, the Winding and the work with the point that goes from there to the Four Openings, and drive it thus:</p> <p>when you hew in with the Wrath-hew, then as quickly as he parries, drive up well with your arms and Wind the point of your sword above in to the upper opening of his left side.</p> <p>If he then sets the upper stab off, then remain thus standing in the Winding with the hilt before your head, and let the point sink down to the lower opening yet on his left side.</p> <p>If he then follows after your sword with the parrying, then search with the point for the lower opening on his right side.</p> <p>If he then follows after your sword further with the parrying, then drive up with your sword on your left side, and hang the point in above to the upper opening on his right side.</p> <p>Thus he becomes ashamed with the War above and low, if you drive correctly from one to the other.</p>	<p>Note the windings and the work from them with the point to the four openings is called the war. Conduct it like this:</p> <p>When you cut in with the wrathcut, as soon as then they parry, rise up with your arms and twist in your point into the upper opening of their left side high against their sword.</p> <p>Then if they parry<ref>Augsburg II: displace. (Matches the Lew)</ref> the thrust from above, then remain standing like this during the winding, letting your point sink down back to their left side.</p> <p>If they then chase your sword with an act of parrying, then seek the lower opening of their right side with your point.</p> <p>If they then chase your sword further with an act of parrying, then rise up with your sword to your right side.</p> <p>In this way they will be exposed above and below, if you conduct it correctly.</p>	<p>Know that the Winding, and the work therefrom to the Four Openings with the point, that same is called the War; drive it thus:</p> <p>when you hew in with the Wrath-hew, as quickly as he then parries, then drive up with the arms, and Wind in the point on his sword above into the upper openings of his left side.</p> <p>If he then sets the upper stab off, then remain thus standing with the Winding and let the point sink down under you to the lower opening on his left side.</p> <p>If he then follows after your sword with the parrying, then seek the lower opening of his right side with your point.</p> <p>If he then follows further with the parrying, then drive up with the sword on the left side and hang the point above into the upper opening of his right side,</p> <p>and thus he becomes ashamed with the War below and above (if you correctly drive in), etc.</p>	<p>[22] Item. Deploy the war thusly:</p> <p>When you cleave-in with the wrath-hew, then as soon as he displaces, drive up with the arms and wind-in the point upon the sword to the upper opening.</p> <p>If he then displaces the thrust, so keep staying in the winding and stab the low opening with the point.</p> <p>If he then further follows-after the sword with the displacements, then drive-through with the point below his sword and hang-in the point above to the other opening of his right side.</p> <p>Thus he becomes ashamed above and below, because you can otherwise conduct the techniques correctly.</p>	<p>Gloss. Remember the War, that is, the Winding and the work with the point that goes from there toward the Four Exposures</p> <p>Drive it like this: when you hew in wrathfully, then as soon as he displaces, drive up with your arms and Wind your point on his sword above in toward the upper exposure of his left side.</p> <p>If he then offsets your high thrust, then remain in the Winding with the hilt before your head, and let your point sink down toward his lower exposure yet on his left side.</p> <p>If he chases your sword with his displacement, then search with your point for the lower exposure on his right side.</p> <p>Should he chase your sword even further with his displacement, then drive through with your sword on your left side, and hang the point in toward the lower and upper exposures on his right side.</p> <p>Thus, he becomes ashamed with the War above and below, if you drive correctly from one to the other.</p>	
<p>[25] This is the text and the gloss of yet another lesson from the Wrath-hew:</p> <p>33 In all Winding, Learn to find hew, stab, slice.</p> <p>34 Also shall you, with Proving, hew, stab, or slice.</p> <p>35 In all hits You will trick the Masters.</p> <p>Gloss: Mark, this is</p> <p>when you hew in to him with the Wrath-hew: then you shall be very well trained and entirely ready with the Winding on the sword, since each single Winding has three particular techniques, which are a hew, a stab, and a slice.</p> <p>And when you Wind on the sword, then you shall think precisely well, so that you do not incorrectly drive the technique that pertains in that Winding (so that you do not hew when you should stab, and not slice when you should hew, and not stab when you should slice).</p>	<p>This is the text</p> <p>33 In all windings Cut, stab, slice learn to apply</p> <p>34 Also with that you shall Inspect cut, stab or slice</p> <p>35 In all encounters Of the masters, if you wish to dishonor them.</p> <p>Know that</p> <p>you should be quite polished with all windings on the sword, because each one of the windings has three particular plays, that is, a cut, a stab and a slice;</p> <p>and when you wind on the sword, you shall quite precisely inspect and note so that you do not conduct the incorrect play that is called for in the winding. Expressly that you do not cut when you should stab and not slice when you should cut and not and also not stab when you should slice.</p>	<p>[28]</p> <p>33 In all Winding, Learn to find Hew, Stab, and Slice.</p> <p>34 Also you shall, with Proofing, Hew, Stab, or Slice.</p> <p>35 In all hits You will trick the masters.</p> <p>Know that</p> <p>you shall be entirely ready with all Windings on the sword, since each Winding has three particular techniques: that is, a Hew, a Stab, and a Slice.</p> <p>And when you Wind on the sword, then you shall well proof and mark that you do not drive the incorrect techniques that pertain in the Winding thus: that you do not Hew when you should Stab, and do not Slice when you should Hew, and also not Stab when you should Slice.</p> <p>And you shall so drive that when the man parries your one, you hit with the other,</p>	<p>[23] How one shall properly find hews and thrusts in all winding</p> <p>33 In all winding, Learn to properly find hew, thrust.</p> <p>34 You shall also, with Testing, hew, thrust, or cut</p> <p>35 In all hits If you wish to confound the masters.</p> <p>Gloss. This is how you shall properly find hew, thrust, and cut in all winding:</p> <p>so when you wind, you shall immediately test which of the three is best to conduct: the hew, or thrust, or cut. Thus, you do not hew when you should thrust, nor cut when you should hew, nor thrust when you should cut.</p> <p>And note, when someone displaces the one, that you hit them with the other. So if one displaces your</p>	<p>This is the text and the gloss of yet another lesson from the Wrath-hew Text</p> <p>33 In all Winding, Learn to find hew, stab, slice.</p> <p>34 Also shall you, with Probing, hew, stab, or slice</p> <p>35 In all hits, If you wish to confound the Masters.</p> <p>Gloss. Remember, this is how you shall properly find hew, stab, and cut in all Winding.</p> <p>When you hew in wrathfully toward him, then you shall be very well trained and entirely ready with all windings on the sword, since each single winding has three particular plays, which are a hew, a stab, and a cut.</p> <p>And when you Wind on the sword, then you shall think precisely well and immediately test and notice which of the three is best to drive, so that you do not drive the wrong play in that Winding so that you do not hew when you should stab, nor cut when you should hew, nor stab when you should cut.</p> <p>And you shall drive so that when he displaces your one, you hit with the other. If he displaces your stab,</p>	<p>A text: How one shall correctly find hew [and] thrust. A lesson:</p> <p>33 In all winding learn to correctly find hew, thrust, cut.</p> <p>34 You shall also test [the offending position whether it is soft or hard, etc.]* cut, thrust or cut</p> <p>35 in all hits of the masters if you wish to confound them.</p> <p>Gloss: This is so that you shall learn to find hew, thrust, and cut in all winding,</p> <p>also so you shall be quite ready with all winding upon the sword. Because each winding has three particular plays, that is: a hew, a stab and a cut.</p> <p>And when you wind upon the sword, so you shall quite precisely test, so that you do not incorrectly select the play that is called for in the winding. Hence, you do not hew when you shall thrust and not thrust when you shall cut</p> <p>and when one displaces the one, so you hit with the other. Hence, if one displaces your stab, then deploy</p>

<p>And thus you shall always know to drive the technique that correctly pertains thereto in all hits and binding on the sword, if you will trick or deceive the other Masters when they are set against you.</p>	<p>And furthermore you should always wind the correct plays that are by rights appropriate to conduct in all engagements and windings on of the sword if you otherwise wish to dishonor and confound the masters that set themselves against you.</p>	<p>and thus shall you always find the correct technique with which to drive rightly pertaining techniques in all hits and all Windings of the sword, if you will trick and deceive the other masters when they are set against you.</p>	<p>thrust, then conduct the hew. If someone runs-in, then conduct the under-cut into their arm.</p> <p>Remember this in all hits and bindings of the sword, if you wish to confound the masters who set themselves against you.</p>	<p>then drive the hew. If he runs-in, then drive the under-cut into his arm.</p> <p>And thus shall you always find the correct play with which to drive rightly pertaining plays in all hits and all Windings of the sword, if you want to trick and deceive the other masters when they are set against you.</p>	<p>the hew. If one runs-in upon you, then deploy the under-cut into his arm.</p> <p>Note this in all hits and bindings-on of the sword if you wish to mock the masters that set themselves against you and do not understand.</p> <p>* Master Hans also calls for this back in other places.</p>
<p>[26] And how you shall drive the Windings, and how many there are, you will find described in the last technique of the Epitome, which says “Whoever drives well and correctly breaks...”</p>	<p>And the number of windings on the sword and how you shall conduct them, you shall find them in the last chapter of the recital which says, "Whoever hangs well and delivers windings with it..."</p>	<p>And how you will Wind on the sword, and how you shall drive, that you will find in the last technique of the Epitome, which says “Who well Hangs”, etc.</p>		<p>And how you shall drive the Windings, and how many there are, you will find described in the last play of the Record, which says “Whoever drives well and correctly counters...”</p>	
<p>[27] This is the text and the gloss of the Four Openings:</p> <p>36 Four Openings know; Aim so you hit knowingly</p> <p>37 In all driving, Without confusion for how he acts.</p> <p>Gloss: Mark,</p> <p>whoever will be a Master of the Sword, he shall know how one shall search the Four Openings with art, if he will otherwise fence correctly and wisely.</p> <p>The first opening is the right side, the other the left, of the upper-half above the girdle of the man. The other two openings are the right and left side of the lower-half below the girdle.</p>	<p>The text of the four openings</p> <p>36 Know the four openings Hunt so that you strike quite wisely</p> <p>37 Without any fear Without doubt however they are situated.</p> <p>You shall know the four openings on a person.</p> <p>The first opening is the right side and the second the left above the girdle of the man. the other two, they are also the right and the left sides below the girdle, if you wish to strike or cut it surely.</p>	<p>[30]</p> <p>36 Four openings know, Aim so you strike wisely,</p> <p>37 Without any fear, Without confusion for how he acts.</p> <p>That is</p> <p>when you come to the man with the pre-fencing, if you will then wisely fence, then you shall namely not hew in to the sword, since you should aim for the Four Openings.</p> <p>These are [one] the right side, the other the left, of the half over the girdle of the man. The other two openings, these are the left and the right side of the half under the girdle.</p>	<p>[24] About the four openings</p> <p>36 Know to target the four openings; Thus you strike wisely.</p> <p>37 Go upon all Without doubt how he bares.</p> <p>Gloss. You shall here note the four openings on the man which you shall always fence to.</p> <p>The first opening is the right side; the second is the left side above the girdle of the man. The other two are also the right and the left sides below the girdle.</p> <p>In the onset, precisely observe the openings with which he uncovers himself against you.</p>	<p>This is the text and the gloss of the Four Exposures Text</p> <p>36 Four Exposures know; Aim so you hit knowingly</p> <p>37 In all driving, Without doubt for how he acts.</p> <p>Gloss. Remember the four exposures on the man toward which you shall always fence.</p> <p>Whoever wishes to be a Master of the Sword, he shall precisely observe how his opponent uncovers himself and shall know how to seek the Four Exposures with art.</p> <p>Thus, when you approach him with your Onset, if you want to fence correctly and wisely, then you shall not hew in toward his sword, but rather you should aim for the Four Exposures.</p> <p>The first exposure is the right side of the upper-half, above the girdle of the man, and the second the left. The other two exposures are the right and left side of the lower-half below the girdle.</p>	<p>About the four openings</p> <p>36 <i>Know to target the four openings,</i> <i>so you strike wisely</i></p> <p>37 <i>upon any drive</i> <i>without doubt as he bears.</i></p> <p>Gloss: You shall here note the four openings upon the opponent that you shall always initiate-fencing.</p> <p>The first opening is the right side, the second the left side; above the girdle of the man. The other two are the right and the left sides below the girdle.</p> <p>Take precise note of the openings in the approach with whichever opening he opens himself against you.</p>
<p>Now, there are two drivings whence one shall search the openings. First, one shall search from the pre-fencing with Travelling-after and with shooting-in the long point. Secondly, one shall search with the Eight Windings when one has bound the other on the sword.</p>			<p>Artfully target the same without danger with the shooting-in of the long point and with following-after, and also with the winding upon the sword,</p>	<p>Now, there are two drivings whence one shall artfully seek the exposures without danger; first, one shall seek from the Onset with shooting the long point in and with pursuing; secondly, when one has bound the other on the sword, one shall seek with the Eight Windings.</p>	<p>Target that cunningly without danger with the shooting-in of the long-point and with racing-after and also with the winding upon the sword</p>
<p>[28] That you shall thus understand:</p> <p>when you come toward him with the pre-fencing, you shall always aim at the Four Openings boldly without</p>	<p>When you come upon the opponent with the initiation of hostilities, then select one of those</p>			<p>Understand it like this:</p> <p>when you come toward him with your Onset, do not hew toward his sword, but take the same exposures Before without</p>	<p>and otherwise with all attacks and do not heed as he bears against you,</p>

<p>any fear (with a hew or with a stab, to whichever you may best come on) and regard not what he drives or fences against you.</p> <p>Therewith, you force the man so that he must parry you, and when he has parried, then search quickly in the parrying with the Winding on his sword yet to the nearest opening, and thus aim always at the openings of the man and fence not to the sword,</p> <p>as in the technique which says, “Set-on four ends; Learn to remain thereon if you will end.”</p>	<p>openings at that moment and initiate a cut skillfully to that opening and not to the sword and do not pay attention to whatever they against you.</p> <p>Then if they parry your cut, then immediately work in the act of parrying with the point or otherwise high to the nearest opening. And always watch like this for the openings of the body and of the sword [with all cuts and thrusts]<ref>Vienna omits</ref></p> <p>And how you shall hunt the four openings and fence into them will be explained to you hereafter in the play that says there: "Pin the four extremities, remain thereupon to learn winding".</p>	<p>Take the same openings Before and hew then boldly toward [them], and regard not whatever he fences against you.</p> <p>If he then parries, then work in the parrying quickly to the nearest opening. Thus wait out the body and not the sword, etc.</p>	<p>and otherwise with all techniques, and do not pay attention to how he bares against you with his techniques.</p> <p>So you fence wisely and from that make attacks which are excellent, and with those do not allow him to come to his plays.</p>	<p>any fear (with a hew or with a stab, to whichever you may best come on) and regard not what he drives or fences against you with his plays.</p> <p>Therewith, you constrain him so that he must displace you, and when he has displaced, then work in the displacement with the winding on his sword yet toward the nearest exposure, and thus aim always at the exposures of the body and fence not toward the sword,</p> <p>as in the play which says, “Set-on four extents; Learn to remain thereon if you want to end.”</p> <p>So you fence wisely and make attacks which are excellent, and with those, do not allow him to come to his plays.</p>	
<p>[29] This is the text and the gloss how one shall break the Four Openings:</p> <p>38 If you will reckon The Four Openings artfully to break,</p> <p>39 Above Double, Below correctly Mutate.</p> <p>40 I say to you truthfully, No man protects himself without danger.</p> <p>41 If you have understood this, To strikes may he seldom come.</p> <p>Gloss: Mark, when one earnestly hews in at you, if you will then reckon on him and win on the openings with art, so that he must let you strike without thinking,</p> <p>then drive the Doubling against the Strong of his sword, and the Mutating when he is Weak on the sword. So I say to you truthfully that he may not protect himself from strikes before you, and cannot come to strikes himself.</p>	<p>The text of the breaking of the four openings</p> <p>38 If you wish estimate how To artfully break the four openings</p> <p>39 Double above Mutate right below</p> <p>40 I say to you truthfully No one defends themselves without danger</p> <p>41 If you have understood this, They can barely come to strike, etc.</p> <p>This is for when the opponent cuts in earnestly. If you wish to then set yourself up against them to break and win the openings with artfulness so that they must allow themselves to be hit without their permission,</p> <p>then conduct the doubling against the strong of their sword and the mutating against the weak. For I say to you truthfully that they cannot protect themselves from strikes and therefore cannot come to blows.</p>	<p>[31]</p> <p>38 If you will reckon To masterfully break Four Openings,</p> <p>39 Double above, Mutate correctly below.</p> <p>40 I say to you truthfully, No man protects himself without danger.</p> <p>41 If you have understood this, To strikes may he seldom come.</p> <p>This is when one earnestly hews in at you: if you will then reckon to break the openings on him with artfulness, so that he must let you strike without thinking,</p> <p>then drive the Doubling against the Strong of the sword and the Mutating against the Weak. So I say to you truthfully that he cannot guard himself before strikes, and may therefore not come to strikes, etc.</p>	<p>[25] The text and the gloss about the doubling and about the mutating: how they break the four openings.</p> <p>38 If you wish to reckon yourself, Artfully break the four openings:</p> <p>39 Double above, Mutate right below.</p> <p>40 I say to you truthfully: No master defends themselves without danger.</p> <p>41 If you have understood this properly, He may hardly come to blows.</p> <p>Gloss. This is when you wish to reckon yourself upon another such that you wish to break the four openings with art:</p> <p>so conduct the doubling to the upper openings against the strong of his sword, and the mutating to the other opening. Thus I say to you truthfully that he cannot defend himself from that, and may neither come to strikes nor to thrusts.</p>	<p>This is the text and the gloss how one shall counter the Four Exposures Text</p> <p>38 If you want to reckon The Four Exposures to artfully counter,</p> <p>39 Above Double, Below correctly Mutate.</p> <p>40 I say to you truthfully, No man protects himself without danger.</p> <p>41 If you have understood this, He will rarely come to blows.</p> <p>Gloss. when someone earnestly hews in at you, Remember, if you will reckon to break the man's exposures artfully, so that he must let you strike him without thinking,</p> <p>then drive the Doubling against the strength of his sword, and the Mutating against his weakness. So I say to you truthfully that he may not protect himself before you, and cannot come to blows himself.</p>	<p>How one shall break the four openings</p> <p>38 If you wish to reckon yourself, artfully break the four openings.</p> <p>39 Above, double; below right, mutate.</p> <p>40 I say to you truthfully, no one protects themselves without danger.</p> <p>41 If you have understood this, he may come to little.</p> <p>Gloss: As Master Hans Medel has said: If you have bound on with someone from earnest over-hews or otherwise and wish to take reckon yourself and the opening.</p> <p>In this, he will have displaced and broken your strikes. If he then strikes back around to the other side into the other opening of your head with taking-off or otherwise, then you shall again break the openings, that is, striking with the doubling or the mutating so that you break the opening from one side to the other and becomes struck and you displace and strike as one without harm.</p>
<p>[30] Here mark how you shall drive the Doubling to both sides:</p>	<p>Here note how you shall conduct the doubling on both sides.</p>	<p>[32] Item, drive the Doubling thus:</p>	<p>[26] The doubling</p>	<p>Here remember how you shall drive the Doubling to both sides</p>	<p>Here note how you shall deploy the doubling to both sides.</p>

<p>Mark, when he hews above to you from his right shoulder: then hew also from your right with him, likewise above strongly to the head.</p> <p>If he parries and remains Strong on the sword, then drive up Meanwhile with your arms, and thrust your sword's pommel with your left hand under your right arm, and strike in with the long edge with crossed arms, behind his sword's blade on his head.</p>	<p>When the opponent initiates a cut from above from their right shoulder, cut in from above with them with strength at their head with your right as well.</p> <p>If they parry and stays strong against their sword, then Indes, rise up with your arms and thrust your pommel under your right arm with your left hand and strike them with the long edge from crossed arms from behind their sword's blade with the short edge<ref>Augsburg II omits: with the short edge</ref> to their head.</p>	<p>When he hews to you from his right shoulder, then likewise hew also from your right with him, strongly above in to the head.</p> <p>If he then parries the hew with strength, then drive up quickly with the arms and thrust your pommel under your right arm with your left hand, and strike him with the long edge (with crossed arms) behind his sword's blade on the head, etc.</p>	<p>Item. Note, when you cleave-in with the wrath-hew (or otherwise high),</p> <p>if he displaces you with strength, then in-the-moment shove your sword's pommel under your right arm with the left hand, and strike him through the maw, with crossed hands, upon the sword behind his sword's blade (between the sword and the man); or strike him with the play upon the head.</p>	<p>Remember, when he hews above toward you from his right shoulder: then likewise hew also from your right with him, above strongly at the head.</p> <p>If he displaces and remains Strong on the sword, then drive up with your arms within it, and within it thrust your sword's pommel under your right arm with your left hand, and strike him through the maw (with crossed hands), upon the sword behind his sword's blade (between the sword and the man); or strike him with the play upon the head.</p>	<p>You shall deploy the doubling like this: When he has bound on you with an over-hew, or otherwise, from his right side to your left, etc. and strikes you back again around it to your right side, then do nothing more as soon as you perceive the moment he strikes, then wind-in your sword under his sword to the side with the short edge upon his left side so he becomes struck and is bound to it or pinned alike, that is then called the doubling above and breaking the openings with it. You may also make the doubling against his right side, yet you must wind-in crooked, etc.</p> <p>If he will strike around, after your doubling into your left side to the head, then mutate to his right.</p>
<p>[31] Another: Mark, if he hews you with the long edge in to your head from above his left shoulder, and you do likewise, if he then remains Strong on the sword again, then quickly drive up with your arms and strike in with the short edge, behind his sword's blade on his head.</p>	<p>Item. If you cut in from above from your left side with your long edge to their head, if they parry and remain strong in the sword, then immediately rise up with your arms and strike them from behind their sword's blade with the short edge upon their head.</p>	<p>[33] Item. Or if you have bound on his sword with the long edge from your left side, then drive quickly up with the arms and remain standing at the sword, and strike in behind his sword's blade with the short edge on the head.</p>		<p>Another Remember, if he hews you with the long edge in toward your head from above his left shoulder, and you do likewise (or if you have bound on his sword with the long edge from your left side), if he then remains Strong on the sword again, then quickly drive up with the arms and remain standing at the sword, and strike in with the short edge, behind his sword's blade on the head.</p>	
<p>[32][33] Here mark how one shall drive the Mutating to both sides: Mark, when you hew strongly on him from above your right shoulder to his head,</p> <p>if he parries and is Soft on the sword, then Wind on your left side with your short edge on his sword, and drive up well with your arms, and drive in with your sword's blade above over his sword, and stab into the lower opening.</p>	<p>Note how you shall conduct the mutating from both sides Item. When you cut in strongly from above from your right shoulder to the opponent's head,</p> <p>if they parry and are soft against the sword, then wind your short edge against their sword to your left side and rise sufficiently up with your arms and hang your point over their sword from above [and with that, drop back down with your arms] and thrust into their lower opening.</p>	<p>[34] Item, the Mutating to the right side. When you hew in strongly above from your right shoulder <i>and you bind with the long edge on his sword, then drive up quickly with the arms and remain thus standing at the sword;</i></p> <p>if he parries and is Soft in the sword, then Wind the short edge on his sword on your left side, and drive up well with the arms and hang the point above over his sword, and drive the arms therewith and stab in to the other opening, etc.</p>	<p>[27] Note the mutating Deploy the mutating thusly: When you bind him with the over-hew (or otherwise [get] on the sword),</p> <p>then wind the short edge upon his sword and drive well up with the arms, and wind your sword's blade outside above his sword and thrust him to the low openings,</p>	<p>Here remember how one shall drive the Mutating to both sides Remember, when you hew in strongly above from your right shoulder and you bind with the long edge on his sword, then drive up quickly with the arms and remain thus standing at the sword;</p> <p>if he displaces and is Soft on the sword, then Wind the short edge on his sword on your left side, and drive up well with your arms, and hang the point above over his sword, and drive the arms therewith and stab in toward the lower exposure.</p>	<p>Here note how you shall deploy the mutating to both sides. Make the mutating like this: When you have just doubled-in and broken the opening as is taught above, if he will then strike back around it to your left side, etc. But if he is not to strike back here, then you must not allow anything more to go through, as above, etc. Then allow your point to go through it, between you both and strike him in the other opening of the right side of the head. If from this he then strikes to your lower openings, then you wind with the sword or point back here into the lower openings whichever way thus you break all of his openings like this so that he does not truthfully know where he is without danger and may not come well to blows. This is called 'down right mutate' and breaking and reckoning the openings as Master Hans Medl von Salzburg says.</p>
<p>[34] Another: Mark, when you hew to his head from above your left side, if he parries and is Soft on the sword, then drive up with your arms and hang in the point above over his sword, and stab into the lower opening.</p>	<p>When you initiate a cut from your left side to the opponent's head<ref> Vienna: pommel</ref>, then if they parry and is soft against the sword, then rise up with your arms and keep your long edge against their sword and hang your point over their sword from above into their lower opening.</p>	<p>[35] Item, the Mutating to the left side. Or if you hew in from the left side with the long edge bound on his sword, then drive up with the arms and remain with the same edge standing on the sword, <i>and wind yet the short edge over his sword, and drive well up with the arms, and hang the point in above over his sword, and drive there well with the arms, and stab him</i> to the lower opening of his left side.</p>	<p>and this conducts to both sides.</p>	<p>Another Remember, when you hew toward his head from above your left side with the long edge bound on his sword, if he displaces and is Soft on the sword, then drive up with your arms and hang in the point above over his sword, and stab in toward the lower exposure.</p>	
<p>Thus you may drive the two techniques from all hews thereafter, as you find the Weak and Strong on the sword.</p>	<p>You can conduct these two plays in this way from all cuts from the point after which you sense weakness or strength at the sword.</p>	<p>Thus you may drive the two techniques from all hewing hereafter as you find the Weak and Strong of the sword, etc.</p>		<p>Thus you may drive the two plays from all hews thereafter, as you find the strength and weakness of the sword.</p>	

<p>[35][36] This is the text and the gloss of the Crooked Hew with its techniques:</p> <p>42 Crooked on nimbly, Throw the point on the hands.</p> <p>43 Whoever sets well Crooked With steps injures many hews.</p> <p>Mark, the Crooked hew is one of the Four Forfendings against the Four Guards, and breaks the guard that is called the Ox therewith, and also the Over-hew and the Under-hew. Drive it thus:</p> <p>when you come toward him with the pre-fencing, if he then stands against you and holds his sword before his head in guard of the Ox on his left side, then set your left foot fore and hold your sword on your right shoulder in the guard, and spring with your right foot well on your right side against him, and strike in with crossed arms over his hands with the long edge.</p>	<p>The crooked cut with the text of its play</p> <p>42 Crook up swiftly Throw the point onto the hands</p> <p>Crook. Whoever parries well</p> <p>43 Disrupts many cuts with stepping.</p> <p>Know that the crooked cut is one of the four parries against the four guards because with them one wars the ox and also the descending and the rising cut. Execute it like this.</p> <p>When you come to the opponent with the initiation of hostilities, if they subsequently stand against you and hold their sword in front of their head in the guard of the ox on their left side, then advance your left foot, holding your sword in guard at your right shoulder dart with the right, well to your right side, and strike them across their hands with the long edge from crossed arms.</p>	<p>[36] The Crooked-hew with its techniques</p> <p>42 Crooked on nimbly, Throw the point on the hands.</p> <p>43 Whoever sets well Crooked With steps injures many hews.</p> <p>Know that the Crooked-hew is one of the Four Forfendings against the Four Guards. When therewith one Wars [against] the Ox and also the Over- and the Under-hew, then drive thus:</p> <p>when you come toward the man with the pre-fencing, if he then stands against you and holds his sword before the head in the guard of the Ox on his left side, then set your left foot fore and hold your sword on the right shoulder in the guard, and from the guard, spring with the right foot well on the right side, and strike him over his hands with the long edge (with crossed arms), etc.</p>	<p>[28] The crooked-hew with its plays</p> <p>42 Crook on swiftly, Throw the point upon the hands.</p> <p>Gloss. This is how you shall hew crooked toward the hands, and conduct the play thusly:</p> <p>When he hews from your right side toward the opening with over- or under-hews, spring away from the hew with the right foot against him well to his left side, and strike him with crossed arms with the point upon his hands.</p> <p>And also conduct this play against him when he stands against you in the guard of the oxen.</p>	<p>This is the text and the gloss of the Curved hew with its plays Text</p> <p>42 Curve on nimbly, Throw the point on the hands.</p> <p>Gloss. Remember, the Curved hew is one of the Four Displacements against the Four Guards, and therewith counters the guard which is called the Ox, and also the Over-hew and the Under-hew.</p> <p>Drive it like this: when you approach him with your onset, if he then stands against you and holds his sword before his head in the guard of the Ox on his left side, then set your left foot fore and hold your sword on your right shoulder in the guard, and from the guard, leap with your right foot well on the right side against him, and strike him over his hands from crossed arms with the long edge.</p> <p>If he hews on your right side [toward the exposure] with over- or under-hew, leap away [from the hew] with the right foot [against him] well toward his left side, and strike him with crossed [outstretched] arms with the point upon his hands.</p> <p>Another</p> <p>Likewise, you may also drive the curved hew from the barrier guard on both sides, and position yourself in that guard like this:</p> <p>when you come toward him with your onset, then set your left foot fore and hold your sword near your right side with the point on the earth (so that the long edge is turned above), and offer an exposure on your left side.</p> <p>If he then hews above toward your exposure, then leap from the hew with your right foot well on your right side against him, and thrust the pommel of your sword under your right arm with the left hand, and strike him with the long edge with crossed hands, with the point upon his hands.</p>	<p>The crooked-hew with its plays.</p> <p>42 Crook-up swiftly, throw the point upon the hands.</p> <p>Gloss: This is how you shall hew crooked to the hands. Deploy it like this:</p> <p>Stand with your left foot forward and hold your sword out crookedly forward with the point upon the ground (that is, with crossed hands such that the long edge stands upwards), well in the scales, and the first play according to the text deploys like this:</p> <p>When someone hews toward you from his right shoulder, whether over or under you, then step in well toward him with your right foot against him, and let the crossed-hand or curve rise, and offset the hew with your sword, with the long edge or point thrown well out over his hand toward his left side.</p> <p>Thereafter, war and work as you wish.</p> <p>But if he overthrows you with his hands, with power in his raising, then let it go easily and strike around it,</p>
<p>[37] Another:</p> <p>Mark, you may also drive the Crooked hew from the Barrier-Guard on both sides, and in that guard position yourself thus:</p> <p>when you come toward him with the pre-fencing, then stand with your left foot fore and hold your sword with the point near your right side on the earth (so that the long edge is above), and give an opening with the left side.</p> <p>If he then hews toward the opening, then spring from the hew with your right foot well on your right side against him, and strike him with the long edge with crossed hands, with the point on his hands.</p>	<p>Likewise. You also also conduct the crooked cut from the barrier guard from both sides. Send yourself into the guard like this.</p> <p>When you come to the opponent with the initiation of hostilities, then advance your left foot, [holding] your sword upon the ground with the point next to your right side such that the long edge of the sword is turned, presenting yourself open like this with your left side.</p> <p>If they then cut in high into your opening, then dart away from the cut well to the right side, with your right foot facing them and strike them with crossed hands with the point of the long edge upon their hand.</p>	<p>[37] Another</p> <p>Item, you shall also drive the Crooked-hew from the Barrier-guard from both sides, and position yourself in the guard thus:</p> <p>when you come toward the man with the pre-fencing, then set the left foot fore and hold your sword with the point near your right side on the earth so that the long edge on the sword is turned above, and thus you give an opening with the left side.</p> <p>If he then hews above toward your opening, then spring from the hew with the right foot well on the right side against him, and thrust the pommel of your sword under your right arm with the left hand, and strike him with the long edge (with crossed hands) with the point in his hands, etc.</p>			

					<p>around your head into his left side with the short or long edge (whichever course goes nearer). He counters that with transmuting against you.</p> <p>This strike also counters the guards of the oxen. When someone stands therein against you, you must break your crooked strike against it. It also counters strikes that come over or under you, and is one of the four displacements against the four guards (such as the oxen).</p>
<p>[38] Of the Barrier-Guard: Thus position yourself with the Barrier-Guard on your left side:</p> <p>when you come toward him with the pre-fencing, then stand with your right foot fore and hold your sword near your left side on the earth with crossed hands (so that the short edge is above), and give an opening with the right side.</p> <p>If he then hews toward the opening, then spring from the hew against him with your left foot well on his right side, and strike him with the short edge over the hands in the spring.</p>	<p>Send yourself to your left side with the barrier guard like this:</p> <p>When you come to the opponent with the initiation of hostilities, advance your right foot, holding your sword upon the ground with the point by your left side with crossed hands such that the short edge of the sword is up, presenting yourself open with your right side.</p> <p>Then if they strike at the opening, then dart to your left side with your left foot well away from the cut, striking them while darting over their hands with the short edge.</p>	<p>[38] Item, position yourself thus with the Barrier-guard to your left side:</p> <p>when you come toward the man with the pre-fencing, then set the right foot forward and hold your sword with the point near your left side on the earth with crossed hands, so that the short edge on the sword is above, and give an opening with the right side.</p> <p>If he then hews you toward the opening, then step well with the left foot from the hew on your left side, and strike him with the step with the short edge over his hands, etc.</p>		<p>Position yourself with the Barrier Guard on your left side like this:</p> <p>when you come toward him with your Onset, then set your right foot fore and hold your sword near your left side with crossed hands, with the point on the earth (so that the short edge is above), and offer an exposure on your right side.</p> <p>If he then hews toward the exposure, then leap from the hew with your left foot well on his right side against him, and in the spring, strike him with the short edge over his hands.</p>	
			<p>[29] Again a play from the crooked-hew</p> <p>43 Crook whoever sets well With stepping, he sunders many hews.</p> <p>Gloss. This is how you shall offset the over-hew with the crooked-hew; conduct the play thusly:</p>	<p>Again a play from the Curved hew Text</p> <p>43 Whoever, curving, sets [aside] well, With stepping sunders many hews.</p> <p>Gloss. This is how you shall offset strikes by hewing a curve.</p>	<p>Again a play</p> <p>43 Crook whoever sets well, With stepping, [he] disrupts many hews</p> <p>Gloss: This is how you will offset the over-hews with the crooked-hew. It deploys like this:</p> <p>Stand well crooked next to your left foot, which shall stand forward, crossing to the same side, that is, in the crooked setting-on with your sword with crossed hands with the point upon the ground.</p> <p>When he then strikes into the opening from his right side, so step and strike or offset and work as closest above.</p>
			<p>When he cleaves-in above from his right side toward the opening, so step with the right foot toward his left side [and fall] over his sword, with the point upon the earth in the barrier-guard. Deploy this to both sides.</p>	<p>When he hews in above from his right side toward your exposure, then step with your right foot toward his left side and fall over his sword, with your point upon the earth in the barrier-guard. Drive this to both sides.</p>	<p>Yet, if you are able to fall well over the hands in the barrier-guard as others name, [it] goes to both sides.</p>
			<p>You may also strike him toward the head from the setting-aside.</p>	<p>You may also strike him toward the head from the setting-aside.</p>	<p>And if you stand and have your sword to the other side in the crooked setting-on and not with crossed hands, rather with open arms, then the long edge again stands above and with offsetting as before and thereafter working with warring or otherwise.</p>

					That is, that you also strike him properly from the offsetting to his head. This is so that you also strike or thrust him well upon his head from the offsetting. [This] is also good against the fool or the flat. If he throws you over it as above, then strike as above, etc.
<p>[39] This is the text and the gloss of a good technique from the Crooked hew:</p> <p>44 Hew Crooked to the flat. The Masters will you weaken.</p> <p>45 When it clashes above Then stand off, that will I praise.</p> <p>Gloss: Mark, you shall drive this technique against the Masters from the bind of the swords, and</p> <p>it drive thus: when you come toward him with the pre-fencing, then stand with the left foot before and lay your sword to your right side in the Barrier-Guard (or hold it on your right shoulder).</p> <p>If he then hews above toward the opening, then hew strongly with your long edge from crossed arms against his hew,</p>	<p>Text</p> <p>44 Cut crooked to the flats Of the masters if you wish to weaken them</p> <p>45 When it sparks above Then dismount, that I will praise</p> <p>Gloss: Note you shall conduct this play against the masters from the bind of the sword.</p> <p>Execute it like this. When you come to the opponent with the initiation of hostilities, position your sword in the barrier guard to the right side or hold it at your right shoulder.</p> <p>Then if they cut at the opening from above, cut across theirs with your long edge from criss-crossed arms,</p>	<p>[39]</p> <p>44 Hew Crooked to the flat, If you will weaken the masters.</p> <p>45 When it clashes above, Then stand off, that will I praise.</p> <p>Mark, this technique you shall drive against the masters from the bind of the swords, and</p> <p>mark it thus: when you come toward the man with the pre-fencing, then lay your sword to your right side in the Barrier-guard, or hold it on your nearest shoulder.</p> <p>If he then hews above toward your opening, then hew strongly with the long edge (with crossed arms) against his hew,</p>	<p>[30] Again a play from the crooked-hew</p> <p>44 Hew crooked to the flats of The masters if you wish to weaken them.</p> <p>Gloss. This is when you wish to weaken a master, so</p> <p>conduct the play thusly:</p> <p>When he cleaves-in from his right side, so hew crooked with crossed hands against his hew onto his sword.</p>	<p>This is the text and the gloss of a good play from the Curved hew Text</p> <p>44 Hew curving to the flat. The Masters will you weaken.</p> <p>Gloss. Remember, when you wish to weaken a master, you shall drive this play from the bind of the swords, and</p> <p>drive it like this: when you approach him with your onset, set your left foot fore and lay your sword on your right side in the barrier guard, or hold it on your right^{nearest} shoulder.</p> <p>If he then hews above from his right side toward your exposure, then hew strongly with your long edge (with crossed arms) against his hew, onto his sword.</p>	<p>Again a play</p> <p>44 <i>Hew crooked to the flat of the masters if you wish to weaken them.</i></p> <p>45 <i>When it clashes above, then stand.* That I will laud.</i></p> <p>This is when you wish to weaken the master.</p> <p>So note when someone stands hanging in the flat or the fool with the right foot forward.</p> <p>So hew from your right side from the crooked setting-on and offset him with crossed hands, crooked upon his sword and tread in</p>
<p>and as quickly as the swords clash together, then Wind Meanwhile against your left side with the short edge on his sword, and stab him to the face.</p> <p>Or, if you will not stab him, then hew him with your short edge Meanwhile, from the sword toward his head or toward his body.</p>		<p>and as quickly as the swords clash together, then wind Meanwhile with the sword against your left side and drive up with the arms, and stab in to the upper opening.</p> <p>Or, if you will not stab him, then mark as quickly as it clashes, [and] then hew him Meanwhile with the short edge toward the head and toward the body, etc.</p>	<p>[31] Again a play from the crooked-hew</p> <p>45 When it sparks above So stand aside, that I will laud.</p> <p>Gloss. This is when you hew onto his sword with the crooked-hew:</p> <p>...or with the crooked-hew wind the short edge upon his sword and thrust him to the chest.</p> <p>so strike-in again quickly with the short edge up-over from the sword toward his head, ...</p>	<p>Again a play from the Curved hew Text</p> <p>45 When it clashes above Then stand off, that will I praise.</p> <p>Gloss. This is when you hew onto his sword with the Curved hew:</p> <p>as quickly as the swords spark together, then drive up with your arms, and Within it wind against your left side with the short edge on his sword, and stab in toward his face.</p> <p>Or, if you will not stab him, then notice as quickly as it clashes, and Within it hew him with your short edge toward his head and toward his body.</p>	<p>and as soon as your sword has clashed on his, stand firm and wait upon the After, &c.</p> <p>Or, if you will not wait, then swiftly strike back up from his sword with your short or long edge toward the left side of his head, or [wind the short edge on his sword with the crooked-hew and stab into his chest or] do whatever you think is good.</p> <p>*In the standard verse it is 'ab', not 'fast'</p>
<p>[40] This is the text and the gloss of yet another from the Crooked-hew:</p> <p>46 Crooked not, Short-hew. Changing-through therewith show.</p> <p>Gloss: Mark, this is when he will hew you from above his right side:</p>	<p>The text from one of the plays of the crooked cut</p> <p>46 Don't crook, cut short Change through and with that expose them</p>	<p>[40]</p> <p>46 Crooked not, hew short; Show changing-through therewith.</p>	<p>[32] Again a play from the crooked-hew</p> <p>46 Do not crook; short-hew, With that seek the changing-through.</p> <p>Gloss. This is when he wishes to cleave-in above from his right shoulder:</p>	<p>This is the text and the gloss of yet another play from the Curved hew: Text</p> <p>46 Do not Curve; hew short, Show changing-through therewith.</p> <p>Gloss. Remember, this is when he will hew you from above his right side:^{shoulder}</p>	<p>Again a play</p> <p>46 <i>Do not crooked-hew, short-hew. With it, display the changing-through.</i></p> <p>Gloss: This is when he hews or stands against you in the flat or the fool as closest above, etc.</p>

<p>then drive high up with your hands and do as if you will bind him on his sword with the Crooked hew, and drive through under his sword with your point,</p> <p>and stab him to the other side, to his face or his breast, and see that you are well protected above with the hilt before your head.</p>			<p>so you act as if you will bind onto his sword with the crooked-hew, and [then] short-hew and drive-through under his sword with the point,</p> <p>and wind your hilt to your right side above your head and thrust him to the face (as stands pictured here),</p>	<p>then drive high up with your hands and do as if you will bind crookedly onto his sword, but shorten/short hew and drive through under his sword with your point,</p> <p>and wind your hilt to your right side above your head and stab him to the other side toward his face or his breast (as stands pictured here), and see that you are well protected above with the hilt before your head.</p>	<p>So act as if you will bind upon his sword with the crooked-hew or the setting-on, then hew short and drive-through with the point under his sword</p> <p>and wind or pull-through to your right side with the point between you both into a thrust to his right side and stab him in the face just as you come into the flat stance and thrust sharply* in.</p> <p>* severely, precisely, ruthlessly, violently</p>
<p>[41] You also break the guard of the Ox with this technique, drive it thus:</p> <p>when you go toward him with the pre-fencing, when he then stands against you and holds his sword with the hilt on his left side before his head, then throw your sword on your right shoulder and do as if you will bind him with the Crooked hew on his sword, and hew short and Change-through therewith below his sword,</p> <p>and shoot in the long point to the other side, under his sword, in to his neck. Then he must parry, and you come to strikes therewith, and to other work with the sword.</p>	<p>This is a break against the guard of the ox. Execute it like this:</p> <p>when you come to the opponent with the initiation of hostilities, if they subsequently stay in that guard, holding their sword in front of their head on their left side, then throw your sword at you right shoulder and act as if you want to bind against their sword via the crooked cut, cutting short and during that changing through below</p> <p>and shoot your point in long under their sword to the other side, so that they must parry. With this you come to blows and to other work with your sword.</p>	<p>This is a counter against the guard of the Ox, drive it thus:</p> <p>when you go to the man with the pre-fencing, if he then stands in the guard and holds his sword on his left side before the head, then throw your sword on your right shoulder and do as if you will bind on his sword with the Crooked-hew, and hew short and change through below therewith,</p> <p>and shoot the point long in to the other side to the opening, so he must parry. Therewith you come to strikes (and to other work with the sword).</p>	<p>and this play breaks it.</p>	<p>Also counter the guard of the Ox with this piece. Drive it like this:</p> <p>when you approach him with your onset, if he stands against you in the guard and holds his sword on his left side with the hilt before his head, then throw your sword on your right shoulder and do as if you will bind crookedly onto his sword, but hew short and Change-through below his sword,</p> <p>and shoot the long point in on the other side, under his sword, toward his neck. exposure Then he must displace, and thus you come to strikes and to other work with the sword.</p>	
...		<p>Also, you may make this technique when he hews to [you] with an Over-hew from his right shoulder.</p>			
			<p>[33] Again a break against the crooked-hew Note, when you shoot-in the point under his sword into his chest (as written before and stands pictured), if he then presses your sword downwards to the earth with the crooked-hew, then wind against the right side and drive well up over your head with the arms, and set the point above onto his chest (as is pictured hereafter).</p>		
<p>[42] This is the text and the gloss of yet another technique from the Crooked hew:</p> <p>47 Crooked, who makes you astray, The noble War confuses him,</p> <p>48 That he truthfully Knows not where he is without danger.</p>	<p>Text</p> <p>47 Crook whoever misleads you The noble war baffles them</p> <p>48 Such that they do not truthfully know Where they are without danger</p>	<p>[41]</p> <p>47 Who errs you Crooked, The Noble War strays him</p> <p>48 [So] that he does not know truthfully Where he is without danger.</p>	<p>[33] Note how one shall break the crooked-hew</p> <p>47 Whoever foils you crooked, The noble war confounds them</p> <p>48 That they do not truthfully know Where they are without danger.</p> <p>Gloss. This is when you begin to hew him from your right side, above or below:</p> <p>if he then also hews crooked onto your sword from his right side with crossed arms, and with that deflects your hew, so remain with your sword strongly upon his and shoot-in the point long under his sword to the chest.</p>	<p>Remember how one shall counter the Curved hew Text</p> <p>47 Whoever foils you with Curving, The Noble War confounds them</p> <p>48 [So] that they truthfully do not know Where they are without danger.</p> <p>Gloss. Remember, this is when you begin to hew him from your right side, above or below:</p> <p>if he hews a curve onto your sword from his right side with crossed arms, and with it deflects your strike, then remain with your sword strongly upon his and shoot-in the long point under his sword toward his breast.</p>	<p>Again a play.</p> <p>47 Whoever foils you crooked, the noble war confounds them</p> <p>48 that they do not truthfully know where they are without danger.</p>

			<p>[35] Another break above the crooked-hew</p> <p>Note when you cleave-in above from your right side, if he also then comes upon your sword from his right side with crossed arms, and with that presses that downwards against the earth, then wind against your right side and drive well up over your head with the arms, and set your point above onto his chest.</p>	<p>If he presses your sword downwards toward the earth with the Curved hew, then wind against the right side and drive well up over your head with your arms, and set your point in above toward his breast.</p>	
			<p>If he displaces that, then remain standing thusly with the hilt before your head and work swiftly with the point from one opening to the other.</p>	<p>If he displaces that, then remain standing like this with the hilt before your head and work swiftly with the point from one exposure to the other.</p>	
<p>Gloss: Mark, when you will drive the Crooked hew then you must always therewith give openings, and undertake it thus:</p> <p>when you hew him with the Crooked hew from your right side, or bind on his sword, all the while you are open with the left side.</p> <p>Thus, if he is then clever and will hew you from the sword after the opening, and you will make him confused with agility, then remain with your sword on his, and follow his sword thereon after, and Wind in your point to his face, and work in before you with the War (that is, with the Winding to the openings).</p>	<p>Note whenever you conduct the crooked cut, you'll always make yourself open with it. Understand it like this,</p> <p>when you cut in or bind up their sword with the crooked cut from your right side, you are open on the left side during this.</p> <p>If they are also crafty and will cut from the sword to your opening and mislead you with swiftness, then keep your sword against theirs and track their sword from there onward, winding your point into their face and continue to work with the war, that is, with the windings to the openings</p>	<p>Mark, when you drive the Crooked-hew then you must always give an opening therewith, and that means thus:</p> <p>when you hew in with the Crooked-hew from your right side (or bind on his sword), you are meanwhile open with the left side.</p> <p>Thus, if he is then clever and will hew you from the sword to the opening, and [he] will make you astray with agility; then remain with your sword on his and follow after his hew thereon, and wind the point in Meanwhile to the face, and work in further with the War to the openings,</p>		<p>This is yet another play from the Curved hew:</p> <p>Remember, when you hew the curve then you always give exposures therewith, and so,</p> <p>when you will hew him with the curve from your right side or left side, or bind on his sword, you will be exposed all the while on the other side.</p> <p>Thus, if he is then clever and wants to hew from the sword toward your exposure, then confuse him with agility; remain with your sword on his, and follow after his hew, and Within it, wind your point in toward his face, and work in further with the war (that is, with the winding toward the exposures).</p>	<p>Gloss: This is when you wish to deploy the crooked-hew, you must always give an opening with it and understand it like this.</p> <p>When you cleave-in from your right side or left side or bind upon his sword, from whichever side you hew, so are you open on the other.</p> <p>If he is also then clever and will hew from the sword to your opening and will make you err with agility, then remain with your sword upon his sword or hew after and wind in crooked or the point into the face and work further with the war or strike to the openings.</p>
<p>Then he becomes confused before you, so that he truthfully does not know which end he shall protect before you against hews or stabs, etc.</p>	<p>so that they become so baffled that they truthfully will not know which spots they should shield themselves from your cuts and your thrusts.</p>	<p>so he truthfully does not know whatever end he should guard or protect himself on before your hews or stabs.</p>	<p>This is called the noble war. With that, you confound him so completely that he does not know where he shall remain before you.</p>	<p>This is called the Noble War. With it, you confound him so completely that he does not know which extent he should cover before you.</p>	<p>So he becomes confounded so that he will not feasibly know where he shall guard himself in front of you against hews or thrusts.</p> <p>Also if he will confound you such that he sets upon you with his sword and does not let up, etc., then remain against his sword as above and follow after him as above.</p>
<p>[43] Here begins the text and the gloss of the Thwart Hew with its techniques: Text</p> <p>49 Thwart takes What comes From the Day.</p> <p>Gloss: Mark, the Thwart hew breaks the guard From the Day and all hews that come hewing down from above, and drive the Thwart thus:</p> <p>when you come with the pre-fencing,</p> <p>then stand with your left foot before and hold your sword on your right shoulder.</p> <p>If he then stands against you and holds his sword high over his head with outstretched arms</p>	<p>Here begins the cross cut with it's plays</p> <p>49 The cross seizes Whatever arrives from the roof</p> <p>Gloss: Note the cross cut breaks the roof guard and any cut that is cut from above to low. Execute the cross cut like this,</p> <p>when you come to the opponent with the initiation of hostilities,</p> <p>if they then stand facing you, holding their sword upwards with outstretched arms, high over their head</p>	<p>[42] The Thwart-hew with its techniques</p> <p>49 Thwart takes What comes From the Day.</p> <p>Mark, the Thwart-hew breaks the guard From the Day (and all hews that come hewn down From the Day above), and drive the Thwart-hew thus:</p> <p>when you go with the pre-fencing toward the man,</p> <p>if he then stands against you and holds his sword with arms up-stretched over himself (high over his</p>	<p>[36] The thwart-hew with its plays</p> <p>49 The thwart takes away Whatever approaches from-the-roof.</p> <p>Gloss. Note, the thwart-hew breaks all hews which are hewn from above down; conduct the hew thusly:</p>		<p>The thwart-hew with its plays.</p> <p>49 The thwart-hew takes-off whatever approaches from the roof.</p> <p>Gloss: The cross strike is nothing other than the middle strike. It breaks any strike that will either arrive or will be hewn from above downward or from the day. Drive it like this:</p>

<p>and threatens to hew in at you from above, then come before him with your hew and spring with your right foot well on your right side against him, and in the spring Wind your sword with the hilt before your head so that your thumb comes under, and strike him with the short edge against his left side to the head.</p>	<p>in guard and [threatens to cut in from above and come before yours]/[and waits upon you]</p> <p>then advance your left foot, holding your sword with the flat at your right shoulder</p> <p>and dart well to your right side with your right foot and wind your sword in front of your face by the hilt while darting such that your thumb goes underneath and strike them on the left side of their head with your short edge.</p>	<p>head in the guard) and waits on you, then mark when you come near to him.</p> <p>Then set the left foot forward and hold your sword with the flat on your right shoulder.</p> <p>If he then steps to you and threatens to strike you, then come Before [him] and spring with the right foot well on your right side, and in the spring, turn your sword with the hilt before your head (so that your thumb comes below), and strike him with the short edge to the left side of his head, etc.</p>	<p>Stand with the left foot forward and hold your sword on your right shoulder,</p>		<p>Stand with your left foot forward and hold your sword in the middle strike (in behind at your waist or midsection by your right foot or side, such that the long edge is above).</p>
<p>[44] Or, if he comes before with the hew down from above before you, then spring from the hew with your right foot well on your right side, with the parry described before, so that you catch his hew on your hilt and strike him with the Thwart to the left side of his head.</p>	<p>But if they go forwards with their cut before you do, then dart away from the cut well to your right side with your right foot using the same afore written parrying movement such that you catch their cut in their hilt and then strike in with the cross cut in the afore named place.</p>	<p>[44] Item, but if he comes Before with the hew ere you do, then spring with the right foot with the previously-described parrying from the hew, well on your right side, and strike him with the Thwart (as is previously stated).</p>	<p>and when he cleaves-in [an] over[-hew] to your head, so spring well with the right foot against him from the hew to his left side, and in the springing turn your sword with the hilt high in front of your head, such that your thumb comes under, and strike him with the short edge to his left side such that you catch his hew in your hilt, and hit him in the head (as is pictured here).</p>		<p>When someone hews in above from the day into your head or exposure, then step or leap forth against him with your right foot, and offset his strike crookedly with the cross strike, well to your left, etc.</p> <p>And after the offsetting, if you will remain upon his sword, then wind your short edge into his head on the left. War if it is necessary.</p> <p>But if he disengages and will strike you from his left, then come swiftly around against that with the crooked cut under his arm, so long as you do not wander off too widely in the offsetting.</p>
<p>[50] This is the text and the gloss of yet a technique from the Thwart hew:</p> <p>50 Thwart with the Strong, Your work therewith mark.</p> <p>Gloss: Mark, this is when you will strike with the Thwart: then you shall strike him with the entire strength of your body, and always bind on his sword with the Strong of your sword, with which you win the opening. Undertake it thus:</p> <p>when you hew to him with the Thwart from your right side,</p> <p>if he then parries</p> <p>and binds strongly on your sword therewith, then drive the Doubling.</p>	<p>50 Cross with the strong Note your work with it.</p> <p>This is: when you strike via the cross cut, you should strike with the entire strength of your body, because you dominate the opponent by strength and win their opening with it and understand it like this.</p> <p>When you initiate a strike or cut from the right side via the cross cut,</p> <p>if the opponent parries</p> <p>and binds strong against your sword with it, then either execute doubling</p>	<p>[47]</p> <p>50 Thwart with the Strong; Mark your work therewith.</p> <p>Mark, this is</p> <p>when you hew to him with the Thwart, which you shall do with strength.</p> <p>If he then parries, then drive up with the Strong of your sword after the Weak of his sword. You then seize his Weak with the Strong, [and] then work with the Mutating in over his sword to the lower opening, or above to the neck.</p>	<p>[37] A play from the thwart-hew</p> <p>50 Thwart with the strong With that note the work.</p> <p>Gloss. This is how you shall work with the strong from the thwart, and do it thusly:</p> <p>When you begin to hew him with the thwart,</p> <p>so remember that you wind strongly with the strong of your sword upon his.</p>	<p>This is the text and the gloss of yet a play from the Cross Hew Text</p> <p>50 Cross with the Strong, With that remember your work.</p> <p>Gloss. Remember, this is how you shall work with strength from the cross: then you shall strike him with the entire strength of your body, and always bind on his sword with the Strength of your sword, with which you win the exposure. Undertake it like this:</p> <p>when you hew toward him with the cross from your right side,</p> <p>if he displaces then drive up with the Strength of your sword after the Weakness of his sword.</p>	<p>Another play</p> <p>50 Thwart with the strong. With that, remember your work.</p> <p>Gloss: This is about how you shall strengthen, break and work strongly with any thwart-strike and like this in particular:</p> <p>When he will strike toward you from above, such as from the day, then run in against his hew strongly with the cross, just as if you would cut but with your thumb underneath; and with that, strike him upon his left side or head.</p> <p>Thereafter, if he strengthens against you on top of that, then hang well and strike him from the hanging</p>

		If you cannot come to there, then work from the Doubling behind his sword (with the strike to the head), etc.	If he then holds strong against, so strike to the head with crossed arms, upon the sword behind his sword's edge (as is done here), or cut him with the play through the maw.	If he holds strongly against your sword, then drive the redoubling upon his sword and strike with crossed arms behind his sword toward his head.	toward his right side, and step with your left foot well to his right, &c; viz: hew and withdraw, or war, &c.
Or thrust his sword off to the side from the Thwart with your hilt, and strike him therewith to the other side.	or from your cross cut drive their sword away with your hilt and strike them on the other side of their head.	[48] If he is too strong for you with the parrying (so that you may not come to the technique), then thrust his sword away with the hilt and strike him with the Thwart to the other side. Or if he will run in on you, then take the Slice under his arms, etc.	[38] Again a play from the thwart-hew Note, when you bind out of the thwart with the strong of your sword upon his sword, if he then holds strongly against [it], so shove his sword from you downward to your right side with your hilt (as is pictured here), and strike back-around quickly with the thwart against his right side to his head.	If he is too strong for you in his displacing (so that you may not come to the play), then shove his sword away from you downward to your right side with your hilt, and quickly strike the cross back around against his right side toward his head. Or if he wants to run in on you, then take the Slice under his arms.	
[51] Yet another: When you strongly hew to him from your right side with the Thwart, if he then parries and is Soft on the sword, then drive in with the short edge of your sword to his right side on his neck, and spring with your right foot behind his left foot, and shove him over with the sword's blade thus, or drive the Mutating in to the lower opening.	When you initiate a cut via the cross cut and the opponent parries and binds soft against the sword, then execute mutating into their lower opening or drive your sword to the other side against their neck and dart behind their left foot with your right an drag them over it with your sword.		[39] Again a play from the thwart-hew Item. When you bind onto his sword with the thwart, if he is then Soft upon the sword, so lay the short edge to his right side upon the neck, and spring with the right foot behind his left, and back him over that with the sword.	Likewise, when you strongly hew toward him with the cross from your right side, if he displaces and is Soft on the sword, then seize his Weakness with your Strength, and work with the transmuting in over his sword toward his lower exposure. Or drive in with your short edge toward his right side and lay it onto his neck, and spring with your right foot behind his left foot, and thus shove him over backward with your sword blade,	Item. But if you sense when you bind on him with strength and he is weak upon the sword, then lay the short edge across to his right side upon his neck.
	Gloss: This is When you initiate a cut via the cross cut, do it with strength. Then if they parry, rise up to the weak of their sword with the strong of your sword. If you then seize the weak of their sword, work over their sword to either the lower opening or high against their neck by mutating. But if they are too strong with their act of parrying, then shove their sword away and strike on their other side via the cross cut. Or if they will rush in, then take the slice under their arms or await the wrestling.		[40] Another play Item. When you bind onto his sword with the thwart, if he is then Soft upon the sword, so press his sword down with the thwart and lay the short edge afore behind his arms on his neck.	Likewise, when you bind onto his sword with the thwart, if he is then Soft upon the sword, so press his sword down with the cross and lay the short edge afore behind his arms on his neck.	
[52] Thus break that: When one drives on your neck with the sword,			Item. If he takes you by the neck from the right side, then drop your left hand from your sword and Press his sword from your neck with your right and step across with your left foot to his right side in front of his feet and enter with your left arm above both of his arms near the hilt and direct him to dance or stab him below between the legs to the maker.	Counter that like this When someone drives on your neck with the sword,	A break for the laying-on. When someone works upon you with the above, laid upon the neck as well, then release your sword from the left hand and shove his sword from the neck with the right and step with the left foot against his left side in front of both of his feet and drive closely with the left arm over both of his arms by his hilt and in front of him into the dance.

<p>then drive up with the pommel inside his sword and let your blade hang low, and thrust his sword therewith from your neck, and strike him with the snapping above to the head.</p> <p>Or strike him with your right hand above with the Doubling below to his face, over his sword, while he has his sword on your neck.</p>				<p>then drive up with the pommel inside his sword and let your blade hang low, and thrust his sword therewith from your neck, and strike him with the snapping above toward the head.</p> <p>Or strike him with your right hand above with the Doubling below toward his face, over his sword, while he has his sword on your neck.</p>	<p>Or, and better, step behind him in the scales and with the left arm on the neck, ahead or back around and throwing over the foot.</p> <p>Or release your sword from the left hand and strike him with the right through the mouth with the sword over his sword and grasp your sword with the left hand in the middle of the blade and shove him from you with the point, etc.</p> <p>If it is not good, better shove or take his weight from you by the elbow.</p>
<p>[53] This is the text and the gloss of the Thwart strike to the Four Openings:</p> <p>51 Thwart to the Plow, To the Ox hard joined.</p> <p>52 What you well Thwart With springing, the head endanger.</p> <p>Gloss: Mark, you have heard before how the Ox and the Plow are named two Leaguers (or two guards), so are they here called the Four Openings.</p> <p>The Ox is the upper two openings on the right and the left sides of the head, and so is the Plow the lower two openings, also the right and the left side of the lower half of the girdle of the man.</p> <p>You shall strike the same openings with the Thwart in the pre-fencing, and seek all four.</p>	<p>51 Cross to the plow Yoke hard to the ox</p> <p>52 Whoever crosses themself well Endangers the head with darting</p> <p>Note you have heard before that the ox and the plow are two guards or two positions, but here they designate the four openings.</p> <p>The ox: these are the two openings on the left and right side of the head. Similarly, the plow is also the left and right side of the lower half of someone's waist.</p> <p>You shall put all four openings to the test in one sortie with the cross strikes.</p>	<p>[51]</p> <p>51 Thwart to the Plow, To the Ox, hard joined.</p> <p>52 Whatever you Thwart well, With springing endanger the head.</p> <p>Mark, you have heard before how the Ox and the Plow are named two Leaguers or two Guards, so here they are called the Four Openings.</p> <p>The Ox, that is the upper two openings on the right and left side of the head. So is the Plow the lower two openings, also the right and the left side, of the lower half of the girdle of the man.</p> <p>And you shall strike these openings with the Thwart in the pre-fencing, seeking all four.</p>	<p>[43] This is the text and the gloss: How one shall strike with the thwart to the four openings</p> <p>51 Thwart to the plow, Join hard to the oxen.</p> <p>Here remember strike the crossing strike toward the Four Exposures Text</p> <p>51 Thwart toward the Plow, Join hard toward the Oxen.</p> <p>52 Whatever you Thwart well, With springing endanger the head.</p> <p>Gloss. Remember, you have heard before how the ox and the plow are named two lairs (or two guards), so are they here called the four exposures.</p> <p>The ox is the two upper exposures, on the right and the left sides of the head, and so is the plow the lower two exposures, also the right and the left side, of the half of the of the man below the girdle.</p> <p>You shall strike the same exposures with the cross in the onset, and seek all four.</p>	<p>Yet another play.</p> <p>51 Thwart into the plow; into the ox, join well.</p> <p>Gloss: This is when someone lays before you in the plow or ox in his stance; that is, when he stands with his right foot forward and lies with his sword out forward with the point on the ground. Fall on top of that with the cross, and thereafter work in it toward the exposure as it gives itself, or war.</p> <p>But if he moves his weapon up to his head into the fool, then you may again sit atop that and work or war thus. In the same way, if someone sets upon you from the cross or crooked hew, then remain on his sword and work in the After, as in the last stance of the plow with the After.</p>	
<p>[54] Mark, thus strike the Thwart strike to the Four Openings: Mark,</p> <p>when you come toward him with the pre-fencing then stand with your left foot before, and then, when you are near him, spring well on his left side with your right foot against him, and strike the Thwart with vigor against his left side to the lower opening.</p> <p>That is called “striking to the Plow”.</p>	<p>Here note the cross strikes to the four openings.</p> <p>When you come to the opponent with the initiation of hostilities, advance your left foot and dart well to your right side with your right foot facing them, striking them through total power at the ox opening of their left side with a cross cut from above.</p>	<p>[52] Here mark the Thwart strike to the Four Openings, etc. Item,</p> <p>when you come toward him with the pre-fencing, if he then stands against you in the guard From the Day, then spring with the right foot against him (well on your right side), and strike him above with the Thwart to the Ox on his left side with full art.</p>	<p>Gloss. This is how one shall strike going-to with the thwart to all four openings; understand it thusly:</p> <p>When you come toward him with the onset, so note when it is just right, so spring towards him and strike him with the thwart to the lower opening of his left side (as stands pictured next to this).</p> <p>This is called "striking to the plow".</p>	<p>Here remember the crossing strike toward the four exposures</p> <p>Drive it like this: when you approach him with your onset, if he then stands against you in the guard of the day, then set your left foot fore and, when you draw near to him, notice when it is just right, and leap with your right foot against him well on your right/his left side, and strike across with full art and vigor against his left side, toward his lower exposure.</p> <p>That is called “striking toward the plow”.</p>	
			<p>[44] Again a play from the thwart-hew Note, when you have struck with the thwart to the lower opening (as stands pictured before next to this),</p>	<p>When you have struck with the cross toward his lower exposure, if he displaces you, then quickly strike</p>	

<p>If he parries, then strike him quickly to the upper opening on his right side.</p> <p>That is called “[striking] to the Ox”.</p> <p>And then drive the Thwart strikes quickly, always one to the Ox and the other to the Plow, crosswise from one side to the other, that is to the head and to the body.</p>	<p>If they then parry your strike, immediately strike down to the plow opening on their right side,</p> <p>further driving the cross strike swiftly over and over, one to the ox opening and the other to the plow, from one side to the other crosswise, to the head and to the body.</p>	<p>If he parries you, then strike him quickly below to the Plow on his right side,</p> <p>and then quickly drive the Thwart-strike further, always one to the Ox, the other to the Plow, crosswise from one side to the other, to the head and to the body, etc.</p>	<p>so quickly strike up above with the thwart to the other side to his head.</p> <p>This is called "striking to the oxen".</p> <p>And then furthermore swiftly strike a thwart-strike to the oxen and then another to the plow crosswise from one side to the other, and with that cleave-in an over-hew above to the head, and with that withdraw yourself.</p>	<p>above ^{with the cross} toward the upper exposure on his right side ^{his head}.</p> <p>This is called "striking toward the ox".</p> <p>And then quickly strike across toward the ox and then another toward the plow, crosswise from one side to the other, ^{and with that cleave in an over-hew above} toward the head and toward the body, ^{and with that withdraw yourself}.</p>	
<p>[55] Also you shall always think to spring out wide on the side against him with each Thwart strike: so may you hit well to his head, and see also that you are well guarded above with the hilt before your head.</p>	<p>You must always keep in mind that you shall always dart out to one side with each and every cross strike so that you can fully hit the opponent's head and also take care that you are well covered above all the while by your hilt.</p>	<p>[53] Item, you shall also remember that you shall always spring-out widely on a side with each Thwart-strike, so that you may hit him to the head therewith, and meanwhile see that you are well-guarded above with the hilt before your head.</p>	<p>[45] This is the text and a teaching thereof</p> <p>52 Whoever thwarts themselves well With springing threatens the head.</p> <p>Gloss. This is how you shall properly spring-out to the side of him with each and every thwart-strike, so that if you wish to strike him you may hit well to his head, and be aware that you are fully covered above in the spring with your hilt in front of your head.</p>	<p>This is the text and a teaching thereof</p> <p>52 Whatever you Thwart well, With springing endanger the head.</p> <p>Remember to always ^{properly} spring out ^{wide} to the side againsy him with each ^{and every} strike scross, so that ^{if you wish to strike him} you may ^{well} hit his head, and see that you are fully covered above ^{in the leap} with your hilt before your head.</p>	<p>Another play.</p> <p>52 <i>Whoever thwarts themselves well, endangers the head with springing.</i></p> <p>This is when you stand in the thwart and will endanger his head with strikes. So, in your thwart-hew let your point go through to the left side and in the going through, spring or step well to his left side with your right foot and strike him threateningly with the thwart to the left side of his head with the short edge yet so that you are well covered in it with the sword or hilt. Similarly it also goes to the left side with the going through and striking to his right side with the long edge, etc.</p>
<p>[45] Here remember the counter to the cross stroke: Remember, when you stand against him in the guard of the day, then hew boldly above toward his head. If he springs from your hew and means to come Before with a cross stroke and strike you therewith toward the left side of your head, then fall in with your long edge onto his sword.</p> <p>If he strikes around toward your other side with the cross, then Within it, come Before him likewise with the cross, in front, under his sword, onto his neck. Thus he strikes himself with your sword.</p>			<p>[41] Here remember the counter to the upper cross stroke Likewise remember, when you</p> <p>bind onto his sword with a downward blow from your right side,</p> <p>if he then strikes around to the other side with the cross, then come forward as well with a cross stroke under his sword onto his neck (as stands pictured hereafter next to this), such that he strikes himself with your sword.</p>	<p>Here remember the counter against the upper Thwart Hew Remember, when you stand against him in the guard of the day, then hew boldly above toward his head. If he then leaps away from your strike and means to come Before you with a cross strike and strike therewith toward the left side of your head, then fall with your long edge onto his sword.</p> <p>If he then strikes around toward your other side with a cross strike, then Within it, come Before him likewise with the cross, in front, under his sword, onto his neck. Thus he strikes himself with your sword.</p>	
<p>[46] Remember, when a fencer has bound you on his sword, if he strikes around with the cross, from the sword to your other side, then fall with your long edge onto his hands or onto his arm, and press his arm from you with a cut with your sword (with your all). From the cut on his arm, strike him on his head with your sword.</p>				<p>A counter against the counter Remember, when a fencer has bound you on his sword, if he then strikes around with the cross, from the sword toward your other side, then fall with your long edge onto his hands or onto his arm, and press his arm from you with a cut with your sword (with your all). From the cut on his arm, strike him on his head with your sword.</p>	
<p>[47] Here mark the break against the Over-slice on the arm: Mark, when you strike him with the Thwart to his right side, if he then follows you with the slice on the arm, then strike him in his mouth with the Doubling, behind his sword’s blade with the short edge.</p>				<p>Here remember a counter against the cut over the arm Remember, when you strike across toward his right side, if he then falls on you with a cut on your arm, then strike him it the mouth by redoubling behind his sword’s blade with your short edge.</p>	

<p>[48] Or, if you strike him with the Thwart to his left side, and he then follows you with the slice on your arm, then strike him in his mouth with the Doubling, behind his sword's blade with the long edge.</p> <p>[49] Mark, break him thus against the Doubling: when you slice him above on his arm, if he then strikes above with the Doubling to your head, then drive up against the strike and Wind your sword under his, and drive in with the short edge, with your sword on his neck.</p>				<p>Or, if you strike across toward his left side, and he then falls on you with a cut on your arm, then strike him in his mouth by redoubling behind his sword's blade with your long edge.</p> <p>Remember, counter the redoubling like this: when you cut him above on his arm, if he then strikes by redoubling above toward your head, then drive up against his strike and wind your sword under his, and drive onto his neck with the short edge of your sword.</p>	
<p>[56] Here mark a break against the lower Thwart strike: Mark, when he strikes you above to your head with the Thwart (from his right side to your left), then parry with the long edge and remain with the point before his breast.</p> <p>If he then strikes around with the Thwart, from the sword to the lower opening on your right side, then strike also with the Thwart below through (between you and him), also against his right side, and bind therewith on his sword, and remain in the bind and stab him Meanwhile to the lower opening.</p>			<p>[42] Here note the break against the low thwart-strike</p> <p>Remember, when you bind on his sword with a downward blow from your right side,</p> <p>if he then strikes around from your sword, across toward the other exposure of your right side, then remain with your hilt above your head and turn your sword's edge downward against his strike and thrust him to the lower exposure (as stands pictured hereafter next to this).</p>	<p>Here remember a counter against the lower cross strike Remember, when he strikes across (from his right side to your left) above toward your head, then displace with your long edge and remain with your point before his breast.</p> <p>If he then strikes around from your sword, across toward the lower exposure of your right side, then strike likewise across against his right side, underneath and through (between you and him), and bind therewith on his sword, and remain in the bind and Within it, stab in toward his lower exposure.</p>	
<p>[57] This is the text and the gloss of the technique that is called the Failer:</p> <p>53 Failer misleads. Hit from below after your wish.</p> <p>Gloss: The Failer is a technique which many fencers plan and hit with as they wish, and strike those who like parrying and who fence to the sword (and not to the openings of the body).</p>	<p>This is the text of the play that here is called the failer</p> <p>53 The failer misleads the believer Wounding from below according to desire</p> <p>Note the failer is a play with which the fencers that like to parry and that strike at the sword and not to the openings of the body become confused and wounded according to desire.</p>	<p>[54]</p> <p>53 Failer misleads. From below it hits as you wish.</p> <p>Mark, the Failer is a technique that becomes planned by the fencer and therewith hits as he wishes [after], and strikes those that like to parry and those that hew [or: fence] to the sword and not to the openings of the body [or: the man].</p>	<p>[46] This is the text and the gloss of yet another play from the thwart-hew, and is called the failer</p> <p>53 Whoever directs the failer well From below, he hits according to desire.</p> <p>Gloss. Note, this is with the failer all fencers who willingly displace become mislead and struck. Deploy the play thusly:</p>	<p>This is the text and the gloss of yet another play from the Thwart-hew, and is called the Failer</p> <p>Text</p> <p>53 Failer misleads. From below, it hits as you wish.</p> <p>Gloss. Remember, all fencers who like to displace will be mislead and easily struck by the deceit.</p> <p>The deceit is a piece that many fencers plan and hit with as they wish, which dazzles and easily strikes those who like displacing and who hew toward the sword (and not toward the exposures of the body).</p>	<p>Another play from the thwart-hew called the failer</p> <p>53 The failer misleads. It wounds from below according to desire.</p> <p>Gloss: Note, any fencer that likes to displace will be dazzled and misled and easily struck with the failer. Deploy it like this:</p>
	<p>Execute the failer like this</p> <p>When you come to the opponent with the initiation of hostilities, then make a rising cut from both sides.</p> <p>If you subsequently come against the opponent with the rising cut from your right side, then shoot your point long into their chest with it, so that they must parry. Then immediately dart to their right side with your left foot, acting as if you will strike them on that side with the cross cut and abort the cut, striking immediately back around to the left side.</p>	<p>[55] Item, drive the Failer thus,</p> <p>when you come to the man with the pre-fencing, then hew the Under-hews from both sides.</p> <p>If you then come on him with an Under-hew from your right side, then shoot in the point therewith in to the breast, so he must parry. Then spring quickly with the left foot on his right side, and do as if you will strike him thereto, but pull the hew and strike quickly around again to the left side.</p> <p>[Or], if you come before the left side with the Under-hew on him, then shoot in [with] the point yet [long],</p>		<p>Drive the deceit like this:</p> <p>when you approach him with your onset, then hew underneath from [or: with] both sides.</p> <p>If you reach him while hewing under your right side, then shoot the long point in toward his breast, so he must displace. Then leap quickly with your left foot on his right side, and do as if you want to strike across at him there, but steal the strike away and strike quickly around again toward his left side.</p> <p>[Or], if you reach him while hewing under your left side, then still shoot the long point in, and drive the</p>	

	Or if you come against them with your rising cut from the left side, then shoot in the point long and high and conduct the failer as before on the right side	and drive the driving [from the right side] as it stands before in the nearest description, etc.		technique [from the right side] as it stands before in the nearest description.	
<p>[58] Mark, when you come toward him with the pre-fencing, then do as if you will strike him with a free Over-hew to the head, but pull the hew and strike him with the Thwart to the lower opening of his left or his right side (to whichever you want), and see that you are well-guarded with the hilt over your head.</p> <p>You may also drive this thus with the Thwart-hew.</p>			<p>When you come to him with the onset, so act as if you will strike with a free over-hew to his left side to the head, and steal-away your sword with the hew and strike him with the thwart to the lower opening of his right side or left (as stands pictured hereafter next to this). Thus is he contacted and struck below according to [your] desire.</p>	<p>Another Or, when you approach him with your Onset, then act as if you want to hew freely over his left side, toward his head, but steal your sword the strike away and hew across toward the lower exposure of his left or his right side (toward whichever you want), and see that you are well-guarded with the hilt over your head. Thus is he slashed and struck below as desired.</p> <p>You may also drive this thus with the Thwart-hew.</p>	<p>When you stand in the cross and act as if you will strike him to the left side of his head from the cross or from hewing over him, and as you hew, divert or snatch your strike away and strike him with the thwart into the lower exposures under his sword, over to the left side of his hip or wherever it may occur to you, and this is called the wounding below if it is sent underneath the sword and not from the lower exposures under the belt. Thus is he wounded as you desire and struck. War.</p>
<p>[59] This is the text and the gloss of the technique that is called the Inverter:</p> <p>54 Inverter forces Running through, also with wrestling.</p> <p>55 The elbow knowingly take; Spring into the balance.</p> <p>Gloss: Mark, the Inverter is called “the half-hew” or “the turned-hand” by fencers.</p> <p>Therewith one forces the man, so that he may Run-through him and grasp him with wrestling.</p>	<p>This is the text of the play which here is called the inverter.</p> <p>54 The inverter compels Slipping through and also wrestles with it.</p> <p>55 Take the elbow surely Dart into their stance</p> <p>Gloss. The inverter. This is the half cut.</p> <p>You shall deliver it covertly with the initiation of hostilities when you want to overwhelm the opponent so that you slip through him and hold them correctly with wrestling.</p>	<p>[56]</p> <p>54 Inverter forces Running-through, also with wrestling.</p> <p>55 The elbow take knowingly, Spring in his balance.</p> <p>Mark,</p> <p>you shall covertly bring the Inverter in the pre-fencing, when you force the man therewith so that you may run-through him and correctly grasp him with wrestling.</p>	<p>[47] This is the text and the gloss of yet another play from the thwart-hew, and this is called the inverter</p> <p>54 The Inverter overwhelms, Running-through with wrestling as well;</p> <p>55 The elbow wisely take Spring to him in the scales.</p> <p>Gloss.</p>	<p>This is the text and the gloss of yet another play from the Thwart-hew, and this is called the Inverter Text</p> <p>54 The Inverter forces Running-through with wrestling as well;</p> <p>55 Wisely take the elbow, Spring toward him in the balance.</p> <p>Gloss. Remember, the inverter is called “the half strike” or “the turned hand” by fencers.</p> <p>You shall deliver it covertly with your onset when you want to constrain the opponent so that you may run through him and correctly grasp him with wrestling.</p>	<p>Another play, the thwart inverter</p> <p>54 The inverter overwhelms. Also with [it] the runner-through wrestles.</p> <p>55 Surely take the elbow. Spring to him into the scales.</p> <p>Gloss:</p>
					<p>This is when you have hewn with the deceit, as was taught above. So strike back around him to his left side with the cross strike.</p> <p>If he then falls upon your sword, then swiftly hang and in the hanging, run through and take the scales from him by the elbows and step in forward with the left foot and shove him thereover.</p> <p>You may also make also make a wrestling in the running through as so: step behind him with the left foot and drive your left arm forward around his neck and throw him backwards over the foot.</p> <p>You may also properly restrain his back around his neck and throw.</p>
<p>[60] Drive that thus: When you go toward him with the pre-fencing, then go with your left foot before, and hew the half-hew with inverted long edge from the right side, each and every, up and down, still with your left foot.</p>	<p>Execute the inverter like this When you have gone halfway with the initiation of hostilities, carry out the other half of the pass forward to the opponent over and over with the left foot, making a free rising cut to the right side after every advance in accordance with the left foot and with</p>	<p>[57] Item, drive the Inverter thus: when you are gone half to him with the pre-fencing, then go the other half further to him, each and every with the left foot before, and hew a free Under-hew from the right side in accordance with each step forward, according to the left foot, and with the hew,</p>	<p>Note, you shall also conduct the play</p>	<p>Drive the inverter like this: When you have approached halfway to him with your onset, then go the other half further toward him, over and over with your left foot fore, and hew freely under [the half strike] him from your right side with each step forward, still with the left foot [forward], and with the hew, invert so that the long edge</p>	<p>Others speak like this:</p>

<p>When you have come to him, and as quickly as you bind on his sword, then Meanwhile hang the point in above and stab in to his face.</p> <p>If he parries the stab and drives high up with his arms, then Run-through him.</p>	<p>each the cut invert and turn the long edge of the sword upwards</p> <p>and as soon as you bind up against their sword with that, Indes, angle your point in from above, stabbing them in the face.</p> <p>If they parry your thrust, rising up high with their arms, then slip through them.</p>	<p>so invert and turn the long edge of the sword always above.</p> <p>And as quickly as you bind him on his sword therewith, then hang the point in above Meanwhile and stab him to the face.</p> <p>If he parries the stab and drives high up with the arms, then Run-through him.</p>	<p>when you bind on his sword with an under- or over-hew. So invert your sword such that your thumb comes-under and thrust him above to the face. So you overwhelm him such that he must displace,</p> <p>[Or run-through with the inverter and wrestle, ...]</p>	<p>of the sword is always turned above, and then hew after with the long edge back downwards</p> <p>When you reach him, and as soon as you bind him on his sword, with an under- or over-hew, then Within it, hang your point in above such that your thumb comes-under, and stab in toward his face. Thus you constrain him so that he must displace.</p> <p>If he displaces the stab and drives high up with his arms, then run through him.</p>	<p>When you have bound upon with someone, so twist your sword so that your thumb comes below, that is, into the thwart and stab him in the face with the point so you overwhelm him so that he must displace</p>
<p>[61] Or if he remains low with his hands in the parrying, then grip his right elbow with your left hand and hold him fast therewith, and spring with your left foot before his right and thrust him thus over the foot.</p>	<p>But if they stay low with their hands during the parry, then seize their right elbow with your left hand, darting in front of their right foot with your left and shove them over it like this.</p>	<p>Or, if he remains low with the hands in the parrying, then grip his right elbow with the left hand, and hold fast, and spring with the left foot in front of his right, and thrust him thus thereover.</p>	<p>and in the displacement, seize his right elbow with your left hand and spring with the left foot in front of his right, and shove him over (as stands pictured hereafter next to this).</p>	<p>Or, if he remains low with his hands in the displacement, then grip his right elbow with your left hand and hold him fast therewith, and leap with your left foot in front of his right, and so shove him over your foot.</p>	<p>and in the displacement, run in and shove his elbow which wrestles as above, etc.</p>
<p>[62] Or, if you will not thrust him over the foot by the elbow with your left hand (as the fore-described states), then drive in with your left arm behind around his body, and throw him before you over your left hip.</p>	<p>Or if you won't shove them over your foot, then pass your left arm back around their body and throw them over your hip.</p>			<p>Or, if you do not want to shove him over your foot by the elbow with your left hand (as the fore-described states), then drive in with your left arm around behind his body, and throw him before you over your left hip.</p>	
	<p>Likewise. And how you shall slip through, you shall find that written hereafter in the part which says: "Slip through, let the pommel hang if you wish to grapple".</p>	<p>[58] Item, and when you shall Run-through, that you will find hereafter described in the technique that speaks "Run-though, let hang with the pommel if you will wrestle".</p>	<p>...as you will find written hereafter in the running-through.</p>	<p>And how you should run through, you will find that described hereafter in the piece which says "Run through, hang it to the floor By the pommel, it brings grips for sure."</p>	<p>Item. As for how you shall run through, you find that hereafter in the play that says: Run through, allow to hang.</p>
<p>[63] This is the text and the gloss of yet another Failer:</p> <p>56 Fehler twice. When one hits, slice at the same time.</p> <p>57 Twice further on. Go forward left and don't be lazy.</p> <p>This is about doing the Fehler to both sides. Hear this about it:</p> <p>when you come toward him with the pre-fencing, then stand with your left foot before and hold your sword on your right shoulder, and when he is even to you, then spring well against him with your right foot on his left side, and do as if you would hew him with a free Thwart-strike to the left side of his head, but pull the hew before it hits, and spring with your left foot on his right side, and strike there to his head.</p>	<p>The text</p> <p>56 Double the failer If one hits then make the slice with [it]</p> <p>57 Double further Stride in left and be not lax</p> <p>Note this is called the double failer. Conduct it like this:</p> <p>When you come to the opponent with the initiation of hostilities, then advance your left foot, holding your sword at your right<ref>Vienna: left</ref> shoulder and when it is right for you, dart well out to your right side with your left foot counter to them and act as if you will make a free cross cut to the left side of their head, abort the cut, darting all the way around to their right side with your left foot and strike them in the head with the cross strike.</p>	<p>[59]</p> <p>56 Failer twofold. If it hits, then make with the Slice.</p> <p>57 Twofold further, Step in left and be not lax.</p> <p>Mark, this is called the Twofold Failer, and drive it thus:</p> <p>when you come to him with the pre-fencing, then set the left foot fore and hold your sword on the right shoulder, and when you see that he is even to you, then spring against him with the right foot well out on your right side, and do as if you will hew him with a free Thwart strike to his left side to the head, but pull the hew, and spring with the left foot well around him to his right side, and strike him with the Thwart to his head.</p>		<p>This is the text and the gloss of yet another Failer Text</p> <p>56 Fail twice; If one hits then make with the Slice.</p> <p>57 Double it further; Stride in left and be not lazy.</p> <p>Gloss. Remember, this is called the two-fold deceit because you drive a double-misleading in one onset. Drive the first like this:</p> <p>When you approach him with your Onset, then set your left foot fore and hold your sword on your right shoulder, and when you see that it is just right, then leap against him with your right foot well out on your right side (on his left side), and act as if you would hew him with a free cross strike to the left side of his head. If he preempts you with a displacement, then steal your strike away before it hits, and leap with your left foot well around him on his right side, And in the leap do but as if you will strike there/him with the Thwart to his head.</p>	
<p>If he parries and you hit his sword, then spring over to the same side near him and slice him in his mouth with the short edge, behind his sword with the Doubling.</p>	<p>If they then parry and you hit their sword, then step on past close to them, on the same side and slice from behind their sword's edge into their mouth by doubling with the short edge</p>	<p>If he parries you and you hit his sword, then step away to the same side near him, and slice him behind his sword's blade with the short edge, with the Doubling in the mouth.</p>		<p>If he parries [your strike to his right] and you hit his sword, then leap over [step away] to the same side near him, and slice him behind his sword's blade with the short edge, with the Doubling in the mouth.</p>	

Or fall in with your sword over both arms with the slice.	or fall across their arms with your sword and slice.	Or fall in with the sword over both arms and slice.		Or fall in with the sword over both arms and slice.	
	And that shall you know to drive from both sides,	Drive that to both sides.		Drive that to both sides.	
[64] Also, you may thus drive the Failer as well from the Over-hew as from the Thwart strike, when you are even (or when you want).	and that may you drive from the Thwart strike.	You may also likewise drive the Failer from the Over-hew as from the Thwart strike, if that is what you wish, etc.		Also, you may likewise drive the deceit from hewing over in the same way as from the cross strike, when you are even (or when you want).	Item you may deploy the failer from the over-hews in the same way as from the thwart-hew whenever you wish and the cross goes to both sides, though [it is] more effective from the right side when your left foot stands forward.
		<p>[64] <i>(Note: this quatrain is glossed twice)</i></p> <p>56 Failer twofold Hit one then slice with might</p> <p>57 Twofold it further Step in left and be not lax</p>	<p>[48] This is the text and the gloss of a failer</p> <p>56 Fail twice; If one hits then make the cut with [it].</p> <p>Gloss.</p>	<p>This is the text and the gloss of yet another Failer Text</p> <p>56 Fail twice; If one hits then make with the Slice.</p> <p>Gloss.</p>	<p>Yet another play.</p> <p>56 The failer hits one twice. Make the high cut with power.</p> <p>According to Master Hansen's saying: This is when you have misled with the first deceit and struck toward his right side, etc. as above. So swiftly strike it back around yet again to the other right side. That's called the double deceit, etc. You can also continue trebly like this, making it back around to the exposure.</p> <p>If you come upon his sword such that he displaces, then war or wind with him, etc. If he will also strike, then Within it, follow him with the cut in over his arm and press after.</p>
		<p>This is how you shall drive the failer twofold to both sides. And undertake that thus:</p> <p>when you come to him with the pre-fencing, then set the left foot fore and hold your sword on the right shoulder, and when you see that he is even to you, then spring against him well out with the right foot on your right side, and do as if you will hew a free Over-hew to his left side to his head.</p> <p>If he drives then before with the parrying, then pull the hew again up and spring quickly with the left foot well around the man to his right side, and in the spring but do as if you will strike to the right side,</p>	<p>Note, this is called the double failer for the reason that one shall conduct a double misleading in one onset. Deploy the first thusly:</p> <p>When you come to him with the onset, so spring with the right foot against him and act as if you will strike with a thwart-strike to his left side to his head,</p> <p>and [then] steal-away the strike and strike in to his right side onto his head (as stands pictured hereafter next to this).</p>	<p>Remember, this is called the two-fold deceit because you drive a double-misleading in one onset. Drive the first like this:</p> <p>When you approach him with your Onset, then set your left foot fore and hold your sword on your right shoulder, and when you see that it is just right, then leap against him with your right foot well out on your right side (on his left side), and act as if you would hew him with a free cross strike to the left side of his head.</p> <p>If he preempts you with a displacement, then steal your strike away before it hits, and leap with your left foot well around him on his right side, And in the leap do but as if you will strike there/him with the Thwart to his head.</p>	<p>Others differ and is also called the double failer. With respect to this, one shall deploy a double misleading in an approach. The first deploys like this:</p> <p>When you come to him in one approach, so step or spring with the right foot so that your left foot stands in front against him and act as if you will strike to his left side with a thwart</p> <p>and snatch away the strike and spring forwards with the left foot to his right and strike him on the head to the right side if it is arrayed as in the first play, war.</p>

			<div>[49] This is the text and the gloss of yet another play from the failer</div> <div>57 Double it further; Stride-in left and be not lazy.</div> <div>Gloss.</div> <div>This is when you have struck the first misleading to his right side to his head (as stands pictured before next to this):</div> <div>and fore-pull and spring again with the right foot around him on his left side and strike to the same side freely with one.</div> <div>Meanwhile, if he will attack after the opening, then fall in with the long edge in the arms with the edge and press from you.</div> <div>And you shall know to drive from both sides, and that may you drive from the Thwart strike.</div>	<div>This is the text and the gloss of yet another play from the Failer Text</div> <div>57 Double it further; Stride-in left and be not lazy.</div> <div>Gloss.</div> <div>This is when you have struck the first misleading toward his right side toward his head:</div> <div>again steal away your strike, and leap again with your right foot around him on his left side and with that take the cut under his arms, and strike quickly back-around freely toward the left side of his head.</div> <div>If he will then awhile attack after your exposure, then fall in with the long edge over his arms and press him from you with the edge, and spring left (that is, to your left side), and cut him with the long edge through the maw (as is there pictured).</div>	<div>Yet another play.</div> <div>57 Double it further, step in left and do not be lazy.</div> <div>Gloss: This is the closest play above as Master Hans says, [he] explains with the cut.</div> <div>But others say that when you have struck with the first misleading to the left side to the head,</div> <div>then immediately strike back around to the right side to his head</div> <div>and drive over his sword with the short edge from crossed arms</div> <div>and spring in left, that is, to your left side</div> <div>and cut him through the mouth with the long edge and extract^[24] yourself [to the side]^[25].</div>
<div>[65] Here begins the Squint-hew with its techniques:</div> <div>Text</div> <div>58 Squinter breaks What the Buffalo strikes or stabs.</div> <div>59 Whoever threatens to change, Squinter robs him therefrom.</div> <div>Gloss: Mark, the Squinter breaks the guard that is called the Plow, and is a good, strange, and earnest hew when it breaks with force one who is hewing in or stabbing in, and it goes with inverted sword. There are many Masters of the Sword around that know nothing to say of this hew.</div>	<div>Here begins the text of the cockeyed cut with it's plays</div> <div>58 The cockeyed cut breaks inside Whatever the buffalo cuts or thrusts</div> <div>59 Whoever threatens to change, The cockeyed cut robs them of it.</div> <div>Gloss: Know that the cockeyed cut is a [good], strange and grim^{notable} play, for it breaks in by cut and by thrust with violence, going in with an inverted sword. This is why many masters of the sword have nothing to say about this cut.</div> <div>And this cut also breaks the guard that is called here, the plow.</div>	<div>[60] The Squinter-the with its techniques</div> <div>58 Squinter breaks in Whatever Buffalo strikes or stabs.</div> <div>59 Who threatens to Change, Squinter robs him therefrom.</div> <div>Know that the Squinter is a strange, good, earnest technique, when it breaks in with power, with hew and with stab, and goes ahead with inverted sword. Therefore many masters of the sword know nothing to say of the hew.</div> <div>And also [it breaks] the guard that is called the Plow.</div>	<div>[50] This is the text and the gloss of the squint-hew and of the plays: How a man shall conduct them</div> <div>58 The Squinter breaks-in Whatever the buffalo strikes or thrusts.</div> <div>59 Whoever threatens to change, The squinter robs him of it.</div> <div>Gloss. Note here that the squinter is a hew which breaks-in the hews and thrusts of the buffalo ([one] who acquires victory with power),</div>	<div>Here begins the squint strike with its pieces</div> <div>Text</div> <div>58 The Squinter breaks-in Whatever the buffalo strikes or thrusts.</div> <div>59 Whoever threatens to change, The squinter robs him of it.</div> <div>Gloss. Know that the side-eye or cock-eyed strike is a good, strange, and earnest piece, which goes ahead with inverted sword and disrupts the hewing and stabbing of the buffalo (one who acquires victory through power), and also the guard that is called the plow.</div> <div>There are many Masters of the Sword around who know nothing to say of this hew.</div>	<div>This is the squint-hew with it's plays</div> <div>58 The squinter breaks-into whatever the buffalo strikes or stabs.</div> <div>59 Whoever deploys the change, the squinter robs him from that.</div> <div>Gloss: The cockeyed cut is nothing other than the change cut. Named according to the record, the cockeyed cut, which is such an exquisite cut, that intrudes in on buffalos or ruffians which take victory by force in cuts and in stabs.</div>
<div>[66] Here mark how one shall do the Squinter-hew:</div> <div>Mark, when you come toward him with the pre-fencing, then stand with your left foot before and hold your sword on your right shoulder.</div> <div>If he then hews above in at your head, then turn your sword and hew long against his hew with the short edge, over his sword with stretched arms above in at his head.</div>	<div>Likewise. Execute the cockeyed cut like this The cockeyed cut is conducted like this: When you come to the opponent with the initiation of hostilities, then advance your left foot, holding your sword at your right shoulder.</div> <div>If they then cut at your head from above, then twist your sword and cut long from outstetched arms with your short edge against their cut up over their sword, into their face or chest.</div>	<div>[61]</div> <div>when you come with the pre-fencing to the man, then set the left foot fore and hold your sword on your right shoulder.</div> <div>If he then hews you from above to your head, then turn your sword and spring ahead with the right foot, and hew long against his hew with the short edge,</div>	<div>and conduct the hew thusly:</div> <div>When he cleaves-in above from his right side, so hew from your right against his hew into the weak of his sword, with the short edge [and] with up-right arms, and strike him upon his right shoulder; so you strike</div>	<div>Here remember how one shall hew the Squinter</div> <div>Remember, when you approach him with your onset, set your left foot fore and hold your sword on your right shoulder.</div> <div>If he hews in toward your head from above his right side, then twist your sword and spring ahead with your right foot, and hew from your right long against his hew into the weak of his sword, with the short edge, with arms out-stretched over</div>	<div>Conduct the cut like this:</div> <div>If you stand with your right foot forward and lay in the cockeyed cut, then the thumb must be above on the sword.</div> <div>Then if they cut at you from their right side, step into them swiftly Indes with your left foot and displace their cut strongly with your short edge and from that, make a rapid strike from your left shoulder, crooked,</div>

<p>If he is then clever and Fails with the hew, and will Change-through below your sword, then let the point shoot in long before you with the hew, so he may not Change-through below.</p>	<p>If they are then crafty in this way and halts the cut of their sword, changing through below, then let your point shoot forwards and remain with your point as before so that they can not come through from below.</p>	<p>with arms stretched over his sword in toward his face or breast.</p> <p>If he then is thus clever and Fails with the hew and Changes-through below your sword, then remain with long arms with the point before his face so he may not harm you, nor come through below, etc.</p>	<p>and displace with each other and hit him with the hew (as stands pictured hereafter next to this).</p> <p>If he changes-through, shoot with the hew long into his chest</p>	<p>his sword in above toward his face or breast. Or strike him upon his head or right shoulder. So you strike and displace with each other and hit him with the hew.</p> <p>If he is clever and withholds his sword in the strike, and wants to change through below your sword, then let the long point shoot in before you with the hew and remain with long arms, with the point before his face or breast so he may not harm you, nor change through below.</p>	<p>with the long edge into the right side of their head, but if they come right back instantaneously and block your cut so that you come onto their sword, then wind in from above with power and lay your sword on their throat.</p> <p>Then if they will continue to escape with force, then pursue them so superbly that they can not rightly escape. But if you wish to allow them to escape easily, then wind in behind and between their arms as it connects using the war, etc.</p>
					<p>But if you stand with your left foot forward, then lay your thumb below, so you may again offset his strike with your short edge, and strike into his left side, toward his head with your short edge and stepping into it with your right foot.</p> <p>Or, offsetting over his sword, winding into his right side toward his head, or laying upon his throat, etc., war. But if he wishes to change through in his strike, then wind crookedly in upon his sword and bring your work to conclusion, and lay upon him.</p>
<p>[67] Another: When you stand against him and hold your sword on your right shoulder, if he then stands against you in the guard of the Plow and will stab below to you, then hew him long in above with the Squinter, and shoot the point long in to the breast, so may he not reach you below with the stab.</p>	<p>Likewise. Another play When you stand opposite the opponent, holding your sword at your right shoulder. If they then stand opposite you in the guard of the plow and will stab you from below, then initiate a cut long from above with the short edge by means of the cockeyed cut and shoot in your point into the chest of the opponent in such a way that they cannot reach you with their thrust.</p>	<p>[62] Item, another technique: When you stand against him and hold your sword on your right shoulder, if he then stands against you in the guard of the Plow and threatens to stab you below, then hew long from the Squinter, with the short edge in above, and shoot in the point to his face or breast, so he may not reach you below with the stab, etc.</p>	<p>and also hew when he stands against you in the guard of the plow or when he will thrust you from below.</p>	<p>Another When you stand against him and hold your sword on your right shoulder, if he then stands against you in the guard of the Plow and threatens to stab you underneath, then hew him long with the glancer, in above with the short edge, and shoot in the point long in toward the face or breast, so may he not reach you below with the stab.</p>	
		<p>[63] Another item When you stand against and have your sword on your right shoulder, if he stands then against you in the guard of the Plow and threatens to stab you below, then turn your hew in with the short edge, long in above, so he may not reach you below with the stab.</p>		[Repeat]	
<p>[68] This is the text and the gloss of a lesson of the Squinter:</p> <p>60 Squint that he is short on you, Changing-through defeats him.</p> <p>Gloss: Mark this lesson, when you come toward him with the pre-fencing, so shall you Squint with the face and see if he fences short against you.</p> <p>You shall perceive if, when he then hews at you, he stretches the arms not long from him with the hew; so is his sword shortened.</p>	<p>The text of yet another play from the cockeyed cut</p> <p>60 Cock an eye. If they short change you, Changing through defeats them.</p> <p>When you come to the opponent with the initiation of hostilities, you shall cock an eye to see whether the opponent fences short against you.</p> <p>You shall recognize it when they initiate a cut, they do not extend their arms far from themselves, thus they are retracted.</p>	<p>[64]</p> <p>60 Squint that he is short on you, Changing-through defeats him.</p> <p>This is a lesson, that when you go ahead with the pre-fencing, then you shall squint with your face or see if he fights you short,</p> <p>and the shortening of the sword is undertaken thus: when he does not lengthen the arms with his hew, then he is shortened.</p>	<p>[50] This is the text and the gloss of yet another play from the squinter</p> <p>60 Squint if he shortens upon you Changing-through defeats him.</p> <p>Gloss. Note, this is a lesson that you shall squint with the visage and quite precisely see whether he fences short against you,</p> <p>because with that, [you] shall recognize when he begins to hew you and his arms do not extend long with the hew.</p>	<p>This is the text and the gloss of a lesson of the Squinter Text</p> <p>60 Squint that he is short on you, Changing-through defeats him.</p> <p>Gloss. Remember this lesson, when you approach him with your onset, glance with your visage and see if he fences short against you.</p> <p>Perceive if, when he hews directly toward you, he does not stretch his arms long from him with his the sword's hew; then is his sword shortened before him.</p>	<p>Another play</p> <p>60 Squint-on if he shortens you. Changing-through brings victory.</p> <p>Gloss: This is a teaching. When you approach him with your onset, you should squint whether he stands short or badly against you.</p> <p>So, with this, you shall identify when he hews into you, if he then does not stretch his arms out long from himself, then the sword is shortened.</p>

			So hew as well, and in the hew drive-through with the point under his sword, and wind your hilt to your right side above your head, and thrust him to the face (as stands pictured next to this).		
[69] Or , if you lie before him in the guard of the Fool, if he will then fall Crooked thereon with the sword, so is his sword but shortened.	If you lie in the guard of the fool, then if the opponent will fall upon it with their sword, it is again retracted.	If you lie in the guard Fool, if he will fall thereon with the sword, so is he but shortened.		If you lie before him in the guard of the tree ^{fool} , if he wants to fall crookedly thereon with the sword, so is he ^{his sword} but shortened.	
[70] Or , if he lies against you in the guard of the Ox or the Plow, so is his sword but shortened. Also know that all Winds with the sword before the man are short and shorten the sword, and whatever fencer drives the Winding thus, then freely Change through from hews and from stabs, and shoot in the long point therewith into the next opening.	If the opponent positions themselves against you in either the guard of the ox or of the plow, then they are again retracted. Also know that all winds before the opponent are short and retract the sword and freely change through out of cuts and thrusts using long point against all that fence against you in this way,	If he fights against you from the Ox or from the Plow, that is also short, and all Windings before the man, they are all short, and such fencers shall you then Change-through.	[51] Item . All fencers, they who fence short from the oxen, from the plow, and with all windings before the opponent: freely change-through [against] them out of hews and out of thrusts with the long-point.	Or likewise, if he lies against you in the guard of the ox or the plow, so is his sword but shortened. Also know that all winds with the sword before you are short and shorten the sword. And all fencers who thus fight short, change through freely against them from hewing and from stabbing, and shoot the long point therewith in toward the nearest exposure.	If you then lay before him in the squinter or lay before you in the fool by the head, then it is again shortened. For all windings or standings crooked in the sword in front of the opponent are short and shorten the sword. To all that hold themselves like this, you shall freely change-through them with the long point out of hews and out of stabs into the face.
Therewith you force him so that he must parry, and so you come to your correct work.	with this you pressure them so that they must parry or allow themselves to be struck.	Therewith you compel them that they must parry, so then you may freely hew and work with the sword, and also with wrestling, etc.	With that, you plant it upon the sword so that they must allow you to come to the binding-on [winding-on?] and be struck.	Therewith you constrain him so that he must displace, and then you may freely hew and correctly work with the sword, and also with wrestling.	With that you threaten them such that they must displace or allow themselves to be wounded or pierced. War.
					Master Hans likes to change through if the right foot is before him and he stands in the change or the cockeye, and when one is shortened against him, especially standing in the tree.
		[65] Item, another lesson When you go to him with the pre-fencing, then you shall squint with the face if he fights short against you. You shall thus discern if, when he hews, he does not stretch the arms before himself long from him with the hew, then is his sword shortened. And [against] all fencers that so fight short, Change-through freely then from hews and from stabs with the Longpoint, therewith you beset them on the sword so that they must let you come to bind on them and allow you to strike.	Note, this is a lesson that you shall squint with the visage and quite precisely see whether he fences short against you, because with that, [you] shall recognize when he begins to hew you and his arms do not extend long with the hew. So hew as well, and in the hew drive-through with the point under his sword, and wind your hilt to your right side above your head, and thrust him to the face (as stands pictured next to this).	Likewise, another lesson When you go toward him with your onset, then you shall squint with the visage if he fights short against you. You shall thus discern if, when he hews, he does not stretch the arms before himself long from him with the hew, then is his sword shortened.	
[71] This is the text and the gloss of how one breaks the Long Point with the Squinter: 61 Squint to the point, And take the neck without fear. Gloss: Mark,	This is the text of how you shall break long point with the cockeyed cut 61 Cock and eye at the point Take the neck without fear. Note this is a play versus the long point using a deception of the face. Execute it like this<ref>Vienna: omits this line</ref>	[66] 61 Squint to the point, Take the neck without fear. Mark, this is a technique against the Longpoint with a betrayal of the face, drive it thus:	[52] This is the text and the gloss of yet another play from the squint-hew 61 Squint to the point And take the neck without fear. Gloss. Note, the squinter breaks the long-point (with a deceit of the visage)* and conduct it thusly: *added in the margin	This is the text and the gloss of how one counters the Long Point with the Squinter Text 61 Squint to the point, And take the neck without fear. Gloss. Remember, the side-eye counters the long point (with a deceit of the visage), and also the guard that is called the plow. Drive it like this:	Again a play 61 Squint to the point, Take the neck without fear. Gloss: This is the squinter that breaks the long point with a deception of the eyes. Drive it like this according to Master Hans' lesson: If you stand in the cockeye and your right foot stands forward, and he stands in with his right foot forward in the tree (with the flat near the left side of his head), and hurries the point against you, then cock your eye into it and act as if you will hew into it, but run in with your left foot, pass under his sword, hew crookedly into his neck, and take the neck without

					any fear. Then work with the war or whatever you wish.
when you come to him with the pre-fencing, if he then stands against you and holds the long point against your face or breast, then hold your sword on the right shoulder and squint with your face to the point, and do as if you will hew him there, but then hew strongly with the Squinter, with the short edge on his sword, and shoot in the long point to the neck therewith (with a step to of the right foot).	When you come to the opponent with the initiation of hostilities, if they then stand and hold their point against your face or chest, hold your sword at your right shoulder, focusing your eyes upon their point and act as if you wish to cut there and cut strongly against their sword with the short edge of the cockeyed cut, shooting the point long at their face with a lunge forwards of your right foot.	when you come to the man with the pre-fencing, if he then stands and holds his point against your face or breast, then hold your sword on your right shoulder and squint with the face to the point, and do as if you will hew in thereto, and hew strongly with the Squinter (with the short edge on his sword), and shoot in the point long therewith to the neck with a step forward of your right foot, etc.	When he stands against you and holds the point against the face or against the chest from extended arms, so stand with the left foot forward and squint with the visage ^{to his point} , and act as if you wish to hew to his point, and hew strongly onto his sword with the short edge, and with that, shoot the point long to his neck with a tread-in of the right foot (as stands pictured hereafter next to this).	when you approach him with your onset, if he then stands against you and holds the long point ^{from extended arms} against your face or breast, then stand with your left foot fore and hold your sword on the right shoulder, and cock your eye at his point and act as if you will hew him there, ^{to his point} but then hew strongly with the cock-eyed strike ^(onto his sword with your short edge) , and with that, shoot the long point in toward his neck ^(with a step forward of your right foot) .	Also do as others say: If you stand with the left foot forward in the squinter and he holds the point long or short against your face, then squint at the point and act as if you will strike into that and strike upon his sword with the short edge and with that shoot-in the point long into the right side of his neck without fear, though also step past with your right foot. War. But if you wish to take the before, then sit-atop him crooked, then again strike quickly from the sword with the short edge into his left side. War.
<p>[72] This is the text and the gloss of yet a technique from the Squint Hew:</p> <p>62 Squint to the upper Head, hands will you harm.</p> <p>Gloss: Mark, this is another break</p> <p>when he stands against you in the Long Point. Squint with your face to his head, and do as if you will strike him thereon, but strike him with the Squint-hew with the point on his hands.</p>	<p>The text of yet another play of the cockeyed cut</p> <p>62 Cock and eye at the top of the head If you wish to ruin the hands</p> <p>Likewise.</p> <p>When they stand opposing you in long point, then if you wish to strike them atop their hands, focus your eyes on their face or at their head, acting as if you wish to strike them there and strike them on their hands from the cockeyed cut with your point.</p>	<p>[67]</p> <p>62 Squint to the upper Head, if you will ruin the hands.</p> <p>Item,</p> <p>when he stands against you in the Longpoint, if you will then strike over his hands, then squint in to his face and to his head and do as if you will strike him thereupon, but strike him then with the Squinter, with the point on his hands, etc.</p>	<p>[53] This is the text and the gloss of yet another play from the squint-hew</p> <p>62 Squint to the top of the Head if you wish to ruin the hands.</p> <p>Gloss. Note,</p>	<p>This is the text and the gloss of yet another play from the Squint Hew Text</p> <p>62 Squint to the upper Head, if you will harm the hands.</p> <p>Gloss. Remember, this is another counter</p> <p>when he stands against you in the long point. ^{If you then want to strike over his hands}, then cock your eye toward his head and act as if you will strike him there, but instead strike him with the cockeye, with your point on his hands.</p>	<p>Another Play.</p> <p>62 <i>Squint to the top of the head if you wish to ruin the hands.</i></p> <p>Master Hans' Gloss: This is when you stand in the cockeye with your left foot forward and he also holds himself with his left foot forward in the cockeye or otherwise however he wishes. Snap your edge or flat into his right side toward his head; if he overlooks this, then he will be quite carelessly struck. Thereafter, draw back swiftly, and from that, hew with your short edge onto his sword, on his left side toward his head. War.</p>
			when he wishes to cleave-in to you from above, so squint with the visage (as if you wish to strike the head), and hew with the short edge against his hew, and strike him upon his sword's blade with the point to the hands (as stands pictured hereafter next to this).	You may also do this when he wishes to hew a free strike in over you from above, so cock your eye as if you wish to strike his head, but instead hew against his strike with your short edge, and strike onto his sword blade with your point down toward his hands.	Others speak like this: When he will cleave-in to you above or stand against you in the long point, then squint with the face as if you will strike atop the head, hew with the short edge against his hew and strike him with the point to the hands upon his sword's edge.
<p>[73] Here begins the text and the gloss of the Parting-Hew: Text</p> <p>63 The Parter Is dangerous to the face.</p> <p>64 With its turn Very dangerous to the breast.</p> <p>65 What comes from him, The Crown takes that off.</p> <p>66 Slice through the Crown, So yet you break hard.</p> <p>67 Press the strike, With slicing you pull off.</p> <p>Gloss: Mark, the Parter breaks the guard that is called Fool, and, with its turn, is very dangerous to the face and the breast.</p>	<p>The text of the part cut</p> <p>63 The parter Is a threat to the face</p> <p>64 With it's turn The chest is yet endangered.</p> <p>65 Whatever comes from them The crown removes.</p> <p>66 Slice through the crown So that you break it beautifully and hard</p> <p>67 Press the sweeps By slicing withdraw it</p> <p>Gloss: The parter breaks the fool's guard and is quite threatening to the face and chest with it's turn.</p>	<p>[69] The Parter with its techniques</p> <p>63 The Parter, With its turn,</p> <p>64 Is, to the face And the breast, quite a danger.</p> <p>65 Whatever comes from him, The Crown takes that off.</p> <p>66 Slice through the Crown, So you yet break it.</p> <p>67 Press the strike. With Slicing you pull-off.</p> <p>Know that the Parter breaks the guard Fool, and is very dangerous to the face and the breast with its turn, etc.</p>	<p>[54] This is the text and the gloss about the parter, and about the plays thereof</p> <p>63 The Parter Is a danger to the face.</p> <p>Gloss. Here note the parter is [really] dangerous to the face and to the chest;</p>	<p>This is the text and the gloss about the Parter, and about the plays thereof Text</p> <p>63 The Parter Is a danger to the face.</p> <p>Gloss. Remember, the Parter counters the guard which is called Tree, and, with its turn, is very dangerous to the face and the breast.</p>	<p>The squinter with scalper with it's plays</p> <p>63 <i>The scalper is a threat to the face.</i></p> <p>64 <i>With it's turn, the chest is quickly threatened.</i></p> <p>Gloss:</p>

					<p>This is when you stand in the cockeye with the right foot forward and someone initiates a hew at you with over-hews, etc.</p> <p>Then, while he strikes, swiftly flip your sword right around in the plunging strike (that is, the parting strike in the Recital) with the point against him, well inside in the scales, under his hew or sword to the face or chest. Thereafter, work whatever you wish that is quite threatening to him.</p>
<p>[74] That drive thus:</p> <p>When you come toward him with the pre-fencing, if he then lies against you in the guard Fool, then set your left foot before and hold your sword on your right shoulder in the guard, and spring to him, and hew strongly down from above with the long edge toward his head.</p>	<p>Execute the parter like this:</p> <p>When you come to the opponent with the initiation of hostilities, if they position themselves against you in the fool's guard, advance your left foot, holding your sword high above your head with outstretched arms in the roof guard and dart into them and cut down from above strongly,</p>	<p>[70] Item, drive the Parter thus:</p> <p>when you come toward him with the pre-fencing, if he lies in the guard Fool, then set the left foot forward and hold your sword with outstretched arms high over your head in the guard From the Day, and spring to him with the right foot, and hew with the long edge strongly down from above,</p>	<p>conduct it [the parter] thusly:</p> <p>[When he stands against you in the guard [of the] fool,]</p> <p>hew above with the long edge, down from your^[the long] part [toward his head],</p>	<p>Drive the parter like this:</p> <p>When you approach him with your onset, if he lies against you in the guard of the tree, then set your left foot fore, and hold your sword on your right shoulder or with arms outstretched high over your head in the guard of the day, and leap toward him with your right foot, and hew with your long edge strongly from above (down from your part toward his head)</p>	<p>Master Hans Seydenfaden also taught the scalper like this:</p> <p>initiate a strike straight above from the top of your head with the long edge</p>
<p>[75] If he then parries the hew so that his point and one hilt stand over him, that is called the Crown.</p>					
<p>Then remain high with your arms, and with your left hand lift your sword's pommel over you, and sink the point in over his hilt</p>	<p>keeping your arms high and sinking your point downward into their face</p>	<p>and remain high with the arms and sink in the point below you to his face</p>	<p>and with the hew remain high with the arms and [if he displaces, so] hang-in to him [with] the point, [with the long edge above his hilt, and thrust him] to the face (as stands pictured hereafter next to this).</p>	<p>and with the stroke, remain high with your arms, and if he displaces, lift the pommel of your sword over you with your left hand, and [sink] hang your point in toward him (with your long edge above his hilt), and stab toward his face.</p>	<p>and swiftly upon that, hew underneath to the right side of his head. Thereafter according to the two plays in his school rules with various strikes, treads and deception.</p>
<p>to his breast.</p>	<p>or chest.</p>	<p>or breast.</p>	<p>[55] Again a play from the parter</p> <p>64 With its turn The chest is quickly threatened.</p> <p>Gloss. [Note, this is when you strike-in and hang^[hang-in] [the point] to the face with the parter:]</p> <p>if he then shoves the point^[you] firmly upward with his hilt [in the displacement] [of the parter], invert your sword with the hilt firmly upward[high] in front of your head [(such that the thumb comes below)], and set the point under [his hands] upon his chest (as stands pictured here).</p>	<p>Again a play from the Parter Text</p> <p>64 With its turn The breast is quickly threatened.</p> <p>Gloss. Remember, this is when you strike in and hang the point toward the face with the parter:</p> <p>Remember, when he shoves your point firmly upward with his hilt in the displacement of the parter, then invert your sword with your hilt high in front of your head (such that your thumb comes underneath), and set your point under his hands upon his breast.</p>	
			<p>[56] How the crown breaks the parter</p> <p>65 Whatever comes from him, The crown takes it away.</p> <p>Gloss. Note,</p>	<p>How the Crown counters the Parter Text</p> <p>65 Whatever comes from him, The Crown takes it away.</p> <p>Gloss. Remember,</p>	<p>Another play. How the crown breaks the scalper.</p> <p>65 What comes from him, the crown takes away.</p> <p>Master Hans' Gloss: This is when someone has thrown the point in at you with the parter as is first taught.</p> <p>So break the crown against it, because it breaks the</p>

					<p>parter like this: if he also stands as such, then fall into the strike with your hilt across his blade, or across his grip between both hands, and drag down so he will be struck upon the head, etc. This is called the crown.</p>
	<p>Then if they parry such that the point and the hilt both stand up on their sword (This is called the crown)</p>	<p>If he then parries with the Crown (that the point and one hilt on his sword both stand over him thus),</p>	<p>when you cleave-in above with the parter: if he displaces with the hilt high over his head, this displacement is called the crown, and with it [he] runs-in to you.</p>	<p>when you cleave-in above with the parter: if he displaces with the point and the hilt high over his head, this displacement is called the crown, and with it [he] runs-in toward you.</p>	<p>Others differ like this: When you hew-in above with the parter, if he then displaces high with his sword crosswise over his head or gripped with the armored hand, that is called the crown against Seydenfaden's parter, and with that rush in with shoving, etc.</p> <p>Thus it takes away the parter.</p> <p>This is also countered in the way given above, with the hilt thrown over it and cast down.</p>
			<p>[57] This is the text and the gloss: how the cut breaks the crown</p> <p>66 Cut through the crown, So you break the hard beautifully;</p> <p>67 Press the strike, Withdraw it with cutting.</p> <p>Gloss. Note,</p>	<p>This is the text and the gloss: how the Slice counters the Crown Text</p> <p>66 Cut through the Crown, So you counter the hard beautifully;</p> <p>67 Press the strike, Withdraw it with Slicing.</p> <p>Gloss. Remember,</p>	<p>Another play. How the cut breaks the crown.</p> <p>66 Hew through the crown, so you break the hard beautifully.</p> <p>67 Press the strike. It drags down with cutting.</p> <p>Master Hans' Gloss: This is when someone drags the scalper down with the crown in the same way as above. So pursue him and drag him down so you cut him on his head, etc. Then you separate[fade] off to the side.</p>
<p>If he then drives up with his sword and thrusts your point upwards with his hilt, then Wind your sword through under his Crown with the slice in his arms and press.</p>	<p>and they rise up with it and shove your point upwards, then wind your sword down through their crown with your edge into their arm and press.</p>	<p>and drives up therewith and thrusts your point up [over you], then turn your sword under through his Crown with the edge in his arm, and Press</p>	<p>[when he displaces the parter (or otherwise another hew) with the crown and with that runs in:] so take the [under-]cut below his hands into his arm and press firmly upwards (as stands pictured next to this);</p>	<p>when he displaces the parter (or otherwise another hew) with the crown and with it runs in: then turn your sword through under his crown with the slice in his arms and press.</p>	<p>Others differ like this: when he displaces the parter (or any other strike) with the armored crown, and with that rushes in, then take the cut under his hands, into his arms, and press firmly upward,</p>
<p>Thus is the Crown again broken, and with the pressing, slice fast in the arms, and then pull yourself off with the slice.</p>	<p>In this way is the crown broken and drive your slice using pressing and withdraw yourself with it.</p>	<p>so the Crown is again broken, and with the Pressing take the edge and pull yourself off therewith,</p> <p>[and step near to him when he again parries.]</p>	<p>so the crown is broken again[well broken], [and wind your sword [from the under-cut] into the over[-cut], and with that withdraw [yourself].]</p>	<p>Thus, the crown is countered again, and wind your sword from the under-slice into the over-slice, and with that withdraw yourself,</p> <p>and step near to him when he again displaces.</p>	<p>and with your sweep, back yourself off with it.</p>
<p>[76] This is the text and gloss on the Four Leaguers:</p> <p>68 Four Leaguers alone Therefrom hold, and curse the common.</p> <p>69 Ox, Plow, Fool, From the Day, are not unpleasant to you.</p> <p>Gloss: Mark the Four Leaguers, that is, the Four Guards from which you shall fence.</p>	<p>This is the text about the four positions or guards</p> <p>68 Four positions alone Defend from those and chase away the common</p> <p>69 Ox, plow, fool, From-the-roof are not despised by you</p> <p>Gloss: Note that you should fence from the four positions or the four guards.</p>	<p>[72] The Four Leaguers follow hereafter</p> <p>68 Four Leaguers alone Therefrom you hold, curse the common.</p> <p>69 Ox, Plow, Fool, From the Day, are not unpleasant to you.</p> <p>Mark, these Four Leaguers, they are the Four Guards that you shall fence from.</p>	<p>[58] This is the text and the gloss on the four leaguers</p> <p>68 Four leaguers alone: Keep to those and flee the common;</p> <p>69 Ox, plow, fool, From-the-roof are not disgusting to you.</p> <p>Gloss. Note, this is that</p>	<p>This is the text and the gloss on the Four Leaguers Text</p> <p>68 Four leaguers alone: Keep to those and flee the common;</p> <p>69 Ox, plow, tree, From-the-day are not disgusting to you.</p> <p>Gloss. Remember, this is that you shall hold solely to the four lairs which will be named here, and not to any others.</p>	<p>About the four positions</p> <p>68 Four positions alone, from those on holds and flee the common.</p> <p>69 Ox, plow, fool, from-the-roof. The three things are not worthless to you.</p> <p>69a Says Master Hans Medel.</p> <p>Gloss: This is so that</p>

		The first guard is called the Ox, etc.	you shall not hold to any leaguer other than solely to the four which will be named here.		you shall hold from no positions other than from the four positions alone that are named here. They are often named the four guards, that is: ox, plow, fool, from-the-roof.
[77] The first guard is called the Ox, position yourself thus with it: stand with your left foot before and hold your sword near your right side, with the hilt before your head so that your thumb is under the sword, and hang the point in against his face.	The first guard is called the ox. Put yourself there like this: Stand with your left foot forward and hold your sword next to your right side with the hilt before your head such that the short edge stands against you and the point against his face.	[73] Of the Oxen Position yourself in the Ox thus: stand with the left foot in front and hold your sword on your right side with the hilt in front of the head, so that the short edge stands against you, and hold the point thus against the face, etc.	[59] Item. The first guard is called the ox; arrange yourself thusly: Stand with the left foot forwards and hold your sword near your right side with the hilt in front of your head, and let the point hang against the face (as stands pictured next to this).	Of the oxen The first guard is called the ox, arrange yourself with it like this: stand with your left foot fore, and hold your sword near your right side with the hilt in front of your head, so that your thumb is under the sword and the short edge stands against you, and hang the point in against his face (as stands pictured hereafter next to this).	The third is the Fool. Make it like this: But if the left foot stands forward, then again hold your sword upon the right side next to your head crooked or crosswise, the point against the man, again the thumb against you.
[78] Mark , on the left side position yourself thus in the Ox: stand with your right foot before and hold your sword near your left side, with the hilt before your head so that your thumb is below, and hang the point in against his face. That is the Ox on both sides.	Item. Arrange yourself thusly in the Ox to your left side: Stand with your right foot forward and hold your sword next to your left side with the hilt before your head such that the long edge stands against you and with the point against his face. This is the Ox to both sides.	[74] Item, position yourself on the left side in the Ox thus: stand with the right foot before and hold your sword on your left side with the hilt in front of the head, so that the long edge stands against you, and hold the point thus against his face. And that is the Ox from both sides.		Likewise , arrange yourself on the left side in the ox like this: stand with your right foot fore, and hold your sword near your left side with the hilt in front of your head, so that your thumb is below and the long edge stands against you, and hang in the point thus against his face. That is the Ox from both sides.	Stand with the right foot forward and hold your sword with the hilt next to your head to the left side, not crooked or crosswise, the point against the opponent or in the flat, the thumb by you.
[79] This is the second guard: Mark, the other guard is called the Plow, there position yourself thus with it: stand with your left foot before and hold your sword with crossed hands, with the pommel below you near your right side on your hip, so that the short edge is above and the point stands in against his face.	Item. The second guard is called the Plow so, arrange yourself thusly. Place your left foot forward and hold your sword with turned hands with the pommel downward next to the right side toward the hip and such that the short edge is above and the point against the face.	[75] Of the Plow Item, the second guard is called the Plow. Position yourself with it thus: set the left foot fore and hold your sword under you with crossed hands on your right side, with the pommel near your right hip, so that the short edge is above and the point stands before you against the face of the man, etc.	[60] Item. The second guard is called the plow; arrange yourself thusly: Stand with the left foot forward and hold your sword with crossed hands near your right side over your knee such that the point stands against the face (as stands pictured hereafter next to this).	Of the plow Likewise, the second guard is called the plow. Arrange yourself with it like this: stand with your left foot forward and hold your sword under you on your right side with crossed hands near your right side, with the pommel below you on your right hip, over your knee, so that the short edge is above and your point stands in front of you against his face (as stands pictured hereafter next to this).	The first position, that is, the ox. Make it like this according to Master Hans: Also stand in the same way so that your left foot stands forward yet with crooked or crossed arms and again the thumb against you and the short edge upward.
[80] Mark , on the left side position yourself thus in the Plow: stand with your right foot before and hold your sword near your left side, with the pommel below you on your hip, so that the long edge is above and the point stands in against the face. That is the Plow on both sides.	Item. To the left side arrange yourself thusly in the Plow: Place your right foot forward and hold your sword next to your left side with the pommel downward [toward] the hip and such that the long edge is above and the point to the face. This is the Plow to both sides.	[76] Item, on the left side position yourself in the Plow thus: set the right foot fore and hold your sword under you near your left side, on your left hip, so that the long edge is turned above and the point stands upwards against the face of the man.		Likewise , arrange yourself on the left side in the plow like this: stand with your right foot forward and hold your sword near your left side, with the pommel below you on your left hip, so that the long edge is turned upward and your point stands against his face. That is the plow on both sides.	Stand with the right foot forward and hold your sword upon your left side below the knee, the point against the man, a little upward such that the thumb stands against you on the sword and the long edge upward.
[81] This is the third guard: Mark, position yourself thus in the guard called Fool: stand with your right foot before and hold your sword with stretched arms before you, with the point on the earth so that the short edge is turned above.	Item. The third is called the Fool. Array yourself with it thusly: Place your right foot forward and hold your sword with your right arm before you with the point pointing to the earth and the short edge is turned above.	[77] Of the Fool Item, the third guard is called the Fool. And position yourself with it thus: set the left foot in front and hold your sword before you with stretched arms, with the point on the earth and so that the short edge is above, etc.	[61] Item. The third guard is called the fool; arrange yourself thusly: Stand with the right foot forward and hold your sword with outstretched arms with the point upon the ground (as stands pictured hereafter next to this).	Of the poplar tree Likewise, the third guard is called the tree. Arrange yourself with it like this: stand with your right foot forward and hold your sword before you with outstretched arms, with the point on the earth such that your short edge is turned above (as stands pictured hereafter next to this).	The second is the plow. Make it like this: Stand with the right foot forward and lay your sword out forward with extended arms with the point upon the ground and the long edge downward not crooked.

					If you have the left foot forward, then you may also make it, although it is somewhat shorter against the man.
<p>[82] This is the fourth guard: Mark, the guard is called From the Day, therein position yourself thus:</p> <p>stand with your left foot before and hold your sword on your right shoulder, or with up-stretched arms high over your head, and stand thus in the guard.</p>	<p>Item. The fourth guard is called From-the-Day. Array yourself with it thusly:</p> <p>Place your left foot forward and hold your sword with outstretched arms with the point high above your head and stand thusly in the guard.</p>	<p>[78] Of the guard From the Roof Item, the fourth guard is called From the Day. Position yourself with it thus:</p> <p>set the left foot in front and hold your sword high over your head with outstretched arms, and turn the long edge in front, and let the point hang backward a little, and stand thus in the guard, etc.</p>	<p>[62] Item. The fourth guard is called from-the-roof; arrange yourself thusly:</p> <p>Stand with the left foot forward and hold your sword upon your right shoulder (as stands pictured hereafter next to this), or hold it with outstretched arms over your head;</p>	<p>Of the guard from the day Likewise, the fourth guard is called from the day. Arrange yourself with it like this:</p> <p>stand with your left foot forward and hold your sword high over your head with outstretched arms (or on your right shoulder), and turn your long edge forward, and let your point hang backward a little, and stand thus in the guard (as stands pictured hereafter next to this).</p>	<p>The fourth position is the from-the-roof. Make it like this:</p> <p>Stand with the right foot forward and hold your sword upward on your right side with extended arms just as in the speaking window.</p>
					Master Hans makes one thing out of the tree from-the-roof like this: When he stands with the right foot forward, then he hews down from-the-roof strangely, hewing through in front of himself on the left side into the tree. This he calls the 'tree from the roof' and makes no more than three lairs,
			and how you shall fence from the guards, you find it all written in this book.	And how you shall fence from the guards, you find it all written in this book.	<p>and how you shall fence from the guards or lairs, you shall find it before and after this.</p> <p>Apart from this, you can also make your work from those as follows hereafter in the seven stances, therein some lairs are committed to when someone wishes to break them, etc.</p>
					Master Hans also explains the four positions or guards differently than the others as you generally find in all other glosses which are not as deceptive to me.
<p>[83] This is the text and the gloss of the Four Forfendings:</p> <p>70 Four are the Forfendings That also sorely injure the Leaguers.</p> <p>Gloss: Mark, you have heard before that there are Four Guards. So you shall now also know the Four Forfendings that break the same Four Guards. Also hear that the Forfendings are nothing more than breaking with four hews.</p>	<p>This is the text about the parries</p> <p>70 Four are the parries That severly disrupt the positions</p> <p>71 Guard yourself from parrying If it happens by necessity, it hurts you</p> <p>Gloss: You have heard previously about the four guards, you shall now know that there are four parries with which you shall break the four guards. Know that no actual parries are called for in this, because it is the four cuts that they break.</p>	<p>[79] Of the Four Forfendings</p> <p>70 Four are the Forfendings That sorely injure the Leaguers.</p> <p>71 Guard yourself before parrying, If it happens, it hurts you more.</p> <p>Mark, you have heard before of the Four Guards, so you shall now know that there are the Four Forfendings with which you shall break the Four Guards. Know that no parrying pertains thereto since four hews break the Four Guards.</p>	<p>[63] This is the text and the gloss of the four displacements which break the four leaguers</p> <p>70 Four are the displacements Which also severly injure the leaguers.</p> <p>71 Guard yourself from displacing If it happens, it severely beleaguers you.</p> <p>Gloss. Note, you have heard before that you shall fence solely from the four leaguers, so you should also just know that the same four [displacements] break the four leaguers. And the four settings, they are the four hews.</p>	<p>This is the text and the gloss of the Four Displacements which counter the Four Lairs Text</p> <p>70 Four are the Displacements Which also sorely injure the Leaguers.</p> <p>Gloss. Remember, you have heard before that there are four lairs, and you should fence solely from them now you should also know the four displacements which counter the same four lairs. Also hear that the displacements are nothing more than countering with four strokes.without parrying</p>	<p>About the four blocks</p> <p>70 Four are the blocks that also severly disrupt the four positions.</p> <p>71 Guard yourself from blocking. If it happens of necessity, it beleaguers you.</p> <p>Gloss: You have heard before that you shall solely fence from the four positions or guards. But on the other hand, you shall also know that the four blocks severly disrupt or break those same four positions. They are the four strokes: crooked, cross stroke, cockeyed stroke, and parter, and they are nothing other than that which carries you to the work.</p> <p>When he lays before you in a position, you must break one of the four strokes against it, because when sword comes against sword, then the whole art (that is, play and counter) is amassed from them both.</p>

[84] Mark , the first hew is the Crooked-hew , which breaks the guard that is called the Ox.	Item. The first hew is the Crooked-hew that breaks the guard from the Ox.	[80] The first is the Crooked-hew, which breaks the guard of the Ox.	[64] The first hew is the crooked-hew, which breaks the guard that is named the ox.	The first is the curved stroke , which counters the guard which is named the ox.	In the same way, if they lay in ox, then fall upon it with the crooked cut or with the cross cut.
[85] Mark the second hew, that is, the Thwart-hew , which breaks the guard From the Day.	Item. The second hew is the Thwart. It breaks the guard From the Day.	[81] The second, that is the Thwart-hew, which breaks the guard From the Day.	[65] Item. The second is the thwart-hew, which breaks the guard from-the-roof.	Likewise, the second is the thwart stroke , which counters the guard from-the-day.	Then if they lay before you in plow, then break the cross cut against it.
[86] Mark the third hew, that is, the Squinter , which breaks the guard that is called the Plow.	Item. The third hew is the Squinter that breaks the guard that is called the Plow.	[82] The third, that is the Squinter-hew, which breaks the guard of the Plow.	[66] Item. The third is the squint-hew, which breaks the guard of the plow.	Likewise, the third is the cockeyed stroke , which counters the guard which is named the plow.	Then if they lay in the fool, then break the parter or wrath cut against it,
[87] Mark the fourth hew, that is, the Parter , which breaks the guard that is called the Fool.	Item. The fourth hew is the Parter that breaks the guard that is called the Fool	[83] The fourth is the Part-hew, which breaks the guard that is called the Fool.	[67] Item. The fourth is the parter, which breaks the guard that is named the fool.	Likewise, the fourth is the part stroke , which counters the guard which is named the tree.	if the parter from the top of the head will be chosen, as some say, Then if they lay in the position from-the-roof, then break the cockeyed cut against it.
				Also, the cross stroke is good or better, because counters three lairs or guards by itself: the lair from the roof as well as the plow and the oxen according to the previous text saying "The cross takes, etc." Also the plow and the oxen according to the previous text "To the plow drive a cross, etc." Similarly, the curve not only counters the oxen, but also the plow and the fool. Also, the cockeye not only counters the roof, but the crooked cockeye from the left side also counters the fool, if he runs in underneath. And in the same way, the parter not only breaks against the fool, but also against the oxen and the plow.	Also, the cross cut is good or better, because all by itself, it breaks three positions or guards: the position from-the-roof, also plow and ox according to the text from above saying "The cross cut seizes, etc". Also the plow and the ox according to the text from above: "Cross to the plow, the ox, etc". The same, the crooked cut not only breaks the ox, but also the plow and the fool Also, the cockeyed cut does not solely break what comes from from-the-roof, but also the fool, if they rush in under and crooked from the cockeyed cut from their left side. Also, in the same way, the parter does not solely break against the fool alone, but also against ox and plow.
				Therefore, whatever you consider the best, you may divert and counter it with the four strokes against the four lairs or guards. In this way, you disrupt them and bring them hence to the work. Thereafter, work with winding in, warring, or hewing and stabbing as opportunity arises.	Therefore, whatever it is that you yourself consider the best, you can tweak it and break using the four cuts against the four positions or guards. In this way you disrupt it and hence bring it to the work. Thereafter work using winding-in, warring, or cutting and thrusting as the opportunities arise.
[88] And you shall find how you shall break the four guards with the hews before, in the descriptions of the same hews.	and how you shall break the four guards with the cuts, you shall find that written previously in the cuts.	[84] And how shall drive the correct technique of the four hews against the guards, you will find that described before in the hews.		You learned previously how to drive the correct plays of the four strokes against the guards, in the description of the same strokes.	You find this written and taught beforehand in the five cuts and stances, and in the displacing.
[89] This is the text and the gloss that one shall not parry 71 Guard yourself against parrying. If that happens it also sorely troubles you. Gloss: Mark, that is that you shall not parry as the common fencers do: when they parry they hold their points high or to the side, and that is to understand that they do not know to seek the Four Openings with the point with their parrying, therefore they often become struck.	So therefore restrain yourself such that you do not Oppose extensively, if you wish to otherwise not become struck	Therefore guard yourself before parrying against the guards, if you will not become oppressed by others with strikes, etc.	[68] And guard yourself from all displacements which the simple fencers conduct; <i>they allow the point to go out before the man low or high on a side, and whoever does that cannot seek the opening on the man.</i>	This is the text and the gloss that one shall not displace Text 71 Guard yourself from displacement. If that happens, it also sorely troubles you. Gloss. Remember, you should not displace extensively as the common fencers do: when they displace, they allow their point to go out low in front of them, or they hold their points high or toward the side, and that is to say that they do not know how to seek the four exposures with the point with their displacement, so they are often struck.	Therefore know that there isn't any blocking necessary in these, because there are the four cuts that break them that are.

<p>When you will parry, then parry with your hew or with your stab, and seek Meanwhile the nearest opening with the point; so may no Master strike at you without being injured.</p>			<p>Therefore <i>do not parry</i>, and note when he hews, so you also hew; and when he thrusts, so thrust as well; and how you shall hew and thrust, you find that written in the five hews and in the setting-aside.</p>	<p>Therefore do not displace ^{like this}, but remember that when he hews, so you also hew; and when he stabs, so stab as well; and how you shall hew and stab, you find that written in the five hews and in the offsetting.</p> <p>Thus, when you want to displace, then displace with your hew or with your stab, and Within it seek the nearest exposure with the point; ^{thus may no master strike at you without being injured.}</p>	<p>Therefore do not block and note when they cut, then you cut as well. If they stab, then you stab as well</p>
				<p>and guard yourself so that you do not displace too much, if you do not wish to otherwise become struck as the catch-fencers do (since they can drive nothing but displacement).</p>	<p>and guard yourself so that you do not block too much, if you wish to otherwise not become struck as the catch-fencers<ref>rappen: to gather, to snatch, to seize</ref> do and they can conduct nothing but blocks.</p>
<p>[90] This is the text and the gloss on what you shall drive against him when one has parried you:</p> <p>72 If you are parried, And how that there comes,</p> <p>73 Hear what I teach you: Wrench off, hew quickly with threat.</p> <p>Gloss: Mark, that is when one has parried you and will not withdraw from your sword, and means to not let you come to techniques:</p>	<p>This is the text of the Opposition</p> <p>72 If the opponent is parrying, Note as it arrives.</p> <p>73 Heed what I advise: Break loose quickly, cut with threat.</p> <p>Gloss. Note, this is for when the opponent has parried you and will not draw themselves away from your sword and fully intends to not let you come to any play.</p> <p>In this case act as if you yourself will draw off, away from their sword, yanking your sword to you, just to the midpart of your blade and together with that drive up with your sword, striking quickly at the opponent's head via doubling or with the short edge.</p>	<p>[86]</p> <p>72 If you are parried, Mark how that comes there.</p> <p>73 Hear what I teach: Wrench off quickly with threat.</p> <p>Mark, this is when he has parried you and will not draw off from the sword, and he means to let you come to no technique:</p> <p>then do as if you will draw off from the sword, and pull your sword [to] you to half the blade, and drive the sword quickly up therewith and hew him quickly with the short edge, or with the Doubling, to the head.</p>	<p>[69] This is the text and the gloss of a play against the displacement</p> <p>72 If you are parried, And as it is arriving.</p> <p>73 Hear what I advise: Rip off. Cut quickly with hurry.</p> <p>Gloss. This is as it arrives that you are becoming parried:</p>	<p>This is the text and the gloss on what you shall drive against him when someone has displaced you Text</p> <p>72 If you are displaced, Notice how it arrives,</p> <p>73 Hear what I teach you: Wrench off, hew quickly with threat.</p> <p>Gloss. Remember, this is when someone has displaced you and will not ^{does not want to} withdraw from your sword, and ^{entirely} means to let you come to no plays:</p> <p>then act as if you want to draw back from the sword, but only draw your blade ^{[to] you} halfway back, and drive quickly up ^{on his sword} and swiftly hew toward his head with your short edge (or with the redoubling).</p>	<p>Against blocking</p> <p>72 If you are blocked And however it has come to this</p> <p>73 Hear what I advise Wrench off, cut quickly with haste</p> <p>Gloss: This is: As it, that you have been blocked, so note:</p>
<p>then wrench with your sword upwards on his sword's blade, as if you would take off from his sword above, but remain on his sword and hew him, striking in with the long edge on his blade again, into his head.</p>	<p>Likewise another one</p> <p>When the opponent has parried you, wrench up against their sword with your sword up toward their point as if you would abscond above and remain against their sword and cut back in against their sword with your long edge.</p>	<p>[87] Item, another.</p> <p>When he has parried you, then wrench up over you with your sword on his sword's blade, against his point (as if you will take off above). Then remain on the sword and hew him simply on the blade, in against his head, etc.</p>		<p>Likewise, another</p> <p>When he has displaced you, then wrench up ^{over you} with your sword on his sword's blade, ^{against his point} (as if you want to take it away above ^{from his sword}). But remain on the sword and hew him again, striking in against his head ^{with the long edge} on his blade.</p>	
			<p>If your over-hew is displaced and it comes nearing upon him, go to him in the displacing with the pommel over/in front of his forward-placed hand, and with that wrench downwards, and with the wrenching strike him there on the head with the sword (as stands pictured hereafter next to this).</p>	<p>Or, if your stroke is displaced and it comes nearing upon him, go toward him in the displacing with your pommel over ^{in front of} his forward-placed hand, and with that, wrench downwards, and with the wrenching strike him there on the head with your sword.</p>	<p>if they block a descending cut, then pass over their leading hand with your pommel during their block and with that wrench it off downward and during the wrenching, strike them upon the head with your sword.</p> <p>Thereafter, you can fully drop your left hand into your blade and with your left foot, lunge behind them and with your left arm in front of the throat and throw and shift them over your foot and that is called an upper break-in.</p>
			<p>[70] Yet another play against the displacement</p>		<p>Another play against the scales.</p>

			<p>Item. Note, when you hew an under-hew from the right side: if he then falls with the sword onto yours so you cannot come up with it, swiftly drive over his sword with the pommel [and wrench your blade from his [from] below] and strike him with the snapping with the long edge to the head (as stands pictured hereafter next to this); or, if he falls onto your sword against your left side, so strike him with the short edge.</p> <p>(Grey text is repeated in Abschneiden)</p>		<p>When you cut a rising cut from the right side. Then if they fall upon that with their sword such that you cannot come up with it and push you down to the side, then pass over their sword with your pommel and strike them on their head with your long edge by snapping. But if it happens upon the left side, then you still pass over their sword with the pommel and lunge forward with the right foot and strike them with your short edge.</p> <p>But if Indes they come right against it with a thrust or shoving during the after, then mind as you wind over with your pommel, that you lunge well into them and wind over their arm or hand so they may not properly displace and hold you in the scales.</p>
<p>[92] This is the text and the gloss of the Four Settings-on:</p> <p>74 Set-on four ends; Learn to remain thereon if you will end.</p> <p>Gloss: Mark, there are Four Settings-on that you hear you shall drive in earnest when you will quickly strike or injure him.</p>	<p>This is the text of the four pins</p> <p>74 Pin the four extremities Learn to remain upon them if you wish to finish</p> <p>Gloss: Pinning is a serious play because out of everything, it goes into the four openings the most narrowly and it is appropriate to execute where you wish to deliver an immediate end with your sword.</p>	<p>[88] The Setting-on</p> <p>74 Set on four ends. Remain thereon, if you will end.</p> <p>Know that the Setting-on is an earnest technique, since it goes to the nearest of the Four Openings and driving it pertains to when you will give a quick end with the sword.</p>		<p>This is the Four Settings-upon</p> <p>74 Set-upon four ends; Learn to remain thereon, if you wish to end.</p> <p>Remember, there are four settings upon which you hear you shall drive in earnest when you want to end him quickly. quickly strike or injure him</p> <p>Know that the setting upon is an earnest piece, since it goes toward the nearest of the four exposures, and driving it pertains to when you want to give a quick end with your sword.</p>	
<p>Drive them thus: when you come toward him with the pre-fencing, then lie with your sword in the guard of the Ox or the Plow.</p> <p>If he will then hew above or stab below, then mark while he lifts up his sword and will strike, or pulls it to himself below and will stab, and then come Before and shoot the long point into the nearest opening before he brings ahead his hew or stab, and see if you may Set-on him.</p>	<p>And deploy the impaling like this: when you come to him with the onset, position yourself with your sword in the guard of the ox or the plow.</p> <p>If he will then cleave in high or initiate a thrust below from his right side, then note while he lifts up his sword and will strike or draw down back into him and will thrust, that you shoot-in forwards in the longpoint into the opening of his left side before the moment he executes his hew or stab and see whether you can impale him.</p>	<p>[89] Item, drive the Setting-on thus: when you come toward him with the pre-fencing, then lie with the sword in the guard of the Ox or the Plow.</p> <p>If he will then hew you from above or stab toward you from his right side, then come before with the parrying, shoot in the long point to the nearest opening of his left side, and see if you may Set-on him, etc.</p> <p>[90] Item, or if he then hews in from above from his left side, then come before with the parrying and shoot in the point long in to the nearest standing opening of his right side, etc.</p>	<p>Item. The Impaling executes thusly: when you approach with the sword with the Onset, Position yourself with your sword in the guard of the Ox or of the Plow.</p> <p>If he then wishes to hew or thrust from his right side, then pre-empt with the Opposition and shoot the long point to his left side opening and await whether you are allowed to Impale him.</p> <p>Or, if he hews from his left side, then shoot the point to his right side opening.</p>	<p>Drive the setting upon like this: when you approach him with the sword with your onset, then lie with your sword in the guard of the ox or the plow.</p> <p>If he then wants to hew you from above or stab toward you from his right side, then notice while he lifts up his sword and will strike, or pulls it to himself below and will stab, and come Before with your displacement and shoot the long point into the nearest exposure of his left side ere he brings forth his stroke or stab, and see if you may set upon him.</p> <p>Or likewise, if he then hews in from above from his left side, then come before with the displacement and shoot the long point into the nearest standing exposure of his right side.</p>	
<p>Likewise do that also when he hews toward you with Under-hews: then shoot the point in before he comes up with the hew from below, and drive that to both sides.</p>	<p>Also do the same when he begins to hew you with an under-hew and this goes to both sides.</p>	<p>[91] Item, or if he hews toward you up from below from his right side, then shoot in the point long in to the nearest opening of his left side, etc.</p>	<p>Item. Whoever hews toward you from below from their left side, shoot your point and impale him in exactly the same way as when he hews from the left side below.</p>	<p>Or likewise, if he hews up from below his right side toward you, then shoot the long point into the nearest exposure of his left side before he comes up with the hew from below.</p>	

		[92] Item, or if he hews toward you up from below from his left side, then shoot the point long in to the lower opening of his right side, and see the Setting-on therewith always.		Or likewise, if he hews up from below from his left side toward you, then shoot the long point into the lower exposure of his right side, and thus always look for the setting upon.	
[93] If he then becomes aware of the Setting-on, then remain with your sword on his and work in nimbly toward the next opening.	If he then becomes aware of your impaling and displaces, remain with your sword on his and do not draw away from there and work quite swiftly with your sword to the nearest opening so he cannot come to any play. If he then draws himself off from the sword, then deploy the racing-to. This will be explained to you immediately hereafter.	If he becomes aware of the shooting in and parries, then remain with the sword on his, and work quickly toward the nearest opening, etc.	If he anticipates the impaling, then Parry and remain with your sword upon his and deftly work to the nearest Opening. Thus you allow him to come to no art.	If he becomes aware of your shooting in and displaces, remain with your sword on his and do not draw away from there and work quite swiftly with your sword to the nearest exposure so he cannot come to any play. If he then draws himself off from the sword, then drive the pursuit. This will be explained to you immediately hereafter.	
			[71] This is the text and the gloss of yet another play against the displacing 74 Set-upon four ends; Learn to remain thereupon if you wish to finish. Gloss.	This is the text and the gloss of yet another play against the displacement Text Gloss.	Another play against the block. Text: 74 Pin four ends Learn to remain thereupon if you wish to finish. Master Hans' Gloss: This is when you [? sic ?] from the four pinnings, those are: the two crooked pinnings to both sides, the plow with the point out forward upon the ground, not crooked and from-the-roof. One of which you will take yourself forward therein or you shall stay in one and bring-forth your work and finish the advance with the after.
			This is when you cleave-in from your right shoulder: if you wish to quickly finish with him, so note when he displaces [and] strike quickly around with the thwart, and with the strike grasp your sword in the middle of the blade with the left hand, and set the point into the face (as stands pictured next), or set-upon him to the four openings to whichever you can best come.	This is when you hew in from your right shoulder: if you wish to quickly finish with him, so notice when he displaces [and] strike quickly around with the cross, and with the strike grasp your sword in the middle of the blade with your left hand, and set the point into his face, or set upon him toward the four exposures (to whichever you may best come).	According to the common gloss others also say: When you cleave in from above from your right shoulder, if you then wish to quickly end with that, then note when they block, then strike quickly around with the cross cut and grasp your sword in the middle of the blade and set the point into the face or set upon the four openings, to whichever you may or can best arrive.
			[72] Yet another play against the displacement Item. Note, when you set the point into his face with the half-sword (as stands done before next to this): if he displaces that, jab him with the pommel to the other side to his head, or spring with the right foot behind his left and with the pommel drive around his neck, over his right shoulder, [and] around the front of the neck, and with that, back him over your right leg (as stands pictured hereafter next to this).	Yet another play against the displacement Likewise remember, when you set the point into his face with the half-sword: if he displaces that, jab him with the pommel toward the other side toward his head. Or spring with the right foot behind his left and drive your pommel around his neck, over his right shoulder, and around the front of his neck, and with that, back him over your right leg.	And if they block one of the pinnings, then strike them with the pommel to the other, the left side or drive over their right shoulder with the pommel in front of their neck, but spring with your right foot behind their left and move and throw them thereover.
				Likewise, you may also set upon the four extents to both sides from the stance of the wrathful point near	Break. Take the elbow. Item. You can also pin against the four endings from above to both sides from the stance of the wrath-point

				your left knee, as will be taught hereafter in the seven stances. If he approaches by hewing over you, set your point upon his neck in response. But if he approaches hewing underneath, set upon that as well, and finish your work when he approaches your side.	near your left knee as will be taught hereafter in the seven stances. If the opponent comes to you with descending cuts after that, you pin the point against their neck in response. But if they come with rising cuts, pin against that as well then they come to your side and finish your work.
<p>[94] This is the text and the gloss of the Travelling-after:</p> <p>75 Travelling-after learn Twofold, or slice in the weapon.</p> <p>76 Two Outside Conducts, The work thereafter begins.</p> <p>77 And prove the drivings, If they are Soft or Hard.</p> <p>Gloss: Mark, the Travelling-afters are many and multiple, and pertain to driving from hews and stabs with great prudence against the fencers that fence with free and long hews (and otherwise do not hold well to the correct Art of the Sword).</p>	<p>This is the text about how you shall race behind</p> <p>75 Learn to race behind Double or slice into the weapon</p> <p>76 Two outside yokes The work begins thereafter</p> <p>77 Inspecting the application Whether they are soft or hard</p> <p>Gloss. Note racing behind is diverse and varied and is required to be executed with great caution against the fencers that fight from free and lengthy cuts or will not otherwise keep to the proper art of the sword.</p>	<p>[94] The Traveling-after</p> <p>75 Learn traveling-after twofold Or slice in the weapon.</p> <p>76 Two Outer Conducts, The work thereafter begins.</p> <p>77 And test the driving If they are Soft or Hard.</p> <p>Item, mark the Travelings-after are many and multiple, and pertain to driving with great prudence against the fencers that fence from free long hews, and otherwise do not hold the right Art of the Sword, etc.</p>	<p>[73] This is about racing-after</p> <p>75 Learn the racing-after, Doubly or cut into the weapon</p> <p>Gloss. Note,</p> <p>this is so that you shall learn the racings-after quite well, [because they are dual.]</p>	<p>This is the text and the gloss of the Pursuit Text</p> <p>75 Learn the two-fold pursuit, Or Slice into the weapon</p> <p>Gloss. The pursuits are many and multiple, and pertain to driving strokes and thrusts with great prudence against fencers who fence with long and free strokes (and otherwise do not hold well to the correct art of the sword).</p> <p>Remember, this is that you should properly learn the pursuit, of which are two types.</p>	<p>A lesson about the racing behind.</p> <p>75 Learn the racing behind. Double or slice into the weapon.</p> <p>Gloss. First note this general lesson: that the racings behind are many and diverse and are called to conduct with great prudence against the fencer that fences from free and from long cuts and otherwise does not cut with the proper art of the sword, etc.</p> <p>And this is according to the text: You shall properly learn the racings behind, because they are double.</p>
			<p>and the first conduct thusly:</p> <p>when he wishes to cleave-in above him, so note while he yanks up the sword to the strike, [and] race-after him with a strike, a hew, or with a thrust, and hit him to the upper opening before the moment he descends with the hew,</p> <p>or fall with the long edge above him onto his arm and with that, press him from you.</p> <p>Each time in this way race behind to their head from above.</p> <p>Or if he will thrust you, note the moment he yanks the sword to him for the thrust, so race-after him and thrust him before he completes his thrust.</p>	<p>Drive the first like this:</p> <p>If he wants to hew in above you, then notice when he draws his sword up to strike, and pursue him with a stroke or with a thrust, and drive toward his upper exposure ere he descends with his stroke,</p> <p>And if he binds you up and will thereafter work from the sword, then pursue him Within it and take the cut with your long edge over his arm, and with that, press him strongly away from you, so he has no power.</p> <p>Each time in this way race behind to their head from above.</p> <p>Or if he wants to stab you, notice when he draws the sword to him for the thrust, and then pursue him and stab him ere he completes his thrust.</p>	<p>The first conducts like this:</p> <p>If they will cleave in from above, then note while they pull up their sword to strike, race behind them with a cut or with a thrust and hit them in the upper opening before they come down with the cut.</p> <p>And if he bind you up and will thereafter work from the sword, then pursue and Indes afterwards take the slice into their arm in from above with your long edge and press them strongly away from you with that, so they have no power.</p> <p>Each time in this way race behind to their head from above.</p> <p>Or if they will thrust, then note while they draw their sword towards themselves to thrust, race behind them and then stab them before they carry out their thrust, etc.</p>
<p>[95] Drive the Travelling-after thus:</p> <p>When you come toward him with the pre-fencing, then stand with your left foot before in the guard</p>	<p>Execute the first play of racing behind like this:</p> <p>When you come to the opponent with the initiation of hostilities, then advance your left foot and setup in</p>	<p>[95] Item, the first technique from the Traveling-after</p> <p>Drive it thus:</p> <p>when you come to him with the pre-fencing, then set the left foot forward and stand in the guard From the</p>	<p>[74] Yet another racing-after</p> <p>Item.</p>	<p>Yet another racing-after</p> <p>Drive the second like this:</p> <p>when you approach him with your onset, then set your left foot fore and stand in the guard from the day, and watch quite attentively how he will fence against you.</p>	<p>Another play.</p> <p>The second racing behind is</p>

<p>From the Day, and see well how he will fence against you.</p> <p>If he then hews long above in at you, then watch so that he does not reach you,</p> <p>and mark while his sword goes under you against the earth with the hew. Then spring-to with your right foot and hew him above into the head before he comes up again with the sword; so is he struck.</p>	<p>the roof guard, quite precisely observing what your opponent fences against you.</p> <p>Then if they cut in long from above from their right shoulder, do not parry them and see to it that they do not reach you with their cut.</p> <p>Then mark the moment during the cut that their sword goes down towards the ground, then dart into them with your right foot, cutting in from above into the opening of their right side. When they come back up with their sword, they are struck.</p>	<p>Day, and see well even that which he fences against you.</p> <p>If he then hews in long from his right shoulder, then do not parry him, and wait so that he does not reach you with the hew.</p> <p>Then mark while his sword goes below you against the earth, [and] then spring to him with the right foot, and hew him above in to the opening of his right side before he comes up again. So he is struck, etc.</p>	<p>When he begins to hew you downward from above, and</p> <p>if he then allows his sword to go down to the earth with the hew: so race-after him with an over-hew to the head before the moment he comes-up with the sword, [so is he struck.]</p>	<p>If he begins to hew in long from above ^{downward from his right}, then do not displace him, but wait so that he does not reach you with his stroke.</p> <p>If he then allows his sword to go down toward the earth with the stroke, then leap toward him with your right foot, and ^{pursue him above}. hew over the upper exposure of his right side ^{toward his head}, ere he comes up again with his sword. ^{So he is struck}.</p> <p>Remember, you shall pursue him from all hews and from all guards ^{as quickly as you can} when he mishews from you or exposes himself ^{with the sword}.</p> <p>And see that afterward you do not expose yourself nor mishew with the pursuit, and remember that on both sides.</p> <p>A good lesson about the pursuit: when you fence with someone, then bind upon his sword strongly, and remain strong and press strongly toward his head. If he will strike around, then remain on his sword and press down strongly so that he has no power. In the same way, always pursue him strongly above toward his head.</p> <p>In the After is another lesson: if he doesn't flee, but rather stays still and works or comes into the war with you.</p> <p>This is the difference between pursuit and fencing in the After: the pursuit is in the fleeing, whereas the After is in the standing still and the work.</p>	<p>when they initiate a cut from above,</p> <p>then if they let their sword go to the ground during the cut, race behind them with a cut in from above to the head before they come back up with the sword.</p> <p>Item. Note you shall race behind them out of and with all cuts as soon as you realize they mis-cut or uncover themselves with their sword.</p> <p>A good lesson about the racing behind When you fence with someone, bind against their sword strongly, continue to stay strong and press them strongly to the head. If they will strike around, then remain against the sword and press down strongly so they have no power. Each time in this way race behind to their head from above.</p> <p>In the after is another. So if they don't flee, rather stay still and come into the work or the war with you.</p> <p>There is a difference between the racing behind and in the after. Racing behind is in the fleeing. The after is in the standing still, working after.</p>
<p>[96] This technique described hereafter is called the Outside Conduct:</p> <p>Mark,</p> <p>when he fore-hews you, and you Travel-after him with the hew to the opening, if he then drives up quickly with the sword and comes below you on your sword, then remain strong thereon.</p> <p>If he then heaves fast upwards with the sword,</p>	<p>The play called the Iron Gate</p> <p>Item.</p> <p>When he is himself hewing and you hew into him, if he then quickly rises with the sword and Parries, then remain strong with the long edge upon the sword.</p> <p>If he then begins to lift the sword upward,</p>	<p>[96] Item, another technique.</p> <p>When he forehews at you and you hew after him, if he then drives quickly up with the sword and parries, then remain strongly with the long edge on his sword.</p> <p>If he then lifts upwards with the sword,</p>	<p>[75] About the outer-cattle-drives</p> <p>76 Two outer-cattle-drives, You work begins thereafter,</p> <p>77 And test the attacks, Whether they are soft or hard.</p> <p>Gloss. Note, the two outer-cattle-drives are the two racings-after upon the sword; conduct it thusly:</p> <p>When he mis-hews himself before you, race-after him. If he then displaces you, so remain with the sword upon his and test whether he is soft or hard with the attack.</p>	<p>This technique described hereafter is called the Outer Driving Text</p> <p>76 Two Outer Drivings; Your work begins thereafter.</p> <p>77 And probe the attacks Whether they are Soft or Hard.</p> <p>Gloss. Remember, the two outside drives are the two pursuits upon the sword; drive them like this:</p> <p>when he mishews ^{in front of you}, and you pursue him ^{with a strike toward his exposure}, if he then drives up quickly with the sword ^{and comes below you onto your sword} and displaces, then remain strongly ^{with the long edge} on his sword ^{and test whether he is soft or hard with the attack}.</p>	<p>About the two outside yokes and the two inside yokes</p> <p>76 The two outside yokes and the two inside yokes, The work begins thereafter</p> <p>77 Inspecting each passage Whether they are soft or hard</p> <p>Gloss:</p>

<p>then spring with your left foot behind his right and strike him with the Thwart (or otherwise to his head on his right side), and work quickly again around to his left side with the Doubling (or otherwise with other techniques thereafter, as you find if he is Soft or Hard on the sword).</p>	<p>then spring with your left foot behind his right and strike him with the Thwart-hew or else to the right side to his head and thereafter work to his left with the Doubling or else with other plays thereafter as you sense whether he is hard or weak in the sword.</p>	<p>then spring with the left foot well behind his right, and strike him with the Thwart (or such) to the right side of his head, and work quickly around to his left side with the Doubling (or such with other techniques) thereafter, if you find he is Soft or Hard on the sword.</p> <p>And that is the Outer Conduct, etc.</p>	<p>If he then, with the sword, lifts that of yours upwards with strength, then extend your sword outside over that of his and thrust to his low opening.</p>	<p>If he heaves your sword upward quickly with his sword with strength, then extend your sword outside over his and stab toward his lower exposure.</p> <p>then leap well with your left foot behind his right and strike him with the cross (or otherwise toward his head on his right side), and work quickly again around toward his left side with redoubling (or otherwise with other plays thereafter, as you find him Soft or Hard on the sword).</p> <p>And that is driving outside.</p>	
	<p>This is another play Item. When he is himself hewing before you and you hew into him, if you then bind upon his sword against his left side and he then strikes quickly out of the Opposition and with the Thwart-hew to your right side, then Simultaneously come with the Thwart-hew from below his sword against his left side upon his neck.</p> <p>or spring with the left foot to his right side and also hew into his hew to his right side.</p> <p>or execute the Slice above his arms to his head.</p>	<p>[97] Item, yet another technique. When he forehews in front of you and you hew after him, if you then bind on his sword against his left side, and he then strikes quickly around with the weapon from the parrying to your right side, then come in Meanwhile ahead with the Thwart before, under his sword against his left side [and] on his neck.</p> <p>Or, spring with the left foot on his right side and hew after his hew to the right side.</p> <p>Or, drive the slice in over his arm to the head, etc.</p>		<p>Likewise, yet another technique. When he mishews in front of you and you pursue him with a strike toward his exposure, if you then bind on his sword against his left side, and he strikes quickly from the displacement around with the weapon cross stroke toward your right side, then Within it, come in ahead with the cross before, under his sword, against his left side on his neck.</p> <p>Or, spring with your left foot on his right side and hew after his stroke toward the right side.</p> <p>Or, drive the cut in over his arm toward his head.</p>	
<p>[97] Here mark a good Travelling-after on the sword from Under-hewing:</p> <p>Mark, when you fence against him from Under-hewing, or from the slashing, or lie against him in the guard that is called Fool,</p> <p>if he then falls with his sword on yours before you therewith come up, then remain thus with your sword below on his and heave upwards.</p> <p>If he then Winds on the sword with the point into your face or breast, then do not let him off from the sword, and follow him thereafter, and work in with the point to the next opening.</p> <p>Or, if he strikes around from the sword, then follow him or Travel-after with the point as before.</p>	<p>Here note a good Following-after</p> <p>Item. When you fence against him from the Low Hews or from the Sweeps or lay in the guard [of the Fool].</p> <p>If he then falls upon it with the sword before you rise, remain below upon the sword and start upward.</p> <p>If he wishes to hew down your parrying out or wind upon the sword, then do not allow him to exit from the sword and thereupon follow after and work from there to his nearest opening.</p>	<p>[98] Item, yet a Traveling-after.</p> <p>When you fight against him from Under-hewing or from Slashing, or you lie against him in the guard Fool,</p> <p>if he then falls with the sword on yours ere you then come up, then remain thus below on the sword, and lift upwards.</p> <p>If he will then hew you from the parrying or Wind-in on the sword, then let him not come off from the sword, and follow after him thereon, and work therewith to the nearest opening.</p>	<p>[76] The other outer-cattle-drives</p> <p>Item. When you fence cautiously from the under-hews (or otherwise from the under-attacks):</p> <p>if he then lays over you</p> <p>and winds upon your sword before you come up with that, [and] then remains strong with your sword below upon his winding and works to your upper opening, so follow-after with the sword and take weak of his sword with the long edge, and press down and stab him in the face.</p>	<p>Here remember the other Outer Driving, a good Travelling-after on the sword from Under-hewing Remember, when you fence against him by hewing underneath, or with the sweeps or otherwise with plays below, or you lie against him in the guard which is called Tree,</p> <p>if he falls with his sword on yours (ere you come up therewith), then remain thus with your sword on his beneath and heave upward.</p> <p>If he wants to hew you from the displacement, then do not let him come off your sword, but pursue him thereon, and work therewith toward his nearest exposure.</p> <p>Or if he winds upon your sword before you come up with that and remains strong in the winding with your sword undearneath, and works to your upper exposure, then pursue with your sword and take the weakness of his sword with your long edge and press down and stab him in the face.</p>	<p>But if you fence against someone from rising cuts or the sweeps or lay against them in the fool or plow,</p> <p>then if they fall upon that with their sword before you come up with yours, then stay below just like that against their sword and lift upwards.</p> <p>Then if they will cleave in from the block or wind in on the sword, do not let them take off from the sword, rather pursue them thereon and work to the nearest opening with the war and the others.</p>
				<p>This is so that you shall note that the drives are also called pursuits, and when you come onto his sword with yours, then you should test amid the attack whether he is Hard or Soft. Thereafter, begin your work like this:</p>	<p>This is so that you shall note that the yokes are also called racing behind and when you come against their sword with yours, then you shall test whether they are soft or hard during the attack. Thereafter, you shall begin your work. That is, like this:</p>

			<p>when someone stands against you in the outside drives (because there are two, one to each side) and stands with his right foot forward and hangs with a flat sword from the parter, the fool, or the plunge stroke, with the point down like a cover, if he stands in the outer drive on his right side, then come to him as well, with the same drive outside from your right side countering on his sword.</p> <p>And in the clashing of the swords, wind in swiftly under his sword into his head, to the exposure or entirely out over his left shoulder such that your sword lays or comes above and your thumb stands underneath. Wherever he will then go, drive after him Within it, or if he overthrows you with force, then protect yourself with striking, or with the war if you both come crooked into the winding.</p> <p>But if you do not wish to counter him with that, then you can also sit and work with the cross stroke or other strikes, &c. That is the first outer drive. Or "hew the curve to the flat", or "hew short, and curve not".</p>	<p>When someone stands against you in the outside yokes (because those are two, one to each side) and stands with their right foot forward and hangs with a flat sword from the parter, the fool or plunge-cut with the point down, like with cover, if they stand in the outside yoke on their right side, then come to them as well with the same outside yoke from your right side countering against their sword.</p> <p>And in the clashing of the sword, wind in swiftly under their sword into their head, to the opening or entirely out over to their left shoulder such that your sword comes or lays above and your thumb stands underneathe. In the case they want to then exit, pass behind them Indes or if they throw you over with force, then ready yourself with striking or with warring in the case you both come crooked into the winding.</p> <p>But if you do not wish to counter them with that, then you can sit and work with the cross cut or other cuts, etc. That is the first outside yoke or Hew crooked to the flats... or Don't crooked cut, short cut.</p>
			<p>The second outer drive goes like this: when he stands with his left foot forward, and holds his arms crooked as if he had hewn up from underneath or some such and hangs it over his left arm, then approach him countering from your left side, crooked on his sword. As before, wind into him under his sword to the exposure, or just above his right shoulder toward his head. Thereafter, work or war as before.</p>	<p>The second outside yoke goes like this: they stand with their left foot forward and stands with the arms crooked as if they went up with the rising cut or something and it hangs over the left arm. So also come to them countering them in this way from your left side crooked on their sword. Wind in under their sword to the opening at their head like before or at their head from above just to their right shoulder. Thereafter work or war as before.</p>
			<p>The first inner drive is when he again stands with his right foot forward and holds his sword down by his leg or knee for the thrust as in the oxen, then also come against it as from your left with the right forward, and in the thrust, tread into him with your left foot. Then the swords clash into each other, and you may wind against each other, and thus you both come crookedly into the work. Thereafter war and work as you wish.</p> <p>You both may also disengage from that with a strike around to his right shoulder , to his left side, to his head, or take the lower cut, &c., and then redouble or transmute.</p>	<p>There first inside yoke goes like this: If they again stand with the right foot forward and hold their sword down by the leg or knee in a thrust as in the ox, then also come right against it also from your left with the right forward and in that thrust lunge into them with your left foot. And the swords clash against each other so that you both can wind against each other, then you both come into the work crooked. Thereafter war and work as you wish.</p> <p>You can both also make a disengaging from that with a strike right around to their right shoulder, to their left side, to the head, or take the lower slice, etc. which will double or mutate.</p>
			<p>The other inner drive is when he stands with his left foot forward and holds his sword as before, thought it must be crooked on the side, and so drive the work against him as just before. When it is turned to the side, you will again counter the drawing back, so redouble or transmute as it will join best according to</p>	<p>The other inside yoke goes like this: they stand with the left foot forward and holds their sword as before, though it must be on the side crooked, then conduct the work against them as before just above. When it is flipped around to the side, you will again break the pulling then double or mutate as it connects best</p>

				<p>the work or side, and so he will be struch deaf, or cut, &c.</p> <p>As before, if you do not wish to counter the drive, you may also work the stance or drive with other things such as the cross stroke or the wrathful stroke or other offsetings or trappings, and then work as you wish, &c.</p>	<p>according to the work or sides, thus they will be struck deaf, etc or sliced.</p> <p>You can also, as before, if you do not wish to break the counter yoke, work the stance or yoke against if with other things such as the cross cut or the wrath cut or other displacements or pins and then work as you wish, etc.</p>
				<p>In this way you have four drives explained with their work. How you should begin it is explained differently in the common gloss, but that is not sensible to me, &c.</p> <p>Your opponent may also drive this work against you.</p>	<p>In this way you have the four yokes explained with their work. However you shall begin it, the common glosses explain differently, but it has not failed me, etc.</p> <p>The opponent can also conduct this work against you.</p>
<p>[99] Here mark the text and the gloss of the Feeling and of the word that is called “Meanwhile”: Text</p> <p>78 Learn the Feeling. “Meanwhile”, that word slices sorely.</p> <p>Gloss: Mark, the Feeling and the word “Meanwhile” are the greatest and the best art with the sword, and who is a Master of the Sword (or wants to be), if he cannot understand the Feeling and the word “Meanwhile”, then is he not a Master, but he is a Buffalo of the Sword.</p> <p>Therefore you shall, before all things, learn well these two things so that you understand them rightly.</p>	<p>This is the text of the Sensing and of the word that is called “Instantly”</p> <p>78 [When] the Sensing teaches “Instantly”, the sword slices well.</p> <p>Gloss. Note that the sensing in the sword and the word “Instantly” is the greatest art and when one is a master or wishes to be and cannot sense the Sensing and thereby cannot understand the word “Instantly”, then he is not a master. Rather, he is a Buffalo of the sword,</p> <p>therefore you shall learn to embody these two things well in all engagements.</p>	<p>[100]</p> <p>78 The Feeling learn; Meanwhile, that slices sorely.</p> <p>Know that, on the sword, the Feeling and the word "Meanwhile" are the greatest Art. And whoever is a Master of the Sword, or wants to be, and he cannot Feel and cannot undertake the word "Meanwhile", so is he not a Master, [rather] he is a Buffalo of the Sword.</p> <p>Therefore you shall, before all things, learn the word "Meanwhile" and the Feeling well.</p>	<p>[77] This is the text and the gloss about the feeling and about the word “in-the-moment”</p> <p>78 Learn the feeling; In-the-moment, that word hews severely.</p> <p>Gloss.</p> <p>This is so that you properly learn the feeling and the word "in-the-moment", and shall understand that the two things belong to the same and are the greatest arts of fencing.</p>	<p>This is the text and the gloss of the Feeling and of the word which is called “Within”</p> <p>Text</p> <p>78 Learn the Feeling; “Within”, that word sorely cuts.</p> <p>Gloss. Remember, feeling and the word Within are the best and greatest of the art of the sword, and whoever is a master of the sword (or wants to be), if he cannot feel and cannot understand the word Within, then is he not a master, but rather he is a buffalo of the sword.</p> <p>Therefore, first and foremost, learn well the feeling and the word Within, and understand that these two things cannot be separated.</p>	<p>A lesson about the feeling and the word Indes.</p> <p>78 Learn the feeling. Indes, the word cuts sharply.</p> <p>Gloss:</p> <p>This is so that you shall learn and understand the word, Indes, properly, because the two things belong together and one cannot exist without the other and are the great art of fencing.</p>
<p>[100] Here mark the lesson of the Feeling and of the word that is called “Meanwhile”: Mark, when you come toward him with the pre-fencing, and bind one another on the sword, then, as the swords clash together, you shall Feel with the hand simultaneously if he has bound Soft or Hard on you, and as quickly as you have found out, then think of the word “Meanwhile”: that is, that simultaneously as you find the same, you shall nimbly work on the sword so he is struck before he becomes aware of it.</p>	<p>Item. Note the Sensing thusly:</p> <p>When you approach with the Onset and one binds another upon the sword, you shall Sense whether it is Soft or Hard within in your hand as the swords spark together and if you have been bound and as soon as you Sense it, then think of the word “Instantly”. That is, when you adequately Sense in that moment, you should work with the sword so he becomes struck before he becomes aware.</p>	<p>[101] Mark the Feeling thus:</p> <p>When you come with him to the pre-fencing, and one binds the other on the sword, then Meanwhile, as the swords clash together, you shall Feel with the hand if he has bound on Soft or Hard. And as quickly as you Feel Soft or Hard, then think on the word "Meanwhile", that is, that you shall work quickly with the sword in the Feeling, so he becomes struck ere you are.</p>	<p>[78] Item. And understand it thusly:</p> <p>When you come to him with the onset and one binds another on the sword, so in that you shall feel with the hand (that is, perceive), just as the swords spark together, whether they have bound soft or hard, and as soon as you have perceived that, think of the word "in-the-moment"; that is, in that same swift perceiving of the soft and of the hard, you shall work to the nearest opening, so [he] becomes struck before he will have his insight.</p>	<p>Here remember the lesson of the Feeling and of the word which is called “Within” Remember, (when you approach him with your onset,) when you bind on another’s sword, then as the swords clash together, feel Within it whether he has bound Hard or Soft on you, and as soon as you have perceived that,Hard or Soft then think on the word Within. That is, (in that same swift perception of the Hard and of the Soft,) nimbly work on the sword toward his nearest exposure, so he is struck ere he has his insight.(ere you are struck)</p>	<p>Understand them like this:</p> <p>When someone binds against the sword, you shall immediately feel or perceive in that, as the swords clash together, whether they have bound up soft or hard and as you have perceived that, then think of the word Indes. This is so that in that perceiving, you shall work swiftly according to the soft or the hard to the nearest opening. Thus they will be easily struck before they become aware of his.</p>
<p>[101] Here you shall mark that the Feeling and the word “Meanwhile” are one thing, and one may not be without the other, and undertake it thus:</p> <p>when you bind on his sword, then you must Feel with the hand (with the word “Meanwhile”) if he is but Soft or Hard on the sword, and when you have Felt, then you must but work Meanwhile after the Soft and after the Hard on the sword;</p>	<p>Item. Here you shall note that of Sensing and the word Instantly, one cannot be without the other and understand this thusly:</p> <p>When you bind upon his sword, you must feel Soft or Hard with the word Instantly and when you have felt, you must again work with Instantly.</p>	<p>[102] Item, now you shall know that Feeling and the word "Meanwhile" may not be one without the other, and undertake that thus:</p> <p>when you bind on his sword, then you must Feel Soft or Hard with the word "Meanwhile". And when you Feel, then you must yet work Meanwhile.</p>	<p>[79] Item.</p> <p>Note, you shall think of the word "in-the-moment" in all bindings of the sword,</p>	<p>Likewise, remember that the feeling and the word Within are one thing, and one may not be without the other, and understand it like this:</p> <p>when you bind on his sword, then you must feel with the hand (with the word Within) if he is but Hard or Soft on the sword, and when you have felt this, then you must but work Within it, after the Hard and after the Soft on the sword.</p>	<p>Item.</p> <p>You shall think upon the word Indes in all bindings up of the sword.</p>

thus are they both naught than one thing. And the word “Meanwhile” is in all techniques previously,	Thus are they always with each other. When the word Instantly is in all plays,	Thus are they always by one another, since the word "Meanwhile" is in all techniques.		Thus are they both naught but one thing, and the word Within is in all plays previously.	
and that undertake thus: “Meanwhile” Doubles, “Meanwhile” Mutates, “Meanwhile” Changes through, “Meanwhile” Runs through, “Meanwhile” takes the slice, “Meanwhile” wrestles with, “Meanwhile” takes the sword; “Meanwhile” does what your heart desires. “Meanwhile”: that is a sharp word wherewith all Masters of the Sword who know not to name this word become sliced. That is the key of the Art.	understand it thusly: Instantly Run-through from the Doubling and Instantly Mutate, Instantly Change-through, Instantly Run-through , Instantly take the Sword, Instantly do what your heart desires. Instantly is a sharp word. With it all masters of the sword’s woundings become accomplished.	[103] Mark that thus: Meanwhile Doubles, Meanwhile Mutates, Meanwhile Changes-through, Meanwhile Runs-through, Meanwhile takes the Slice, Meanwhile wrestles with, Meanwhile takes the sword. Meanwhile does whatever your heart desires. "Meanwhile" is a sharp word by which all masters become sliced, and they do not know or understand the word "Meanwhile" from previously, etc.	because in-the-moment doubles and in-the-moment mutates, in-the-moment runs-through, in-the-moment changes-through, and in-the-moment takes the cut; in-the-moment wrestles, and with in-the-moment, take the sword. In the art, In-the-moment does whatever your heart desires. In-the-moment is a sharp word; with it, any fencer who knows nothing of the word becomes hewn. And the word "in-the-moment" is also the key in which all of the art of fencing becomes unlocked.	Remember this: “Within” Doubles, “Within” Mutates, “Within” Changes-through, “Within” Runs-through, “Within” takes the Slice, “Within” wrestles with, “Within” takes the sword. “Within” does whatever your heart desires. “Within”: this is a sharp word wherewith all Masters of the Sword who know not to name it are cut down. And the word “Within” is the key with which all of the art of fencing becomes unlocked.	Because Indes doubles, Indes mutates, Indes runs, Indes changes through, Indes takes the slice, Indes wrestles with, Indes takes the sword away from them, Indes does whatever the heart desires in the art. Indes is a sharp word. With it all fencers that do not know of the word become cut and the word Indes is the key. With it, the entire art of fencing will be unlocked.
					Also with that is the Before and especially the After, with the Strong and the Weak, and the three things which break all plays and art that a man may conceive or drive, because when sword comes upon sword, the whole art comes together.
[102] Here mark the text and the gloss of yet a Travelling-after: 79 Travel-after twofold. One hits, make with the Ancient Slice. Gloss: Mark, that is that you shall drive the Travelling-after to both sides and you shall not forget the slice there. Undertake it thus: when he fore-hews in front of you (be it from the right or from the left side), then hew in boldly After to the opening. If he then drives up and binds below you on the sword, then mark as quickly as the swords clash on each other, and then slice him Meanwhile after his neck, or fall in with the long edge on his arms and slice fast.	This is the text 79 Follow-after twice. Apply the old Slice upon him with power. Gloss. Note. This is how you shall execute the the Following-after to both sides and also bring the Slice therein. Understand it thusly: When he himself is hewing before you from the left or right sides, hew into him freely to the opening. If he then drives up as well and binds below you upon the sword, then note as soon as one sword sparks the other, Slice into his neck or fall and take the Slice.	[104] 79 Travel-after twofold. Make with the Old Slice. This is that you shall drive the Traveling-after to both sides, and also bring the slice therein, and undertake that thus: when he forehews in front of you, be it from the right side or from the left side, then hew in cheerfully after the opening. If he then drives up and binds you below on the sword, then mark as quickly as one sword on the other clashes, then fall in Meanwhile with the long edge in his arm, and press with the edge downwards, or slice him after the mouth, etc.	[80] This is yet another play text and gloss about racing-after 79 Traveling-after twice: If one joins, make the farewell cut with it. Gloss. Note, this is when he mis-hews himself before you: so race after him with a hew to the upper opening; if he then drives up and binds under you upon the sword, so note just as soon as one sword sparks on the other, [and] so fall upon him from the sword with the long-edge over his arm, and also press him from you (as stands pictured next), or cut him from the sword through the mouth. Deploy this to both sides.	Here remember the text and gloss of yet another Racing-after Text 79 Race-after twofold. If one hits, make with the Ancient Slice. Gloss. Remember, drive the pursuit to both sides, and do not forget the cut. Undertake it like this: when he mishews in front of you [be it from the right or from the left side], then pursue him [freely] with a strike toward his [upper] exposure. If he drives up and binds underneath you on the sword, then notice as soon as the swords clash [on each other], and Within it, fall upon him [from the sword] with your long edge [over his arms] and press him [with the edge downward] from you, or cut him [from the sword] through his mouth [or into his neck]. Drive this to both sides.	Another about the racing behind 79 Race behind twice, If one hits, make the parting slice from it. Gloss: Note the you shall conduct the racing behind doubly, that is, to both sides and also bring the slice thereon. Understand it like this: When they go to cut before you, whether it is from their right or left side, then freely cut just behind them to the opening. Then if they rise up and bind against the sword from below, then note as soon as one sword clashes against the other, slice at their neck or fall Indes atop their arm with the long edge and take the slice. This conducts to both sides.
[103] Here mark the text and the gloss of the Over-running: 80 Whoever aims below, Over-run, then he becomes ashamed. 81 When it clashes above, Then strengthen, that I praise.	The text about overrunning 80 Whoever takes target from below Overrun, then they will be shamed. 81 When it clashes above, Strengthen, This I wish to praise.	[105] 80 Whoever overcomes, Over-run, then he becomes ashamed. 81 When it clashes above, So strengthen, that do I praise.	[81] This is the text and the gloss about running-over 80 Whoever aims below, Run-over, then they become shamed. 81 When it sparks above Then strengthen, this I will laud.	Here remember the text and the gloss of the crossing over Text 80 Whoever aims to take it below, By the crossing over, their folly show. 81 When it clashes above, Remain Strong, that I will love.	About overrunning 80 Whoever aims below, overrun them from above. They will be shamed. 81 When it clashes above, then strengthen, that I will laud.

82 Your work make, Or press hard twofold.	82 Make your work press [it] twice, soft or hard.	82 Make your work, Or press twofold.	82 Make your work Or press hard twice.	82 See your work be done, Or press doubly hard upon.	82 Make you work, soft or hard or press twice. Gloss Master Hans. When someone binds you up, then you should stengthen the bind, and if he quickly strikes around for your lower exposures and aims accordingly, then Within it, cross over him and press in from above with the slide or push, or with the slice after. War.
Gloss: Mark, that is when you come toward him with the pre-fencing: if he then hews below at your lower opening, do not parry that, but hew in above strongly at his head.	Gloss. Note this is how when one fences to you low, you shall Pass-over him. Understand it thusly:	This is how you shall Over-run him when one fights to you from below; undertake that thus:	Gloss. Note, this is when he targets the lower openings with a hew or with a thrust in the onset: you shall not displace him, rather await, such that you run-over with a hew above into the head	Gloss. Remember, when he fences toward your lower exposures, run him over. Undertake it like this: When you approach him with your onset, if he targets your lower exposures with a stroke or with a thrust, do not displace him, but rather await, and hew in strongly above toward his head so that you run over him.	Some speak like this according to the common gloss: How you shall overrun when someone initiates fencing you from below, understand that like this:
Or, if he hews at you with Under-hewing, then mark before he comes up with the Under-hew, and shoot the long point above into his face or his breast, and Set-on him above so he may not reach you below (since all upper Settings-on break and defeat the lower).	When you come to the opponent with the initiation of hostilities, if they then initiate a cut from below, do not parry that. Rather, note when the rising cut moves towards you and cut in long from above from your right shoulder and shoot in your point into their face or chest long from above, pinning them from above so they cannot reach you below. Because all of the upper pins break and free you from the lower.	when you come to him with the pre-fencing, if he then hews below to you, do not parry that, but mark when his Under-hew goes against you, then hew him from your right shoulder long from above and shoot in the point long to his face or to the breast, and set on him so that he cannot reach you below.	or set-upon the point above (as stands pictured hereafter next to this) so that he becomes shamed from you, because all over-hews and all settings-upon over-reach the lower.	Remember, this how you shall cross over someone when he fights toward you from below. Undertake it like this: When you approach him with your onset, if he hews under you, then notice when his stroke rises up against you, and instead of displacing, hew extended toward him from above your right shoulder, and shoot the long point in toward his face or toward his breast. Set the point upon him above so that he becomes shamed before you, and cannot reach you below because all upper settings upon counter over-reach and free you from the lower.	When you come to them with the onset, if they initiate a cut or a thrust from below, do not block that, rather note when their rising cut or thrust goes toward you, then cut in long from above off their right shoulder and shoot the point in long from above at their face or chest and pin them them so they cannot reach you.
If he then drives up and binds below on your sword, then remain with the long edge strongly on his sword, and work nimbly to the nearest opening, or let him work and come Meanwhile so that you hit him.	Then if they rise up and bind against your sword from below, then stay strong on their sword with your long edge, working swiftly to the nearest opening or let them work and if you come Indes then you hit them.	And if he then drives up from below and parries, then remain with the long edge strong on the sword, and work quickly to the nearest opening, etc.		If he then drives up from below and binds on your sword or displaces your strike, then remain with your long edge strongly on his sword, and work quicklyproperly toward his nearest exposure, (or let him work and come Within it so that you hit him).	Then if they rise up from below and block, then remain strong against their sword with your long edge (that's called being strengthened) and quickly work to the nearest opening or await upon the after with the war. And any descending cut and any upper pinning overreaches the lower attack, in this ways they become ashamed above.
	Likewise. Note when you have strongly bound the opponent up against their sword, if they strike around you from the act of parrying to your other side, then bind them again strongly up against their sword with your long edge up into their head and work to the opening as before. This goes to both sides.	[106] Item, mark when you have bound him strongly on his sword, if he then strikes from the parrying around you to the other side, then bind him yet with the long edge strongly on his sword, above to the head, and work to the openings as before. Drive that to both sides, etc.		Likewise, notice when you have bound him strongly on his sword, and if he then strikes around from your displacement toward the other side, and bind him again (upwards) with your long edge strongly on (the Weakness of) his sword, (above) toward his head, and work toward his exposures. (as before) Drive this again to both sides.	
[104] Here mark, this is the text and the gloss on how one shall Set-off stabs and hews: Text	How you shall displace cut and thrust	[107] The Setting-off	[82] This is the text and the gloss: how one shall offset hews and thrusts	Here remember, this is the text and the gloss on how one shall Offset stabs and hews Text	About the displacing

<p>83 Learn Setting-off, Hews, stabs, artfully injure.</p> <p>84 Whoever stabs on you, Your point hits and his breaks.</p> <p>85 From both sides Hit all, if you will step.</p> <p>Gloss:</p>	<p>83 Learn to displace Skillfully disrupt cuts and thrusts</p> <p>84 Whoever thrusts at you Your point hits and their's breaks</p> <p>85 From both sides You will hit every time, if you step.</p> <p>Gloss.</p>	<p>83 Learn Setting-off. Hew, stab, artfully injure.</p> <p>84 Whoever stabs on you, Your thrust hits and his breaks.</p> <p>85 From both sides, Hit all, if you will step.</p>	<p>83 Learn to offset: Skillfully injure, hew, thrust</p> <p>84 Whoever thrusts upon you, Such that your point hits and his breaks,</p> <p>85 From both sides; Hit any time if you wish to step.</p> <p>Gloss.</p>	<p>83 Learn Offsetting. Artfully injure hews, stabs.</p> <p>84 Whoever stabs at you, Your thrust hits and his is countered.</p> <p>85 From both sides Hit all, if you will step.</p> <p>Gloss. This so that you shall learn to offset artfully, disrupting strokes and thrusts and countering with the point like this: if someone hews or thrusts against you, offset the attack; counter strokes or thrusts from all positions or stances, hews or sittings upon, from all sides as he encroachs you. Hit his point with your point or edge and offset well, and from that, strike in above toward his head with your short edge, to whichever side makes itself available. Thereafter work Within it with the After and the war.</p>	<p>83 Learn to displace. Skillfully disrupt cut, thrust.</p> <p>84 Whoever thrusts upon you Such that your point hits and their breaks</p> <p>85 From both sides Hit any time if you wish to step.</p> <p>Gloss Master Hans. This so that you shall learn to displace artfully disrupting cut, thrust also breaking point or edge like this: If someone cuts or thrusts against you, displace the attack and break the point or edge conveniently from all positions or stances and cuts or mounts from all sides as they encroach you and hitting their point or edge with your point or sword and displacing fully and from that make a strike in from above at the head with the short edge to whichever side makes itself available. Thereafter work Indes with the after and war.</p>
<p>Mark, drive the Setting-off thus:</p> <p>when you come toward him with the pre-fencing, if he then stands against you as if he will stab, then set your left foot before and stand against him in the guard of the Plow on your right side, and give an opening with your left side.</p> <p>If he then stabs at that same opening, then Wind against his stab with your short edge on his sword (and your sword on your left side), and therewith Set-off, and therewith step to him with your right foot and stab him Meanwhile to the face or the chest.</p>	<p>Note the displacing. Execute it like this:</p> <p>When you come to the opponent with the initiation of hostilities, if they then set themselves against you as if they will thrust, advance your left foot and stand facing them in the guard of the plow on your right side, offering yourself open on your left side.</p> <p>Then, if they thrust into that opening, wind to your left side with your sword opposing their thrust, your short edge against their sword, displacing it with that such that your point always faces your opponent and also stepping in with your right foot, stabbing them Indes in their face or the opening of their chest.<ref>The others omit "opening of" </ref></p>	<p>Item, mark</p> <p>when you come toward him with the pre-fencing: if he then stands against you as if he will stab, then set your left foot forward and lay yourself against him in the Plow to your right side, and give an opening with your left.</p> <p>If he then stabs to the opening, then Wind with your sword on your left side against his stab, the short edge on his sword, and set it off therewith, that your point remains thus standing against him, and step to him with the right foot and stab him Meanwhile to the face or to the breast, etc.</p>	<p>This is so that you shall learn to offset hews and thrusts alike with art, such that your point hits him and, in that, his becomes broken, and understand it thusly:</p> <p>When someone stands against you and holds his sword as if he will stab you from below, so stand counter against him in the guard of the plow from your right side, and give yourself an opening with the left.</p> <p>If he then under-thrusts to the same opening, wind with the sword against his thrust to your left side and step into him with the right foot, so that your point hits and his fails (as stands pictured next).</p>	<p>This is so that you shall learn to offset hews and thrusts alike with art, such that your thrust hits him and his becomes countered, and understand it like this:</p> <p>(When you approach him with your onset), if he stands against you (and holds his sword) as if he wants to stab you (from below), then set your left foot forward and lay against him in the guard of the plow on your right side, and offer an exposure with your left side.</p> <p>If he then thrusts (underneath) toward your exposure, then wind against his thrust (toward your left side) with your short edge on his sword, and offset it therewith, (so that your point remains standing against him), and within that, step toward him with your right foot and stab toward his face or toward his breast. (so that your thrust hits and his fails)</p> <p>Or make a strike and otherwise do whatever you wish if you would like to work with the warring.</p>	<p>Or (marginalia: 'ma?es' ==> bad) else according to the interpretive intent of others as they conduct displacing:</p> <p>When you come to them during the onset, then if they position themselves against you in, say, the plow, as they call it (but I call it the ox down by the knee) and act as if they will thrust into you, the set your left foot forward and stand facing them in the ox as well on your right side with crossed arms or hands and leave yourself open on your left side.</p> <p>Then if they thrust into your opening, then wind to your left side with your sword against their sword opposing their thrust and step in with your right foot and during that displace such that the point always remains standing against them and Indes stab them in the face or chest. Thus, your point hits and their does not.</p> <p>Or also make a strike and otherwise do whatever you wish if you would like to work with the warring.</p>
<p>[105] Another technique: Mark, when you stand on your right side in the Plow, if he then hews into your left side above at your head, then drive up with the sword and Wind therewith on your left side against his hew with the hilt before your head, and step therewith to him with your right foot, and stab him to the face or breast.</p> <p>Drive this technique from the Plow on both sides.</p>	<p>Likewise. Another play. When you stand in the plow on your right side, if the opponent subsequently cuts into your opening on your left side from above, then drive up with your sword and during that winding your hilt in front of your head in the ox on your left side and against their cut and with that step toward the right foot, stabbing them in their face or chest.</p> <p>This play is also conducted from the plow from your left side in the same way as from your right.</p>	<p>[108] Item, another technique. When you stand to your right side in the Plow, if he then hews above to your left side to the opening, then drive up with the sword and Wind against his hew therewith on your left side, the hilt before the head in the Ox, and step ahead with the right foot therewith, and stab in to the face or the breast.</p> <p>And also drive the technique from the Plow on the left side, etc.</p>	<p>[83] Yet another play from setting-aside Item. Note, when you stand against him in the guard of the plow from the left side: if he then hews to the upper opening of your left side, then drive up with the sword, and wind to the left side against his hew (such that the hilt is in front of your head), and step into him with your right foot and stab him in the face (as stands pictured hereafter next to this).</p>	<p>Another play from the Offsetting Remember, when you stand (against him) on your right side in the (guard of the) plow, if he then hews toward the upper exposure of your left side (above toward your head), then drive up with your sword and wind against his stroke toward your left side, with your hilt before your head (in the Ox), and with that, step toward him with your right foot, and stab toward his face (or breast).</p> <p>Drive this piece from the left side as well, also from the plow, but on the right side.</p>	<p>But if you stand against someone as above in the ox and would like to thrust them, then if they cut down from above to your left opening, then go up against their cut with your sword and wind in to their side (openly or crookedly as the situation provides), stepping in with [it] and wind the point sharply into their face or chest. Thereafter, work or war.</p>

<p>[106] This is the text with the gloss on how one shall Change-through:</p> <p>86 Changing-through learn From both sides with stabs sorely.</p> <p>87 Whoever binds on you, Changing-through closely finds him.</p> <p>Gloss: Mark, the Changing-throughs are many and multiple; you shall drive them against the fencers that readily parry and that hew toward the sword (and not toward the openings of the body).</p> <p>You shall learn to drive it well with prudence, so that one cannot Set-on you or come in [R: with something] while you are Changing-through.</p>	<p>The text about changing through.</p> <p>86 Learn to change through From both sides stabbing sharply with it</p> <p>87 Whoever binds upon you Changing through surely finds them</p> <p>Gloss. Note the changings through are many and varied. You shall conduct them against the fencers that like to parry and those that cut to the sword and not to the openings of the body.</p> <p>You shall learn quite well to conduct this with caution so that the opponent does not pin you nor otherwise come in while you change through.</p>	<p>[111] Of the Changing-through</p> <p>86 Learn changing-through From both sides, sorely with stabs.</p> <p>87 Whoever binds on you, Change-through him; closely slice or find.</p> <p>Item, know the Changing-throughs are many and multiple, and you may drive them from all hews against the fencers that hew there toward the sword, and not toward the openings of the man.</p> <p>And you shall learn very well to drive them with prudence, so that one does not Set-on you while you Change-through him.</p>	<p>[84] This is the text and the gloss about Changing-through</p> <p>86 Learn to change-through From both sides; stab with violence</p> <p>87 Whoever binds upon you, The Changing-through finds him swiftly.</p> <p>Gloss. This is so that you shall learn the changing-through well,</p>	<p>This is the text with the gloss on how one shall Change-through Text</p> <p>86 Changing-through learn From both sides with stabs sorely.</p> <p>87 Whoever binds on you, Changing-through closely finds him.</p> <p>Gloss. Remember, the Changing-throughs are many and multiple; you shall drive them against the fencers who readily displace and who hew toward the sword (and not toward the exposures of the body).</p> <p>You shall learn to drive it well with prudence, so that no one can Set-on you (or come in with something) while you are Changing-through.</p>	<p>About the changing through</p> <p>86 Learn to change through From both sides stabbing sharply with it</p> <p>87 Whoever binds against you Changing through surely finds the opponent</p> <p>Gloss: The changings through are many and varied. You can conduct them from all guards or cuts against the fencers that like to block and those that cut at the sword and not to the openings of the body.</p> <p>You must learn to conduct this quite well with prudence so that one does not pin you nor otherwise come in while you change through.</p>
<p>[107] Drive the Changing-through thus: When you come to him with the pre-fencing, then hew in above strongly.</p> <p>If he then hews against your sword (and not toward your body), then let the point go through his sword with the hew, below between you, before he binds on your sword, and stab into the other side toward his breast.</p>	<p>And you execute changing through like this When you come to the opponent with the initiation of hostilities, cut in long from above to their head.</p> <p>If they then counter cut against you at your sword and not to your body, then let your point slip through below during your cut, before they can bind on your sword and stab them on the other side.</p>	<p>[112] Item, drive the Changing-through thus: when you come to him with the pre-fencing, then hew in long above toward the head.</p> <p>If he then hews against your sword and not toward your body, then let your point whisk through below with the hew, before he binds you on the sword, and stab him to the other side.</p>	<p>and conduct it thusly: When you cleave-in or thrust toward him in the onset,</p> <p>if he will then bind on the sword with a hew or with a displacement, allow the point under his sword and slip through, and with that, thrust-in toward him violently at the other side, thus you find the opening upon him swiftly (as stands pictured).</p>	<p>Drive it like this: (When you approach him with your onset, thrust or) hew in (long) strongly above him.</p> <p>If he then hews against your sword (and not toward your body) to displace or bind on you, then (before he binds on your sword) let your point slip through under his sword (with your strike), and with that, stab in toward the other side (toward his breast), thus you find the exposure upon him swiftly.</p>	<p>Conduct it like this: When you come to them during the onset, cleave in at their head from above.</p> <p>Then if they counter cut in opposition to you at your sword and not to the openings of your body, then let you point slip through below during the cut before they bind you against the sword and stab them into the other side, etc.</p>
<p>If he becomes aware of the stab, and drives quickly after the stab with parrying with the sword, then Change-through yet again, and always do that when he drives after the sword with parrying.</p>	<p>If they become aware of your thrust and immediately chase your thrust with their sword with an attempt to parry, then change through again^{above} to the other side. And always execute this when the opponent moves towards your sword with an attempt to parry. The is executed on both sides.</p>	<p>If he then becomes aware of the stab, and quickly drives with the sword after the stab with parrying, then Change-though yet [again] to the other side, and drive then always when he drives after your sword with the parrying to both sides, etc.</p>	<p>[85] [Item. If he then becomes aware of the thrust and drives after it with the displacing, then but change-through to the other side.]</p>	<p>Likewise, if he becomes aware of the thrust, and drives (quickly) after the thrust (with the sword) with displacement, then change through (yet again) to the other side. (and always do this when he drives after your sword with displacement, and drive this to both sides)</p>	<p>If they become aware of the thrust and immediately moves behind the thrust and will block, then change through again to the other side. And always conduct it when they drives to your sword with blocking. Conduct this to both sides, war.</p>
<p>[108] When you come toward him with the pre-fencing, then set your left foot fore and hold the Long Point against his face.</p> <p>If he then hews toward your sword down from above (or up from below), and will strike that away or bind strongly thereon, then let the point sink underneath and stab him toward the other side.</p> <p>Drive that against all hews wherewith one hews toward your sword.</p>	<p>Likewise, another. When you come to the opponent with the initiation of hostilities, advance your left foot, holding the long point against your opponent's face.</p> <p>Then if they strike at your sword either down from above or up from below and will bat it away or bind up against it strongly, then let your point sink down and stab them on the other side.</p> <p>Execute this against all cuts where the opponent strikes at your sword and not to the openings of the body.</p>	<p>[113] Item, yet a Changing-through. When you come toward him with the pre-fencing, then set your left foot fore and hold the Long Point against his face.</p> <p>If he then hews you from above or below toward the sword, and wants to strike that away or bind [S: wind] thereon, let the point sink underneath and stab to the other side,</p> <p>and do that against all hews, etc.</p>	<p>[86] [Item. Another. As you come toward him, set your left foot forward and hold the long [point] against his face.</p> <p>If he then hews toward the sword (over or under) and will strike it away, allow your point to sink downwards and stab him toward the other opening of the other side,</p> <p>and do that against all hews.]</p>	<p>Likewise, but a Changing-through Likewise, (When you approach him with your onset) set your left foot forward and hold the long point against his face.</p> <p>If he then hews toward your sword (down from above or up from below), and wants to strike it away (or bind strongly thereon), then let your point sink underneath and stab toward (the exposure of) his other side.</p> <p>Drive that against all hews wherewith someone hews toward your sword and not toward the exposures of your body.</p>	<p>Another play. When come to them with the onset, set your left foot froward and hold the long point against their face.</p> <p>Then if they cut to the sword either from above or below and will strike it away or bind strongly against it, then let the point sink downward and change through and stab them toward the other side.</p> <p>And conduct this against all cuts where someone cuts to your sword and not to the openings of the body.</p>
<p>[109] That even mark: How you shall Change-through so that one will not Set-on you while you are doing so, and undertake it thus:</p>	<p>Likewise, quite precisely note this play</p>	<p>[114] Item, this technique mark very evenly</p> <p>When he has parried you (or has otherwise bound on your sword), if he then holds his point on your sword</p>		<p>This even remember: how to change through so that no one will set upon you while you are doing so, and undertake it like this:</p> <p>When he has displaced you (or has otherwise bound on your sword), if he then holds his point on your sword, but</p>	<p>Another play. Note this play precisely</p>

when he parries and lets his point go out near your side, then bravely Change-though and stab him toward the other side.	When the opponent parries you, allowing their point to go off to your side, boldly change through and stab them on the other side.	[but] not against the opening of your body, and lets it go near on the side beside you, then Change-through under him boldly.		not against the exposures of your body, and lets it go out near beside you, then change through under him boldly and stab toward his other side.	when they block you and allows the point to go out next to you to one side in the blocking. So boldly change through and stab toward the other side.
Or, if he remains with the point before your face (or otherwise against the opening), then do not Change-through but remain on the sword, and work therewith toward the next opening so he may not Travel-after you or Set-on you.	Or, if they remain with their point in front of your face or toward your other openings of the body, then do not change through. Remain on the sword, working with that to the nearest opening such that they cannot race behind, nor pin you.	Or, if he remains with the point before the face or against the opening, then do not Change-through, and remain on the sword and work therewith toward his next opening; thus he may not Travel-after or Set-on you.		But if he remains with his point in front of your face (or otherwise against your exposure), then do not change through, but remain on his sword and work therewith toward the nearest exposure; thus he may not pursue or set upon you.	Or if they remain with their point in front of your face or otherwise toward the other openings of your body, then do not change through and remain against the sword and work to their nearest opening so they cannot race behind nor pin you. War.
<div>[110] Here mark the text and the gloss of the Pulling on the sword Text</div> <div>88 Step near in binding. The Pulling gives good findings.</div> <div>89 Pull; if he hits, Pull more. He finds work that does him woe.</div> <div>90 Pull all hits If you want to trick the Masters.</div> <div>Gloss: Mark that Pulling pertains to driving against the Masters who bind strongly on the sword, and in the bind of the swords remain standing still, and will wait to see if one will hew off, or will draw off from the sword before them so that they can then use Travelling-after to the opening.</div>	<div>This is the text of how you shall yank</div> <div>88 Tread close in binds, So that yanking gives good opportunities.</div> <div>89 Yank. If they engage, yank more. Uncover the work that does them harm.</div> <div>90 Yank all engagements If you wish to make a fool of the masters</div> <div>Know that yanking is appropriate to conduct against the masters that bind strongly against the sword by an act of parrying and against those that remain still at the sword and watch whether someone will either tie off<ref>bind you down</ref> or cut off or draw themselves off the sword.</div>	<div>[115] The Pulling</div> <div>88 Step close in binding, The Pulling gives good findings.</div> <div>89 Pull, he hits, Pull more, He finds work that does him woe.</div> <div>90 And Pull all hits, If you will trick the masters.</div> <div>Know that the Pulling pertains to driving against the masters that bind strongly with the parrying on the sword, and against those who remain standing on the sword and await whether the one before them will hew or withdraw themselves from the sword.</div>	<div>[87] This is the text and the gloss about yanking</div> <div>88 Tread near in binding; The yanking gives good opportunities.</div> <div>89 Pull: if it connects, yank more. If he works, cut so that it does him woe.</div> <div>90 Pull in all hits Of the masters if you wish to deceive them.</div> <div>Gloss.</div>	<div>Here remember the text and the gloss of the drawing back on the sword Text</div> <div>88 Step near in binding. The Jerking-back gives good findings.</div> <div>89 Jerk-back; if he hits, Jerk-back more. If he works, cut so that it does him woe.</div> <div>90 Jerk-back all hits If you want to trick the Masters.</div> <div>Gloss. Remember that Drawing back pertains to driving against the masters who parry and bind strongly on your sword, and in the bind of swords remain standing still and wait to see if you will unbind or hew away or withdraw from the sword before them, so that they can then use pursuit toward your exposure.</div>	<div>About the Disengaging</div>
<div>If you will trick or deceive those same Masters, then drive the Pulling against him thus:</div> <div>hew in from the right side above strongly to his head.</div> <div>If he then drives with the sword strongly forward with the hew and will parry, or hews to your sword, then pull your sword on you before he binds on you, and stab into the other side.</div>	<div>If you subsequently wish to deceive or make a fool of those masters, then conduct the yanking against them like this:</div> <div>Cut in strongly from above at their head from your right side,</div> <div>if the opponent drives against that and will parry, then yank your sword toward yourself before they can bind against it, then stab them on the other side</div>	<div>If you will then deceive or trick those same masters, then drive the Pulling against them thus:</div> <div>hew him from the right side, strongly above in to the head.</div> <div>If he drives there and will parry, then Pull your sword upon yourself before when he binds thereon, [and] then stab him to the other side,</div>	<div>This is</div> <div>when you come to him with the onset: so cleave-in strongly above from the right shoulder to the head.</div>	<div>If you want to trick or deceive those same Masters, then drive the drawing back against him like this:</div> <div>when you come toward him with your onset, then hew in strongly from above your right side toward his head.</div> <div>If he then drives with his sword strongly forward with the hew and wants to displace, or hews toward your sword, then draw your sword back upon yourself before he binds thereon, and thrust in toward the other side.</div>	
<div>And do that against all hitting and binding-on of the swords.</div>	<div>and do this in all engagements of the sword.</div>	<div>and do that in all hits of the sword, etc.</div>	<div>If he then binds you with displacing (or otherwise on the sword), so tread near to him in the bind on the sword and withdraw your sword from his above, and cleave-in again above to the other side to his head (as it stands pictured next to this).</div> <div>If he displaces that too a second time, so strike-in again above to the other side, and work swiftly [according to the upper openings which may occur to you] with the doublings (or otherwise with other plays to his nearest opening).</div>	<div>Likewise, if he binds you with displacement (or otherwise on the sword), then tread near to him in the bind on the sword and draw your sword back from his above, and hew in again above toward the other side of his head.</div> <div>If he displaces a second time, then strike in again [above] toward the other side, and work swiftly with the redoubling [according to the upper exposures which may occur to you] (or otherwise with other plays [to his nearest exposure]),</div> <div>And do that against all hitting and binding-on of the swords.</div>	

<p>[111] Mark another Pulling: When he has bound on your sword, if he then stands against you in the bind and waits to see if you yourself will draw off from the sword, then do as if you will Pull, but remain on his sword and Pull your sword on you as far as half the blade, and stab in quickly again into his face or his breast.</p> <p>If you do not hit him correctly with the stab, then work with the Doubling or otherwise with other techniques which are best.</p>	<p>Likewise. Another yanking. When the opponent has bound you up against your sword, if they subsequently stand opposing you in the bind, watching whether or not you withdraw from the sword, then act as if you will yank, staying at the sword, yanking your sword towards yourself just to the midpart of the blade and suddenly thrust back against their sword into their face or chest.</p> <p>If you do not rightly connect with your thrust, then work by doubling or otherwise with other plays, whatever seems best to you.</p>	<p>[116] Item, another Pulling When he has bound on your sword, if he then stands against you on the sword and waits if you will withdraw from the sword, then do as if you will Pull, but remain on the sword and Pull your sword on you as far as half the blade, and stab in quickly again into the face or the breast.</p> <p>If you do not then hit him correctly with the stab, then work with the Doubling, or otherwise with other techniques which are best.</p>	<p>[or act as if you will yank and [then] remain upon the sword, and quickly thrust-in again upon the sword to the face.</p> <p>If you then do not quite hit him with the thrust, so work with the doubling or otherwise with other plays.]</p>	<p>Likewise, another Jerking-back: Likewise, when he has bound on your sword, if he then stands against you in the bind and waits to see if you will draw yourself back from the sword, then act as if you want to draw back, but remain on his sword and only draw your sword halfway back, and then quickly thrust in again toward his face [or his breast].</p> <p>If you do not land the thrust correctly, then work with the redoubling (or otherwise with other plays [which are best]).</p>	
<p>[112] Here mark the text and the gloss of the Running-through and of the wrestling on the sword:</p> <p>91 Run-through, let hang With the pommel. Grip if you will wrestle.</p> <p>92 Whoever is Strong against you, Running-through therewith mark.</p> <p>Gloss: Mark, the Running-through and the wrestling are of two kinds with the sword: the Running-throughs are the body wrestling, and then thereafter are the arm wrestlings. And they pertain to driving against the fencers that like to run in.</p>	<p>91 Slip through, let hang Grab with the pommel if you wish to grapple.</p> <p>92 Whoever strengthens up against you, Remember to slip through during that.</p> <p>Gloss. Slipping through and wrestling are appropriate to conduct against the masters that like to rush in and conduct it like this.</p>	<p>[117] The Running-through</p> <p>91 Run-through, let hang With the pommel if you will wrestle.</p> <p>92 Who is strong against you, Run-through, therewith mark.</p> <p>Mark, the Running-through and the wrestling pertain to driving against the masters that like to run in, and drive it thus:</p>	<p>[88] This is the text and the gloss about running-through</p> <p>91 Run-through, allow to hang With the pommel, grasp if you wish to wrestle.</p> <p>92 Whoever strengthens against you, Run-through. With that note.</p> <p>Gloss. Note, this is when one runs-in to the other:</p>	<p>Here remember the text and the gloss of the Running-through and of the wrestling at the sword</p> <p>91 Run-through, let hang With the pommel. Grasp if you wish to wrestle.</p> <p>92 Whoever is Strong against you, Running-through therewith mark.</p> <p>Gloss. Remember, the Running-through and the wrestling are of two kinds with the sword: the Running-throughs are the body wrestling, and then thereafter are the arm wrestlings. And they pertain to driving against the fencers who like to run in.</p>	
<p>[113] The Running-through, drive the first of that thus: Mark, when he runs into you and drives high up with the arms and will overwhelm you above with strength, then drive also up with your arms, and hold your sword by the pommel over your head with your left hand, and let the blade hang down behind over your back, and Run with your head through your arm against his right side, and spring with your right foot behind his right, and with the spring then drive in with your right arm against his left side in front, well around his body, and grasp him thus on your right hip and throw him before you backwards on his head.</p>	<p>When the opponent parries you and during that: rises up high with their arms, rushes in and tries to overwhelm you with strength from above, then rise up with your arms as well and hold your sword above your head by the pommel with your left hand and let your blade angle down back across your back and slip beneath their arms to their right side with your head and dart behind their right foot with your right and during the dart move your right arm against the opponent's left side, well around their body and in this way, fasten them against your right hip and throw them backwards on their head in front of you.</p>	<p>when he parries you and drives high up with the arms therewith, and runs in on you and will overwhelm you with strength above, then drive up with the arms and hold your sword over your head (with the left hand by the pommel), and let the blade hang low behind [you], over your back, and run with the head through the arm against his right side, and spring with the right foot behind his right, and with the spring, drive in with the right arm against his left side, well around the body, and grasp him thus on your right hip, and throw him down before you on his head, etc.</p>	<p>if he then drives up with the arms and wishes to overwhelm you above with strength, so drive up as well with the arms, and hold your sword with the left hand near the pommel over your head and allow the blade to hang behind over your back, and run-through with your head under his right arm and spring with the right foot behind his right, and with the spring, drive him well forward with the right arm around the body, and clasp him thusly to the right hip and throw him in front of you (as stands pictured here).</p>	<p>The Running-through, drive the first of them like this: Remember, when ^(he displaces you and) he drives high up with his arms, ^(and runs in on you) and wants to overwhelm you with strength above, then drive also up with your arms, and hold your sword over your head by the pommel ^(with your left hand), and let the blade hang down behind ^{over your back}, and run through with your head under his arm ^(against his right side), and leap with your right foot behind his right, ^{with the leap} and then drive in with your right arm ^(against his left side in front), well around his body, and so grasp him on your right hip and throw him in front of you ^(on his head).</p>	
<p>[114] Yet another body wrestling: Mark, when he runs into you with up-stretched arms, and you do so against him, then Run-through him with the head to his right side, and let your sword hang behind over your back (as the before stated describes), and step with your right foot in front before his right, and drive in with your right arm through below his right arm, behind, around his body, and grasp him on your right hip and throw him behind you.</p> <p>Drive these two wrestlings to both sides.</p>	<p>Another wrestling Likewise. When the opponent rushes in on you with upstretched arms and you do the same, then slip through them with your head to their right side and let your sword angle back over your back as was written before and step ahead with your right foot in front of their right and drive through under their right arm back around their body with your right arm and fasten them to your right hip and throw them behind you.</p> <p>These two wrestlings go to both sides.</p>	<p>[118] Item, another wrestling. When he runs in on you with arms stretched up, and you against him, then Run-through him with the head to his right side, and step with the right foot in front before his right, and drive in with the right arm under his right arm, around through behind his body, and sink down a little, and grasp him on the right hip and throw him behind you.</p> <p>You shall drive these two wrestlings to both sides, etc.</p>	<p>[89] This is yet another play about running-through Item. Note, when he wishes to overpower you with strength by running-in with the sword high: so hold your sword with the left hand near the pommel and let the blade hang over your back. Run-through with the head under his right arm, and remain with the right foot forward before his right and drive in well behind him with the right arm around the body, and clasp him upon your right hip and throw him behind you (as stands pictured here).</p>	<p>Yet another body wrestling Remember, when he runs in toward you with upstretched arms, ^(and wants to overwhelm you with strength,) and you against him, so hold your sword with your left hand ^(near the pommel,) run through him with your head on his right side, and let your sword hang down over your back ^(as the before stated describes), and step with your right foot in front before his right, and drive in with your right arm ^(through under his right arm,) behind, around his body, ^(and sink down a little,) and grasp him on your right hip and throw him behind you.</p> <p>Drive these two wrestlings to both sides.</p>	

<p>[115] Yet another body wrestling: Mark, when he runs into your right side and is high with his arms, and you are also, then hold your sword in the right hand with the pommel reversed, and thrust his arms and his sword from you with your hilt, and spring with your left foot in front before both his feet, and drive in with your left arm well behind, around his body, and grasp him on your left hip and throw him before you.</p>	<p>Likewise. Yet another wrestling</p> <p>Note when the opponent rushes in on you to your right side and is high with their arms and you are as well, hold your sword in your right hand with your pommel shored against and shov their arm and their sword away from you with your hilt and dart ahead with your left foot in front of both their feet and pass your left arm way back around their body and fasten them to your left hip and throw them in front of you on their face</p>	<p>[119] Item, yet another wrestling. When he runs in on you to your right side and is high with the arms, and you also, then hold your sword in your right hand and thrust his arm from you therewith, and spring with your left foot in-front before his right, and drive in with the left arm well around behind the body, and sink down a little, and grasp him on your left hip and throw him before you on the face, etc.</p>	<p>[90] A wresting at the sword Item. When one runs-in to the other: so release your sword from the left hand and hold it with the right, and shove his sword from you to your right side with your hilt, and spring with the left foot in front of his right and drive him well back with your left arm around the body, and clasp him to your left hip and throw him in front of you.</p>	<p>Yet another body wrestling Remember, when he runs in toward your right side and is high with his arms, and you are as well, then (release your sword with your left hand) and hold your sword in your right hand (with the pommel reversed), and shove his arms and his sword from you (toward your right side) with your hilt. Leap with your left foot in front of his right both his feet, and drive in well behind with your left arm, around his body, and grasp him on your left hip and throw him in front of you (on his face).</p>	
			<p>Though watch that it does not fail you.</p>	<p>Though watch that it does not fail you.</p>	
<p>[116] Yet another body wrestling: Mark, when he runs into you and is high with his arms, and you are also, then hold your sword in your right hand and thrust his arms from you therewith, and spring with your left foot behind his right, and drive in with your left arm through, below, before his breast on his left side, and grasp him on your left hip and throw him behind you.</p>	<p>Likewise. Yet another wrestling</p> <p>Note when the opponent rushes in on you and is high with their arms and you are as well, you shall hold your sword in your right hand and shov their arm away from you with that and dart behind their right foot with your left and pass your left arm down through in front of their chest to their left side and fasten them to your left hp and throw them behind you.</p>	<p>[120] Item, yet another wrestling. When he runs in on you and is high with the arms, and you also, then you shall hold your sword in your right hand and then thrust his arm from you therewith, and spring with the left foot behind his right, and drive with the left arm below through before his breast, in his left side, and grasp him on your left hip and throw him behind you.</p>	<p>[91] Yet another wresting at the sword Item. When one runs-in to the other: so release your sword from the left hand and hold it in the right, and shove his sword from you to your right side with the hilt, and spring with the left foot behind his right and drive him forward with the left arm under his chest (well around the body), and throw him backward over your foot.</p>	<p>Yet another body wrestling: Likewise, when he runs in toward you and is high with his arms, (and you are also), then release your left hand from your sword and hold it (your sword) in your right (hand), and shove his arms (his sword) from you therewith (to your right side with your hilt). Then leap with your left foot behind his right, and drive in with your left arm through, below, in front of his breast on his left side (well around the body), and grasp him on your left hip and throw him behind you, (or throw him backward over your foot.)</p>	
<p>Drive these two wrestlings also to both sides.</p>	<p>Execute the two wrestlings on both sides.</p>	<p>Drive these two wrestlings also to both sides, etc.</p>		<p>Drive these two wrestlings to both sides as well.</p>	
<p>[117] Here mark now the arm wrestling with the sword:</p>	<p>Here note arm wrestling in the sword</p>	<p>[121] Mark, when he runs into you with the sword, and holds his arms low so that you may not run through him, then drive this wrestling as hereafter described.</p>		<p>Here remember now the arm wrestling with the sword Remember, when he runs in toward you with the sword, and holds his arms low so that you may not run through him, then drive the wrestling that you will read here.</p>	
<p>Mark, when one runs into you with the sword and holds his hands low, then invert your left hand and grip his right inwardly therewith (between both his hands), and press him therewith on your left side, and strike in with the sword with the right over his head.</p>	<p>Whenever the opponent rushes in into your sword and holds their arms down, invert your left hand and seize their right with it from the inside, between both of their hands and with that drag them to your left side and strike them across their head with your sword with your right.</p>	<p>[122] Item, when he runs in on you with the sword and holds his hands low, then invert your left hand and grip his right therewith (inwardly between both his hands), and jerk it on your left side therewith, and with the right [hand] strike him over the head with the sword.</p>		<p>Remember, when he runs in toward you with the sword and holds his hands low, then invert your left hand and grip his right inwardly therewith (between both his hands), and press him on your left side therewith, and with your right hand, strike him over his head with the sword.</p>	
<p>[118] Another: If you will not strike him, then spring with your right foot behind his left, and drive in with your right arm in front or behind his neck, and throw him thus over your right knee.</p>	<p>But if you do not wish to strike, then dart behind their left foot with your right and pass your right arm around their neck, ahead or behind and throw them over your right knee in this way.</p>	<p>Or, if you will not strike him, then spring with the right foot behind his left and drive in with the right arm in front or behind around the neck, and thus throw him over your right knee, etc.</p>		<p>Another If you do not want to strike him, then leap with your right foot behind his left, and drive in with your right arm around his neck (in front or behind), and so throw him over your right knee.</p>	
<p>[119] Yet an arm wrestling: Mark, when he runs into you with the sword and is low with his hands, then let your left hand drive from the sword, and drive in with your right with the pommel out over his right hand, and press down therewith, and grip him with your left hand by his right elbow, and spring with your left foot before his right and thrust him over thus.</p>	<p>Likewise. Another. Whenever the opponent rushes in on you at the sword and is low with their hands, then release your left<ref>Vienna: right</ref> hand from your sword forwards and pass over their right hand with your pommel from the outside and press down with it and grab the opponent by their right elbow using your left hand and dart in front of their right foot with your left and pushing them over it.</p>	<p>[123] Item, yet another wrestling. When he runs in on you with the sword and is low with the hands, then release your left hand ahead from the sword, and with the right drive in with the pommel outside over his right hand, and press down therewith, and grasp him with the left hand by the right elbow, and spring with the left foot before his right, and press him thus over.</p>	<p>[92] Yet another wresting at the sword Item. Note, when you run-in with another: so release your sword from the left hand and hold it in the right, and drive him outside with the pommel over his right arm and with that yank downwards, and seize his right elbow with the left hand and spring with the left foot in front of his right, and back him thusly over the foot to your right side (as stands pictured next to this).</p>	<p>Yet another arm wrestling at the sword Likewise remember, when he runs in toward you with the sword and is low with his hands, (and you run in with him), then release your left hand from your sword (and hold it in the right), and with your right, drive in over his right arm with your pommel, and press down therewith, and sieze his right elbow with your left hand, and leap with your left foot in front of his right and so back him over (your foot to your right side.)</p>	

			<p>[93] Yet another wresting at the sword Item. Note, when one runs-in to the other: so drive with the left arm over his right, and with that seize his right arm with an inverted hand and press his left over your left with the right arm, and spring with your right foot behind his right and turn yourself away from him to your left side, and thus you throw him over your right hip (as stands pictured next to this).</p>	<p>Yet another wresting at the sword Likewise remember, when you run in toward someone: drive with your left arm over his right, and with that, seize your right arm with your hand inverted and press his left over your left with your right arm, and leap with your right foot behind his right, and turn yourself away from him toward your left side, and thus you throw him over your right hip.</p>	
<p>[121] Here mark a sword taking: Mark, when one runs into you with the sword, then invert your left hand and drive therewith over his right arm, and grip his sword by the handle therewith (between both his hands), and press therewith on your left side; so you take his sword.</p>	<p>Likewise. Yet another. When the opponent rushes in on you at the sword, invert your right [A: left] hand and pass over their left [A: right] arm with it and seize their sword between both of their hands and drag them to your left side with that so that you take their sword from them.</p>	<p>[124] Item, another wrestling. When he runs in on you at the sword, then invert your left hand and drive over his right arm therewith, and grip therewith his sword between both hands by the handle, and jerk on your left side. Thus you take his sword.</p>	<p>[95] A sword taking Item. Note, when one runs-in to the other: so invert your left hand and with that drive over his right arm, and with that seize his sword by the grip between both hands, and back to your left side (as stands pictured next to this); so you take the sword from him.</p> <p>This will vex him badly.</p>	<p>Here remember a sword taking Likewise remember, when someone runs in toward you (with the sword), then invert your left hand and with that, drive over his right arm, and grip his sword by the handle (between both his hands), and pull back with it on your left side. Thus you take his sword (from him).</p> <p>This will vex him badly.</p>	
<p>[120] Yet an arm wrestling: Mark, when he runs into you with the sword, then let your sword fall and invert your right hand, and grip his right outwardly therewith, and with your left grasp him by the right elbow, and spring with your left foot before his right, and thrust his right arm over your left with your right hand,</p>	<p>Likewise. Another wrestling. When one rushes in on you at the sword, let your sword completely go and invert your right hand. And using that, take an outside grip of their right and with your left grasp them by their right elbow and dart in front of their right foot with your left and shove with your right hand.</p>	<p>[125] Item, yet another wrestling. When he runs in on you with the sword, then let your sword fall, and invert your right hand and grip his right outwardly therewith, and with the left grasp him by the right elbow, and spring with the left foot before his right, and thrust his right hand over your left with the right arm,</p>	<p>[94] Yet another wresting Item. When someone runs-in at the sword, etc.: so let your sword fall and invert your right hand, and with that seize his right hand outside and clasp it near the right elbow with the left, and spring with the left foot in front of his right and shove his right arm over your left with the right hand,</p>	<p>Yet another arm wrestling Likewise remember, when he runs in on you with the sword, then let your sword fall and invert your right hand, and seize his right hand outwardly therewith, and with your left grasp him near the right elbow, and spring with your left foot in front of his right, and shove his right arm over your left with your right hand,</p>	
<p>and heave him over you therewith.</p> <p>Thus may you break his arm, or throw him over your left leg before you (if you want).</p>	<p>Likewise. Yet another. When the opponent rushes in on you at the sword, their right arm over your left and lift it upwards</p> <p>so that they are locked. In this way you can either break their arm or throw them over your left leg.</p>	<p>and lift him upwards therewith.</p> <p>Thus he is locked, and you may thus break the arm or throw [him] before you over the left leg.</p>	<p>and with that lift it upwards;</p> <p>thus is he locked and thus [you] may break the arm, or throw him in front of you over the leg.</p>	<p>and lift him upwards therewith.</p> <p>Thus he is locked, and thus you may break his arm, or throw him in front of you over your left leg (if you want).</p>	
<p>[122] Yet another sword taking: Mark, when he parries or otherwise binds on your sword, then grip both swords in the middle with your left hand on the blades, and hold them both fast together, and with your right hand drive with the pommel below, through, in front over both his hands, and press upwards therewith on your right side. Then you remain with both swords.</p>	<p>Likewise. Yet another. Note when the opponent parries you or otherwise binds up against your sword, seize both swords in the crossing of the blades with your left hand and hold them both firmly together and drive forwards, down through with your pommel and over both their hands and press them up to your right side with it, so that you keep both swords.</p>		<p>[96] This is yet another sword taking Item. Note, when he binds on your sword (with displacing or otherwise): so seize both swords in the middle of the blade with the left hand inverted and hold them tightly together, and drive through below with the pommel with the right hand against the left side over both his hands, and with that back yourself upward to the right side. So you keep both swords (as stands pictured next to this).</p>	<p>This is yet another sword taking Likewise remember, when he binds on your sword (with displacing or otherwise), then seize both swords in the middle with your left hand (on the blades), and hold them both tightly together, and then drive through below with the pommel (with your right hand), in front (against your left side) over both his hands, and pull upwards and back toward your right side. Thus you remain with both swords.</p>	
<p>[123] Here mark the text and the gloss of Slicing-off:</p> <p>93 Slice off the hard ones From below in both drivings.</p> <p>Gloss: Mark, that is what you shall drive when one binds on your sword strongly above, or falls thereon, and undertake it thus:</p>	<p>93 Sever the hard ones From below with both applications</p> <p>This is what you shall do when the opponent strongly binds atop your sword from above (or falls upon it). Understand it like this:</p>	<p>[126] The Slicing-off</p> <p>93 Slice off the hard ones From below in both drivings.</p> <p>That is a counter against the over-binding of your sword, drive that thus.</p>	<p>[97] This is the text and gloss about cutting-off</p> <p>93 Cut away the hard [ones] From below in both drivings.</p> <p>Gloss.</p>	<p>Here remember the text and the gloss of Slicing-off</p> <p>93 Slice off the hard ones From below in both drivings.</p> <p>Gloss. Remember, drive this when someone binds strongly over your sword, or falls thereon, and undertake it like this:</p>	

<p>when you fence-toward [him] with the Under-hewing or with the slashing, or lie against him in the guard Fool,</p> <p>if he then falls with his sword on yours (before you come up therewith), then remain below on his sword and heave upwards with the short edge fast.</p> <p>If he then presses your sword downwards fast, then slash off from his sword from below on his blade with your sword behind yourself, and hew in to the other side on his sword's blade quickly again, above into his mouth.</p>	<p>When you initiate fencing from the rising cuts or from the sweeps or lay against your opponent in the guard of the fool,</p> <p>if they then fall upon that with their sword before your come up with yours, keep against their sword from below and lift upwards with your short edge.</p> <p>If they subsequently press your sword down firmly, then from their sword, sweep off backwards from beneath with your sword against their sword's blade, away form their sword and immediately cut back in against their sword from above at their mouth</p>	<p>When you fight to him from Under-hews, or from the Strife Hewing, or you lie against him in the guard that is called the Fool,</p> <p>if he falls then with the sword on yours before you then come up with the sword; then remain below on the sword and lift with the short edge fast upwards.</p> <p>If he then presses down fast, then slash below behind you with the sword on his sword's blade, off from his sword, and hew on the sword again quickly into his face, etc.</p>		<p>when you fence toward him by hewing underneath, or with the sweeps ^(stroke of strife), or you lie against him in the guard ^(which is called the) tree,</p> <p>if he falls with his sword on yours (before you come up with your sword), then remain below on his sword and heave upward fast with the short edge.</p> <p>If he presses your sword downward fast, then from below on his blade, sweep off backward from his sword ^(with your sword), and quickly hew in again toward the other side on the blade of his sword, above into his mouth.</p>	
		<p>If a strike of yours has been displaced, Note: if an Oberhau of yours is displaced, stay in the bind, move your pommel over his forward hand, tearing it down and striking him on the head simultaneously.</p> <p>If you strike an Unterhau from the right side and he falls on your sword so that you cannot lift it up, move the pommel over his sword and, with a snapping motion, strike him on the head with the long edge. Or, if he falls on your sword from your left, strike him with the short edge.</p>	<p>[69] This is as it arrives that you are becoming parried:</p> <p>If your over-hew is displaced and it comes nearing upon him, go to him in the displacing with the pommel over/in front of his forward-placed hand, and with that wrench downwards, and with the wrenching strike him there on the head with the sword (as stands pictured hereafter next to this).</p>	<p>If your over-hew is displaced and it comes nearing upon him, go toward him in the displacing with the pommel over ^(in front of) his forward-placed hand, and with that, wrench downwards, and with the wrenching strike him there on the head with the sword.</p>	<p>Gloss: This is: As it, that you have been blocked, so note:</p> <p>if they block a descending cut, then pass over their leading hand with your pommel during their block and with that wrench it off downward and during the wrenching, strike them upon the head with your sword.</p> <p>Thereafter, you can fall well with your left hand into your blade and step behind him with your left foot, with your left arm in front of his throat, and throw and shift him over your foot, and that is called breaking in above.</p>
<p>[124] Yet another: When you fence-toward him with Under-hewing, or lie in the guard Fool, if he then falls with the sword on yours nearby the hilt (before you come up therewith), so that his point goes out to your right side, then drive up nimbly with your pommel over his sword and strike with the long edge to his head.</p>	<p>Likewise. Another. When you initiate fencing with rising cuts or lay in the guard of the fool, if the opponent subsequently falls onto that close to your hilt, before you come up with it such that their point goes out toward your right side, then swiftly rise up over their sword with your pommel and strike them in the head with your long edge.</p>	<p>[127] Item, another. When you fight to his body with Under-hewing, or lie in the guard Fool, if he then falls with the sword on yours near by the hilt so that his point goes out to your right side, then drive quickly up with the pommel over his sword, and strike him with the long edge to the head.</p>	<p>[70] Yet another play against the displacement Item. Note, when you hew an under-hew from the right side: if he then falls with the sword onto yours so you cannot come up with it, swiftly drive over his sword with the pommel [and wrench your blade from his [from] below] and strike him with the Snapping, with the long edge to the head (as stands pictured hereafter next to this);</p>	<p>Likewise, another When you fence toward him by hewing underneath ^(from the right side), or lie in the guard tree, if he then falls with his sword onto yours ^(near the hilt) before you come up ^(so you cannot come up), so his point goes out toward your right side, then drive up quickly with your pommel over his sword ^(and wrench your blade from under his) and strike toward his head with your long edge.</p>	<p>Another play against the scales. When you cut a rising cut from the right side. Then if they fall upon that with their sword such that you cannot come up with it and push you down to the side, then pass over their sword with your pommel and strike them on their head with your long edge by snapping.</p>
<p>Or, if he binds on your sword so that his point goes out to your left side, then drive with your pommel over his sword and strike in with the short edge to his head.</p> <p>That is called the Snapping.</p>	<p>Or if they bind atop your sword such that their point goes out to your left side, then rise up over their sword with your pommel and strike them in their head with your short edge.</p> <p>This is called snapping.</p>	<p>Or, if he binds on your sword to your left side, then drive agilely up with the pommel over his sword and strike him with the short edge to the head.</p> <p>And that is called the Snapping or the Speeding, etc.</p>	<p>or, if he falls onto your sword against your left side, so strike him with the short edge.</p>	<p>Or, if he falls ^(binds) onto your sword ^(so that his point goes out) toward your left side, then drive up ^(quickly) with your pommel over his sword and strike in toward his head with your short edge.</p> <p>That is called the snapping or the speeding.</p>	<p>But if it happens upon the left side, then you still pass over their sword with the pommel and lunge forward with the right foot and strike them with your short edge.</p>
					<p>But if he comes right against it Within, thrusts or shoves in the After, then mind, as you wind over with your pommel, that you tread well into him and wind well over his arm or hand, so that he cannot displace well and hold you in the scales.</p>
<p>[125] Here mark the text and the gloss of the Four Slices:</p> <p>94 Four are the Slices, Two below, with two above.</p>	<p>The text about the four slices</p> <p>94 Four are the slices Two from below, two from above together.</p>	<p>[128]</p> <p>94 Four are the Slices, Two below, with two above.</p>	<p>[97] This is the text and gloss about cutting-off</p> <p>94 Four are the cuts: With two below, two above.</p>	<p>Here remember the text and the gloss of the Four Slices Text</p> <p>94 Four are the Slices, With two below, two above.</p>	

<p>Gloss: Mark the Four Slices:</p> <p>know that the first are the two Overs, which pertain to driving against the fencers that like to strike around with the Thwart (or otherwise to the other side) from the parrying or from the bind of the sword.</p>	<p>Likewise. Note the four slices. Firstly, the two from above are appropriate to conduct against the fencers that like to strike around to the other side from the act of parrying or from the bind of the sword.</p>	<p>Item, mark the Four Slices.</p> <p>The first are the two Overs that pertain to driving against the fencers that like striking around to the other side from the parrying or from the bind of the swords.</p>	<p>Note, there are four cuts; ...</p>	<p>Gloss. Remember the four slices:</p> <p>the first are the two overs, which pertain to driving against the fencers who like to strike around with the Thwart (or otherwise toward the other side) from the displacement or from the bind of the sword.</p>	
			<p>conduct the first thusly:</p> <p>when he runs-in and drives up high with the arms, and will overpower you above against your left side [with strength], so twist your sword and fall/drive under his hilt, into his arms with the long edge with crossed hands, and press-upward with the cut (as stands pictured next to this); or, if he runs-in against your right side, fall/drive into his arm with the short edge and press upwards as before.</p>		
			<p>[98] Yet another cut Item. When you bind strongly on his sword (with a hew or otherwise): if he then allows his sword to snap-away from yours and strikes you above at the head, so twist your sword with the hilt in front of your head and cut-through his arm below, and with the cut, set the point below upon his chest.</p>	<p>Yet another Slice Likewise, when you bind strongly on his sword (with a hew or otherwise): if he then allows his sword to snap-away from yours and strikes you above at the head, so twist your sword with the hilt in front of your head and slice through his arm below, and with the slice, set the point below upon his breast.</p>	
<p>[126] Break that thus:</p> <p>when he binds you on your sword to your left side, and strikes quickly again around therewith with the left foot on your right side, then fall in with the long edge above over both arms and press from you with the slice.</p> <p>You shall always drive that to both sides when he strikes around from the parrying, or hews from the sword.</p>	<p>It breaks that with the slice like this:</p> <p>When the opponent binds against your sword on your left side with a parry or otherwise and immediately strikes back around to your right via a cross cut, dart to their right side with your left foot, away from their cut and fall across both their arms from above [with your long edge and press them away from you via the slice.]</p> <p>[You shall conduct this from both sides at anytime they strike or cut around from an act of parrying.]</p>	<p>And counter that before with the slice thus:</p> <p>when he binds on your sword with the parrying (or such) to your left side, and strikes therewith quickly around with the Thwart (or such) to your right side, then spring from the hew with the left foot on his right side and fall in with the long edge above over both arms, and press with the slice from you.</p> <p>You shall drive that from both sides, always when he strikes around from the parrying, etc.</p>	<p>[99] This is the over-cut Item. Note, conduct the cut thusly:</p> <p>when one binds on the sword against your left side, and he then strikes around from the sword to the right side [(with the thwart or otherwise)], so spring from the hew with the left foot to his right side, and fall with the long edge above over both arms and press him from you (as stands pictured here).</p> <p>[Deploy this to both sides.]</p>	<p>This is the Over-slice Remember, drive the slice like this:</p> <p>When he binds on your sword (with a displacement or otherwise) against your left side, and he strikes around from the sword (with the thwart or otherwise) with his left foot on your right side, then leap from the strike with your left foot toward his right side, and fall with your long edge (above) over both arms and press him from you with a slice.</p> <p>Always drive this to both sides when he strikes around from the displacement (or hews from the sword).</p>	
<p>[127] Mark that the two Under-slices pertain to driving against the fencers that like to run in with outstretched arms. Drive it thus:</p> <p>when he binds on your sword and drives high up with his arms, and runs in to you on your left side, then invert your sword so that your thumb comes below, and fall in with the long edge in his arm, under the pommel, and press upward with the slice.</p>	<p>The two lower slices are appropriate to conduct against the fencers that like to rush in with outstretched arms. Execute them like this:</p> <p>When they bind up against your sword and rises up high with their arms and rush in on your left side, twist your sword such that your thumb comes under it and collapse into their arms with your long edge below their pommel and press them upwards with your slice.</p>	<p>[129] Item, the two Under-slices pertain to driving against the fencers that run in with arms stretched up, and drive them thus:</p> <p>When he binds you on your sword, be it with parrying or such, if he then drives high up with the arms and runs in on you to your left side, then turn your sword so that your thumb comes below, with the long edge under his hilt in his arm, and press upward with the slice.</p>	<p>...conduct the first thusly:</p> <p>when he runs-in and drives up high with the arms, and will overpower you above against your left side [with strength], so twist your sword and fall/drive under his hilt, into his arms with the long edge with crossed hands, and press-upward with the cut (as stands pictured next to this);</p>	<p>Remember that the two Under-slices pertain to driving against the fencers who like to run in with arms stretched upwards, and drive them like this:</p> <p>When he binds you on your sword (be it with displacement or such), if he then drives up high with his arms and runs in on you against your left side (and will overpower you above with strength), then twist your sword (so that your thumb comes underneath), and fall/drive in under his hilt, into his arms with your long edge (with crossed hands, under his hilt and pommel), and press upward with the slice.</p>	

<p>[128] Or, if he runs with out-stretched arms to your right side, then invert your sword so that your thumb comes below, and fall in with the short edge in the arms, under his pommel, and press upwards with the slice.</p> <p>Those are the Four Slices.</p>	<p>Or if they rush in on you on your right side with outstretched arms, rotate your sword such that your thumb comes under it and collapse into their arms with your short edge below their pommel and press them upwards with your slice.</p> <p>These are the four slices.</p>	<p>[130] Or, if he runs in on you with arms stretched up to your right side, then turn your sword so that your thumb comes below, with the short edge under his hilt in his arms, and press upwards with the slice.</p> <p>Those are the Four Slices, etc.</p>	<p>or, if he runs-in against your right side, fall/drive into his arm with the short edge and press upwards as before.</p>	<p>Or, if he runs (with out-stretched arms) toward your right side, then (twist your sword so that your thumb comes underneath), and fall/drive in with your short edge into his arms, (under his hilt and pommel,) and press upwards as before.</p> <p>Those are the Four Slices.</p>	
<p>[129] Here mark the text and the gloss of the turning of the slices:</p> <p>95 Your edge turn To escape, press the hands.</p> <p>Gloss: Mark, that is how you shall drive the two Over-slices from the two Under-slices. Undertake it thus:</p> <p>When he runs in to you on your left side with up-stretched arms, then invert your sword and fall with the long edge in the arm, under his pommel, and press fast upwards and step therewith on his right side, and Wind your pommel below through, and come not from his arms with the sword, and turn the sword from the Under-slice into the Over-slice with the long edge over his arms.</p>	<p>The text about the transformation of the slice</p> <p>95 Turn your slice To escape, press your hands</p> <p>This is about how you shall shift to the upper slice from the lower. Note it like this:</p> <p>When the opponent runs in with uplifted arms to your left side, then move your sword into their arms with your long edge under their pommel, pressing upwards firmly and during that step to their right side, winding your pommel through below as well and do not come away from their arms with your sword and turn your sword from the lower slice into the upper, over their arms with your long edge.</p>	<p>[131]</p> <p>95 Turn your edge, To escape, press your hands.</p> <p>That is how you shall change from the Under-slices to the Over-slices, mark that thus.</p> <p>When he runs in on you to your left side with arms stretched up, then turn your sword with the long edge under his hilt in his arms, and press upwards fast, and step therewith on his right side, and Wind through below with the pommel, and come with the sword not from his arms, and turn the sword from the Under-slice to the Over, over his arms with the long edge, etc.</p>	<p>[100] This is the text and the gloss about the transformation of the cut</p> <p>95 Turn the edge To flatten; press the hands.</p> <p>Gloss.</p> <p>so [with that], press firmly upwards [with the cut], and amid the pressing spring with the left foot to his right side, and turn your sword with the long edge above over his arms (such that your point goes-out against his left side), and with that, [press his arm from you.]</p>	<p>Here remember the text and the gloss of the transformation of the slice Text</p> <p>95 Turn your edge To escape; press the hands.</p> <p>Gloss. Remember, this is how you shall drive the two Over-slices from the two Under-slices. Undertake it like this:</p> <p>when he runs in toward you (with upstretched arms) on your left side, twist your sword and fall with your long edge under his hilt into his arms, and press (firmly) upward fast, and with that (amid the pressing), step toward his right side, and wind your pommel through below, and remain on his arms with your sword, and turn your sword from lower slice into the upper (slice), with your long edge over his arms.</p>	
<p>[130] Another: If he runs in with up-stretched arms to your right side, then turn your sword against his arms with the short edge, under the pommel, and press fast upwards, and step on his left side therewith and let the pommel go through below, and turn your sword with the long edge over his arm and press from you with the slice.</p>	<p>Or if the opponent rushes in with uplifted arms to your right side, the turn your sword into their arms with your short edge underneath their hilt, pressing upwards firmly and step to their left side, letting your pommel go through below and turn your sword up over their arms with your long edge.</p>	<p>[132] Item, if he runs in to your right side with arms stretched up, then turn your sword with the short edge under his hilt in his arms and press fast upwards, and step on his left side, and with this let your pommel go through below, and turn the sword with the long edge over his arms in the slice, and press from you, etc.</p>		<p>Another If he runs in toward your right side with upstretched arms, then twist your sword with your short edge against his arms, under his hilt (and pommel), and press upward fast, and with that, step toward his left side and let your pommel go through below, and turn your sword with the long edge over his arms, and press from you (with the slice).</p>	
			<p>Note, this is when you come in your running-in with the under-cut below into his arm (such that your point goes out against his right side):</p> <p>so [with that], press firmly upwards [with the cut], and amid the pressing spring with the left foot to his right side, and turn your sword with the long edge above over his arms (such that your point goes-out against his left side), and with that, [press his arm from you.]</p> <p>[Thus have you transformed the under-cut into the over; conduct this to both sides.]</p>	<p>You may also drive this when you come running in with a slice into his arm underneath (such that your point goes out against his right side):</p> <p>so with that, press firmly upwards with the slice, and amid the pressing spring with your left foot toward his right side, and turn your sword with the long edge above over his arms (such that your point goes out against his left side), and with that, press his arm from you.</p> <p>Thus have you transformed the Under-slice into the Over; drive this to both sides.</p>	
<p>[131] Here mark the text and the gloss of the two lower hangings:</p> <p>96 Two hangings come From one hand from the earth.</p>	<p>The text about the two lower hangings</p> <p>96 Two ways of hanging emerge From the ground from one hand</p>	<p>[133] Of the Hangings</p> <p>96 Two Hanging come from one hand from the earth.</p>	<p>[101] This is the text and the gloss about the two hangings</p> <p>96 The two hangings happen From one hand from the earth.</p>	<p>Here remember the text and the gloss of the Two Hangings Text</p> <p>96 The two Hangings come from one hand from the earth.</p>	

<p>97 In all drivings, Hew, stab, Leaguers, Soft or Hard.</p> <p>Gloss:</p>	<p>97 In every clash Cut, Thrust, Position, Soft or Hard</p> <p>Gloss.</p>	<p>97 In all driving Hew, stab, Leaguer, Soft or Hard.</p> <p><i>Item, the Hanging mark also thus.</i></p> <p><i>When you come to the man with the pre-fencing, then lay yourself in the plow or in the change stroke, be they whatever side is well,</i></p> <p><i>then hang your sword's pommel against the earth and thrust in up from below from the hanging to the face.</i></p> <p><i>If he then thrusts the point over you with parrying, then remain thus on the sword and drive up with the pommel and hang in the point above in to the face, and in the two hews you shall always drive with hews, stabs, or slices.</i> <i>(Additional text from Speyer. Seems to be based on Ringeck, but with a unique intro.)</i></p>	<p>97 In every drive, Hew, thrust, leaguer; soft or hard.</p> <p>Gloss. Note, there are two hangings from one hand and from one side from the earth; conduct it thusly:</p> <p>When you bind onto his sword against your left side with the lower setting-aside, so hang your sword's pommel against the earth, and thrust-up to him from below out of the hanging to the face.</p> <p>If he then shoves your point upward with the displacing, so remain thusly upon the sword and also drive up with him, and hang the point from above down to the face, and in the two hangings you shall swiftly conduct hew, thrust, and cut [with] every drive.</p>	<p>97 In all drivings, Hew, stab, Leaguers; Soft or Hard.</p> <p>Gloss. Remember, there are two hangings from one hand and from one side from the earth; drive them like this:</p> <p>When you bind onto his sword (on your left side) with the lower offsetting, hang your sword's pommel against the earth, and thrust up toward him from below (out of the hanging) toward his face.</p> <p>If he shoves your point upward with displacement, then (remain like this upon his sword and) drive up with him, and hang your point (down from above) toward his face. In the two hangings, swiftly drive hew, thrust, and slice with every attack.</p>	
<p>Mark, the two hangings from the earth, that is, the Plow on both sides, and when you will fence therefrom, or are fencing, then you shall therein also have the Feeling if he is Soft or Hard in hewing, and in stabbing, and in all binding of the swords.</p>	<p>Note that the two hangings from the ground, these are the plows to each side and when you fence or wish to fence from those, you shall also have the feeling of whether the opponent is soft or hard therein.</p>	<p>Know the Two Hangings from the earth, that is the Plow from both sides, therein you shall also have the Feeling in hewing, and in stabbing, and in the binds of the swords, if he is Soft or Hard therein, etc.</p>	<p>Thereafter, as you [are] in the binding-on of the sword, with that, perceive (or test) whether he is soft or hard.</p> <p>[The hangings from both sides, this is the plow from both sides.]</p>	<p>Remember the two hangings from the earth, that is, the Plow on both sides, and when you will fence therefrom, or are fencing, then as you arrive in the binding of swords, you shall therein also have the Feeling in hewing, and in stabbing, and in the binds of the swords, if he is Hard or Soft therein.</p>	
<p>[132] Also you shall therefrom drive the four Windings, and from each Winding feature a hew, a stab, and a slice, and otherwise also drive all driving as from the two upper hangings.</p>	<p>You shall conduct four winds from those and from each winding one cut, one thrust or one slice and outside of that conduct every application like from the two upper hangings, if you wish to otherwise fence correctly.</p>	<p>[134] Also you shall know that you shall therefrom drive the Four Windings, and from each single Winding particularly a hew, a stab, and a slice, as from the upper Hangings.</p>		<p>Also you shall therefrom drive the four Windings, and from each Winding feature a hew, a stab, and a slice, and otherwise also drive all driving as from the two upper hangings.</p>	
<p>[133] Here mark the text and the gloss of the Speaking-Window:</p> <p>98 Speaking-Window make. Stand freely, see his business.</p> <p>99 Strike in so that he snaps. Whoever pulls off before you,</p> <p>100 I say to you truthfully, No man can protect himself without danger.</p> <p>101 If you have understood, To strikes may he barely come.</p> <p>Gloss: Mark, you have heard before how you shall position yourself before the man with the sword in the Four Guards, and you shall fence therefrom.</p> <p>So shall you now also know the Speaking-Window, which is also a guard that you may well stand in, and</p>	<p>The text about the speaking window</p> <p>98 Make the speaking window Stand freely, watch their situation.</p> <p>99 Strike them so that it snaps Whoever withdraws themselves before you.</p> <p>100 I say to you truthfully No one defends themselves without danger</p> <p>101 If you have understood They cannot come to blows</p> <p>Gloss. Note you have heard before about how you should arrange yourself with your sword in the four guards</p> <p>and how you should fence from them. You should now know about the speaking window, which is also</p>	<p>[136] Of the Speaking-Window</p> <p>98 Speaking-Window make. Stand joyfully, see his manner.</p> <p>99 Who Pulls off before you, Strike him quickly so that he snaps.</p> <p>100 I say truthfully, No man protects himself without danger.</p> <p>101 If you have understood, He may not come to strikes.</p> <p>Item, mark, you have heard before how you shall position yourself before the man with the sword in the Four Guards.</p> <p>So you shall now know that the Speaking-Window is a guard wherein you may stand well, and the guard is</p>	<p>[102] This is the text and the gloss about the speaking-window</p> <p>98 Make the speaking-window; Stand freely, seek out his thing,</p> <p>99 Strike him such that it snaps Whoever withdraws before you.</p> <p>100 I say to you in truth: No one protects themselves without danger.</p> <p>101 If you have correct understanding, He may barely come to strikes.</p>	<p>Here remember the text and the gloss of the Speaking-Window Text</p> <p>98 Speaking-Window make. Stand freely, see his business.</p> <p>99 Strike in so that he snaps. Whoever pulls off before you,</p> <p>100 I say to you truthfully, No man can protect himself without danger.</p> <p>101 If you have understood, He barely come to strikes.</p> <p>Gloss. Remember, you have heard before to place yourself before someone with the sword in four guards, and to fence from them.</p> <p>Remember too the speaking window, which is also a guard that you may stand in well, and this guard is</p>	

<p>the guard that is called the Long Point is the noblest and the best ward with the sword.</p>	<p>a guard that you can stand fully secure in. And this guard is the long point which is the noblest and the best guard of the sword.</p>	<p>the Long Point, that is the noblest and the best ward with the sword.</p>		<p>called the long point, the noblest and the best defense with the sword.</p>	
<p>Whoever correctly fences therefrom can force the man, that he must let you strike as you desire, and may not come to strikes and stabs himself before the point.</p>	<p>They pressure their opponent with it in such a way that the opponent must allow themselves to be struck without their consent and furthermore cannot come to strikes or anything before your point.</p>	<p>Who can fence correctly therefrom forces the man therewith so that he must allow striking without thinking, and may therefore not well come to strikes, etc.</p>		<p>When you correctly fence from it you can constrain someone, so that he must let you strike as you desire, and may not come to strokes and thrusts himself in front of your point</p>	
<p>[134] Position yourself thus in the Speaking-Window: when you go toward him with the pre-fencing, with whatever hew you then come on him (whether it be a Under or an Over-hew), then let the long point always shoot in to his face or his breast with the hew.</p>	<p>Another of the long points</p> <p>Whenever you move toward your opponent with the initiation of hostilities, with whichever cut you approach them, be it a rising or descending cut, always let your point shoot in long to their face or to their chest during your cut.</p>	<p>[137] Item, make the Speaking-Window thus:</p> <p>when you go toward the man with the pre-fencing, with whatever hew you then come on him, be it an Over or an Under-hew, then let the point always shoot-in long from the arms with the hew, toward the face or the breast.</p>	<p>Gloss. Note, this called the speaking-window:</p>	<p>Position yourself in the speaking window like this: (when you approach him with your onset), with whatever strike you then come^(remain) on him (whether it be over or under him), then with your stroke, let your point ever shoot in long^(from your arms) toward his face or breast.</p>	
<p>Therewith you force him, so that he must parry you or bind on the sword, and when he thus has bound on, then remain strongly with the long edge on the sword and stand freely and see his business (what he will further fence against you).</p>	<p>With that you pressure them such that they must parry or bind on the sword. And when they have bound on, remain strong with your long edge on their sword and stand freely and watch their situation and whatever they will fence against you.</p>	<p>Therewith you force him so that he must parry or bind on, and when he has bound-on thus, then remain strong with the long edge on the sword, and stand freely and see his manner; what he will fence further.</p>	<p>when he binds you on the sword with hews or with displacing, so remain strong from extended arms with the long edge upon the sword, with the point in front of the face, and stand freely and seek out his thing (whatever he will conduct against you).</p>	<p>Thus you constrain him so that he must displace or bind^(on your sword), and (when he has so bound on your sword), remain strongly^(from extended arms) with your long edge on his sword,^(with your point in front of his face) and stand freely and see his intent^(whatever he wants to further drive against you).</p>	
<p>If he pulls off backwards from the sword, then follow after him with the point to the opening.</p>	<p>If they withdraw themselves back away from your sword then follow after them with your point to their chest.</p>	<p>If he pulls backwards from the sword, then follow after him with the point to the face or the breast.</p>	<p>[105] Or if he yanks his sword to himself and wishes to thrust you below, so race-after him upon the sword with the point, and set-upon him above.</p>	<p>If he draws^(his sword to himself) back from your sword^(and wants to stab you below), then pursue him^(upon the sword) with your point toward his face or breast^(and set upon him above).</p>	
<p>Or, if he strikes around from the sword to the other side, then bind after his hew strongly above to his head.</p>	<p>Or if they strike around to the other side leaving your sword, then bind in behind their cut strongly from above into their head.</p>	<p>Or, if he strikes from the bind around to the other side, then slice him strongly over the arms, and work in above to the head.</p>	<p>[103] Item. If he strikes-around from the sword with an over-hew to the other side, so bind-after with the long edge against his hew with strength, above into the head.</p>	<p>Likewise, if he strikes from the bind^(your sword) around toward the other side^(with a descending stroke), then bind after his stroke strongly (with your long edge),^(and slice him over his arms) and work in above toward his head.</p>	
			<p>[104] Or if he strikes-around from the sword with the thwart, so fall into his arms with the over-cut.</p>	<p>Or if he strikes around (from your sword) with the cross, then fall into his arms with the upper slice.</p>	
<p>Or, if he will not draw off from the sword or strike around, then work with the Doubling (or otherwise with other techniques) thereafter as you find him Weak or Strong on the sword.</p>	<p>Or if they neither withdraw from your sword nor strike around, then work by doubling or otherwise using other plays as you subsequently sense weakness or strength in the sword.</p>	<p>Or, if he will not pull off nor strike around, then work with the Doubling or such with other techniques thereafter, as you find if he is Strong or Weak on the sword, etc.</p>	<p>[106] Item. Note, if he does not wish to withdraw nor strike-around from the sword, so work upon the sword with the doubling (or otherwise with other plays) as you thereafter perceive the soft and the hard upon the sword.</p>	<p>Likewise, if he will not draw back nor strike around (from your sword), then work^(upon the sword) with the redoubling (or otherwise with other plays) as you find him Hard or Soft on your sword.</p>	
		<p>[138] Item, then shall you [make] the Speaking-window, which are two guards from the Long Point, one on the sword, and the other before the man ere when you bind him on his sword or the swords clash together. And it is yet the same, not more than one guard.</p>	<p>[107] Here note how you shall stand in the long-point and what plays you shall conduct from it</p>	<p>Here remember how to stand in the long point and what pieces to drive from it. Remember, the speaking window and the long point are two guards, one on the sword, and the other in front of the man ere the swords clash together or you bind him on his sword. Yet they are the same, not more than one guard.</p>	
		<p>[139] Item, I say truthfully that the Long Point is the best ward on the sword, when therewith you constrain the man that he must let you strike, and</p>		<p>Likewise, I say honestly that the long point is the best (noblest) defense with the sword, and with it you constrain someone that he must let you strike him,</p>	

		therefore to no strikes may come. Wherefore you shall drive the point in to the man with all hews, to the breast or to the face, and further therefrom drive stab and strike, etc.		and so he cannot come to blows. Therefore with all strokes, drive your point in toward him, toward his face or breast, and from that, drive further thrusts and strokes.	
[135] This is another stance and is also called the Speaking-Window. Mark, when you come close to him with the pre-fencing, then set your left foot before, and hold the long point with your arms against his face or his breast before you bind him on the sword, and stand freely and see what he will fence against you.	Make the speaking window like this When you have almost arrived at the opponent with the initiation of hostilities, advance your left foot and hold your point long from your arms and against their face or chest before you bind on their sword and stand freely and watch what they will fence against you.	[140] Item, mark that is also called a Speaking-Window when you are come close to the man with the pre-fencing. Then set the left foot before, and hold the point long from the arms against the face or the breast ere when you bind him on the sword, and stand joyfully and see what he will fence against you.	Item. Note, when you come just near to him with the onset: so set your left foot forward before when he binds you on the sword, and hold your point long with extended arms against the face or against the chest.	(When you approach him with your onset,) Set your left foot forward, and ere you bind him on your sword, hold the long point with your arms extended against his face or breast, and stand freely (and see what he wants to fence against you.)	
If he then hews in toward your head long above, then drive up and Wind against his hew with the sword in the Ox, and stab into his face.	If they will subsequently cut long and deep at your head, then rise up and wind into the ox with your sword against their cut and stab them in their face.	If he then hews in above, then drive up with the sword and Wind against his hew in the Ox, and stab him to the face.	If he then hews-in from above toward your head, so wind against his hew with the sword and thrust into his face.	If he hews in (toward your head or exposure) long above, then drive up with your sword and wind against his stroke (into the ox), and thrust in toward his face.	
Or, if he hews toward your sword and not toward your body, then Change through and stab in to the other side.	But if they will cut at your sword and not to your body, then change through and stab them on the other side.	Or, if he hews toward the sword and not toward the body, then Change-through bravely and stab in to the other side.	[108] Or if he hews from above to below, or from below up into the sword, and wishes to strike the point away, so change-through and thrust to the other side toward the opening.	Likewise, if he hews from above to below (toward your sword and not toward your body), or from below up onto your sword, and wishes to strike your point away, then change through (bravely) and thrust toward the exposure on the other side.	
			[109] Or if he hits your sword with strength with the hew, so allow your sword to snap-around, so you hit him in the head.	Or, if he hews your sword with strength in the blow, then allow your sword to snap around, so you hit him in the head.	
If he runs in and is high with his arms, then drive the Under-slice.	If the opponent rushes in and is high with their arms, then conduct the lower slice	Or, if he runs in and is high with the arms, then drive the Under-slice;	[110] Or if he runs-in, so conduct the slice	If he runs in and is high with his arms, then drive a slice underneath.	
Or, if he runs in through with wrestling and is low with his arms, then drive the arm wrestling.	or slip through with wrestling. If they are low with their arms, then seek the arm wrestling.	or if he is low with the arms, then await the wrestling.	or await the wrestling.	Or, if he runs through with wrestling and is low with his arms, then drive the arm wrestling.	
Thus you may drive all techniques from the Long Point.	You can deliver all plays from the long point like this.	Thus you may drive all techniques from the arms, whichever is best, etc.	Watch that it does not fail you.	Thus you may drive all pieces from the long point, whichever is best. Watch that it does not fail you.	
[136] Here mark the text and the gloss of the explanation on the Four Hangings and the Eight Windings with the sword that the Epitome holds 102 Whoever drives well, and correctly breaks, And finally well accounts, 103 And breaks particularly Each of the Three Wounders, 104 Whoever correctly hangs well, And brings therewith Winding, 105 And eight Windings With correct weighing considers, 106 And to unite them The Windings are triple, I mean,	This is the text of the Instruction of the four hangers and the eight hangings 102 Whoever fully commands and correctly breaks And continually and completely stays in line 103 And breaks each in particular Into three wounders, 104 Whoever hangs consumately and correctly And delivers the winding with it 105 And considers the eight winds With correct judgement 106 And to them make singular, The winds, I differentiate trebly	[141] The conclusion of the new epitome 102 Who drives well, and breaks well, And finally well accounts, 103 And breaks particularly Each of the Three Wounders, 104 Who correctly hangs well, And brings therewith Winding, 105 And the eight Windings With correct weighing considers. 106 And you each The Windings triple,	[111] This is the text about the conclusion of the entire Recital 102 Whoever commands well and properly breaks, And tenaciously corrects completely, 103 And breaks apart, Each into three wounders; 104 Whoever properly hangs well, And with that brings the winding, 105 And considers the eight windings, With proper movement; 106 And yet I mean your one Of the windings are triple,	Here remember the text and the gloss of the explanation on the four hangings and the eight windings with the sword which the recital holds Text 102 Whoever drives well, and correctly counters, And finally well accounts, 103 And counters particularly Each of the Three Wounders, 104 Whoever correctly hangs well, And brings therewith Winding, 105 And eight Windings With correct weighing considers, 106 And to unite them The Windings are triple, I mean,	

<p>107 So are they twenty- And-four pieces only.</p> <p>108 From both sides Learn eight Windings with steps,</p> <p>109 And prove the driving, Nothing more, only Soft or Hard.</p> <p>Gloss: Mark, this is a lesson and an admonition of Hanging and of Winding with the sword; therein you shall well meditate on and take account of, so that you boldly drive with agility and break against the others fencers' techniques correctly, and drive boldly against him therefrom.</p>	<p>107 Thus they are twenty And four counting them each.</p> <p>108 From both sides Learn eight winds with steps</p> <p>109 And inspect these applications Nothing more than soft or hard</p> <p>Note this is a lesson and an exhortation of hanging and winding. You have to be well practiced and accomplished in this so that you can both swiftly take lead and correctly conduct a break against one of another fencer's plays from them.</p>	<p>107 Twenty- And-four pieces only.</p> <p>108 From both sides Learn eight Windings with steps,</p> <p>109 And prove the driving, Not more than Soft or Hard.</p> <p>This is a lesson and admonition of the Art of the Sword that you therein shall very well judge and meditate on, so that you quickly drive bravely, and correctly drive the counters against his techniques.</p> <p>Thus you shall particularly drive the Three Wounders in each counter, which become explained hereafter.</p>	<p>107 So are they simply counted Twenty and four.</p> <p>108 From both sides Learn eight windings with stepping,</p> <p>109 And test the drives [for] Nothing more than soft or hard.</p> <p>Gloss. This is a lesson, therein the art of the record is skillfully understood. It is taught thusly so that you shall be quite well practiced and accomplished in the art. Also, so that you can appropriately command any attack and play according to that which you fence with, so that you therefore correctly know to conduct your break against his plays, so that you may work with three wounders from each particular break.</p>	<p>107 So are they twenty- And-four pieces only.</p> <p>108 From both sides Learn eight Windings with steps,</p> <p>109 And prove the driving, Nothing more, only Soft or Hard.</p> <p>Gloss. This is a lesson and an admonition of hanging and winding with the sword; herein the art of the Recital is skillfully understood. It is taught like this so that you shall be quite well practiced and accomplished in the art. Also, so that you can appropriately drive any attack and play according to that which you fence with, so that you therefore correctly know to drive your counters against his plays, so that you may work with three wounders from each particular counter.</p>	
<p>When the hangings are the Ox above on both sides, these are the two upper hangings; and the Plow below on both sides, these are the lower two hangings.</p> <p>From the Four Hangings you shall bring Eight Windings, four from the Ox, and four from the Plow, and the same Eight Windings you shall further thus consider and correctly weigh, so that from every particular Winding you shall drive the Three Wounders (that is a hew, a stab, and a slice).</p>	<p>The hangers are four, to which belong two from below and two from above. These are the ox and the plow.</p> <p>From these you shall deliver eight winds. And you shall further consider and correctly judge these eight winds in such a way that you shall conduct from each wind one of the three wounders, that is: a cut, a thrust or a slice.</p>	<p>Also you shall know that the Four Hangings are two below and two above: the upper is the Ox, the lower is the Plow, to both sides.</p> <p>And from the Four Hangings you shall thus further contemplate and rightly weigh Eight Windings, so that you shall particularly drive a hew, a stab, and a slice from each Winding. These are the previously described Four Windings, etc.</p>		<p>When you stand in the ox (above) on either side, these are the two upper hangings; and in the plow (below) on either side, these are the lower two hangings.</p> <p>Hang properly upon the sword, and from the four hangings bring eight windings (four from the ox and four from the plow), and further consider and correctly weigh the same eight windings, so that from each particular winding you drive the three wounders(wonders), that is, a stroke, a thrust, and a slice.</p>	
			<p>[112] Item. You shall also properly hang upon the sword and from the hangings you shall bring eight windings, and you shall also consider and properly estimate the windings, so that you know to conduct which one of the said three.</p>	<p>Here note how you shall drive the hangers and the winds</p> <p>Likewise, understand it like this: there are four bindings-on of the sword, two over and two under. You shall only drive two particular windings from each binding-on of the sword.</p> <p>Likewise, there are four binds of the sword, two over and two under. Only drive two winds from each particular bind of the sword.</p>	
<p>[137] Here mark how you shall drive the four Windings from the right side and from the left side from the two upper hangings, that is, from the Ox:</p> <p>These are the first two Windings from the Ox on the right side alone, drive them thus:</p> <p>When you come toward him with the pre-fencing, then stand with your left foot before and hold your sword on your right side before your head in the Ox.</p> <p>If he then hews from above on his right side, then Wind against his hew on your left side with the short</p>	<p>Note here how you shall execute four winds from the upper two hangers (that is, from the ox), two from the right and two from the left. Execute them like this:</p> <p>When you come to the opponent with the initiation of hostilities,</p>	<p>[142] Item, here mark how you shall drive the Eight Windings from the Four Hangings.</p> <p>The first Over-Hanging has two Windings, drive that thus.</p> <p>When you come to the man with the pre-fencing, then stand on your right side in the Ox.</p>	<p>[114] Item. Do it thusly:</p> <p>When you come to him with the onset,</p> <p>if he then binds-on to you above against your left side, so wind the short edge upon his sword and drive</p>	<p>Remember how to drive the four winds from both hands from the two upper hangers, that is, from the oxen.</p> <p>The first upper hanger has two winds, drive them like this:</p> <p>(When you approach him with your onset,) stand (with your left foot fore and hold your sword) on your right side (before your head) in the ox.</p> <p>If he hews from above his right side (and binds onto you against your left side), then wind against his</p>	

<p>edge on his sword, yet still in the Ox, and stab above into his face.</p> <p>This is one Winding.</p>	<p>then if they cut in from above to your left side, wind your short edge into their sword against their cut into the ox and thrust in from above into their face.</p> <p>This is one winding.</p>	<p>If he then hews in above in to your left side, then Wind against his hew, the short edge on his sword, yet in Ox, and stab him above in to the face.</p> <p>That is the Winding-in.</p>	<p>well up with the arms, and hang-in your point to him above and thrust into his face.</p>	<p>stroke on your left side with your short edge on his sword, yet still in the ox, (and then drive well up with your arms, and hang your point in toward him above), and thrust in toward his face.</p> <p>That is one wind.</p>	
<p>[138] Mark, if he parries the stab with strength and forces your sword on the side,</p> <p>then remain on the sword and Wind again on your right side over in the Ox, and stab above into his face.</p> <p>These are the two Windings on the sword from the one upper hanging from the right side.</p>	<p>Then, if they parry you thrust,</p> <p>remain at the sword and wind your short edge against their sword back up into the ox on your right side and thrust in from above into their face.</p> <p>There are two windings against the sword from the upper hangers from the right side.</p>	<p>If he sets the stab off to his left side, then</p> <p>remain on the sword, and Wind again on your right side in the Ox, the long edge on his sword, and stab him above in to the face.</p> <p>That is one Hanging from your right side with two Windings on his sword.</p>	<p>If he displaces the thrust [with strength],</p> <p>allow your point to hang-in above upon the sword, and wind to your right side [and thrust].</p> <p>These are two windings on one side of the sword.</p>	<p>If he displaces your thrust (with strength) and sets (forces) it off (toward the left side),</p> <p>then remain on his sword and allow your point to hang in above (on his sword), and wind again toward your right side over into the ox, (the long edge on his sword), and stab in above (toward his face).</p> <p>These are the two windings on the sword (from the one upper hanger) from the right side.</p>	
<p>[139] Here mark, these are the two other Windings from the Ox on the left side. Drive them thus:</p> <p>When you come toward him with the pre-fencing, then stand on your left side in the Ox,</p> <p>and if he then hews in above from his left side, then Wind against his hew on your right side with the long edge on his sword, and stab above in to his face.</p> <p>That is one Winding.</p>	<p>Likewise The second upper hangers execute like this:</p> <p>When you come to the opponent with the initiation of hostilities, stand in the ox on your left side.</p> <p>Then if they cut in from above to your right side, wind your long edge against their cut onto their sword and thrust in from above into their face.</p> <p>This is one winding.</p>	<p>[143] Another</p> <p>Item, drive the two Over-Hangings yet with two Windings thus.</p> <p>When you come to him with the pre-fencing, then stand on your left side in the Ox.</p> <p>If he then hews above in to your right side, then Wind the long edge on his sword against his hew and stab him above to the face.</p> <p>That is but one Winding.</p>	<p>[115] Item. Or if he binds-on above against your right side, wind the long edge upon his sword also against your right side and drive well up with the arms, and hang-in your point to him above, and thrust[-in the point above] into his face.</p>	<p>(Remember, there are two other winds from the upper hanger on the left side.)</p> <p>Likewise, drive two winds from the second upper hanger like this:</p> <p>(when you approach him with your onset, then stand on your left side in the ox.</p> <p>If he hews in above from his left side (and binds against your right side above), then wind against his stroke (on your right side) with your long edge on his sword, (and drive well up with your arms), (and hang your point in toward him above,) and thrust (your point) in above toward his face.</p> <p>That is one winding.</p>	
<p>[140] Mark, if he parries the stab and presses your sword to the side, then remain on the sword and Wind on your left side, yet in the Ox, with the long edge on his sword, and stab in above to his face.</p> <p>These are the four Windings from the upper two hangers on the left and on the right side.</p>	<p>If they displace your thrust,</p> <p>then remain against their sword and wind your long edge against their sword back to your left side into the ox and [thrust] in from above into their face in the ox.</p> <p>These are the four windings from the upper two hangers.</p>	<p>If he sets the stab off against your right side, then remain on the sword and Wind again on your left side in the Ox, the short (?) edge on his sword, and stab him above in to the face.</p> <p>This is the second Over-Hanging from the left side, yet with two Windings on his sword, etc.</p>	<p>If he displaces the thrust with strength, allow your point to hang-in above upon the sword, and wind to your left side and thrust.</p> <p>These are four windings from the two over-bindings-on, from the left and [from] the right sides.</p>	<p>Remember, if he displaces your thrust with strength (and sets it off against your right side), then remain on his sword and (allow your point to hang in above upon his sword,) and wind on your left side into the ox, with your long edge on his sword, and stab in above (toward his face).</p> <p>These are four winds from the two upper hangers (and the two upper binds), from the left and from the right sides.</p>	
<p>[141] Now you shall know that the Plow on both sides are the two lower hangings. When you lie therein, or will fence therefrom, then you shall also drive four Windings therefrom, from the left and from the right side with all your fencing as from the upper hanging,</p>	<p>Likewise. Now you shall know that you shall execute the four winds from the plow from both sides (these are the two lower hangers) with all of their techniques just like the upper hangers.</p> <p>In this way the winds become eight and note that whenever you wind, you think about the cut and</p>	<p>[144] Item, Now you shall know that from the two Under Hangings, that is the Plow from both sides, you shall also drive Four Windings with all your drivings, as from the Overs.</p>	<p>[116] Item. Now you shall know that you shall also conduct four windings from the two under-bindings-on with all attacks, as from the over[-bindings-on]. Thus the windings, over and under, become eight.</p>	<p>Now you should know that the plows on both sides are the two lower hangers. When you lie therein, (or will fence from them,) drive four winds from them (from the two lower binds), from the left and from the right sides, with all your fencing, just as from the upper hangers.</p> <p>Thus, there are eight winds (over and under), and whenever you wind, then in each single wind think</p>	

<p>so the Windings become Eight. And mark, as you Wind, then think of the hew and of the stab and of the slice in each Winding particularly.</p> <p>Thus, four-and-twenty techniques come from the Eight Windings, and how you shall drive the four-and-twenty techniques from the Eight Windings, you shall find all that described before in the glosses.</p>	<p>about the thrust and about the slice in each individual wind.</p> <p>In this way you come to twenty four from the eight winds. And how you shall execute cut, thrust and slice, you will find all of that written in the plays.</p>	<p>These are the Eight Windings. And as often as you Wind, then think in each single Wind particularly on the hew, and on the stab, and on the slice.</p> <p>Thus come from the Eight Windings twenty-four, and from whatever Winding, and against whatever technique, and against whatever hew you shall drive the hew, or the stab, or the slice. You find all that described before in the techniques, etc.</p>	<p>And remember that you shall conduct one particular hew, or one cut, or one thrust, from each winding. And this is called the three wounders.</p> <p>From those, one can [and shall] conduct them from the eight windings into twenty-four instances.</p>	<p>(particularly) of the stroke, and of the thrust, and of the slice (and drive one of them). These are called the three wounders (wonders).</p> <p>Thus, from the eight winds come twenty four, and from whatever wind, and against whatever play, and against whatever strike, you should drive the stroke, or the thrust, or the slice. You find all that described previously in the plays.</p>	
<p>[142] Here mark even more that you may not rightly drive the Eight Windings except with stepping from both sides, and that you prove not more than the two drivings well before, which are, when he binds on your sword, that he is but Soft or Hard in his driving. When you have found that first, then Wind and work to the Four Openings (as that described before states).</p> <p>Also, know that all fencers that Wind on the sword and cannot Feel on the sword, they become struck by the Winding. Therefore be diligent, so that you mark well the Feeling and the word “Meanwhile”, when all the Art of Fencing goes from these two things.</p>	<p>You should also learn to expertly execute the eight winds with stepping on both sides. And note as soon as you wind, you shall analyze each particular winden with nothing more than whether the two applications are soft or hard against your sword. Thereafter execute the play that subsequently becomes clear to you in the previous statement.</p>		<p>And you shall properly learn to conduct the eight windings from both sides, so that you step in[/towards] with each winding[/wounder], and you test his attack, no more than if he is soft or hard upon the sword. And when you have sensed these two things, conduct the play into the winding which is called for. Whenever you do not do this, you become struck by all windings.</p>	<p>Learn to (correctly) drive the eight winds (from both sides), so that you step in with each wind. And when he binds on your sword, test his attack and see if he is Hard or Soft (on your sword); when you have sensed these two things, drive whichever wind is called for (and work to the four exposures). <small>If you do not do this, you are struck by all winds.</small></p> <p>Also, know that all fencers who Wind on the sword and cannot Feel on the sword, they become struck by the Winding. Therefore be diligent, so that you remember well the Feeling and the word “Within”, when all the Art of Fencing goes from these two things.</p>	
	<p>Item. Here ends the text from the recital of the long sword as one shall guard himself in the sword: To impede all strides and measure, and thrust and hew, sweep amid blows and also all Openings and when one is soft, so you are Strong and when one is Strong, so you are soft, thus you find Weak and Strong with each other well in the Guard.</p>			<p>Here ends the text from the Recital on the long sword, on how to hold yourself with the sword: every step and measure, and stroke and thrust, and sweep with shoving, and also exposures, and when he is Soft, then you are Strong, and when he is Strong, then you are Soft, thus you find Strong and Weak with each other in each guard.</p>	
	<p>Likewise, it is to be known that the nearing. and the two hangings and the sliding and the hollow parrying, and the golden Art breaks the Art. These five plays, they break the recital. Also if someone finds their opponent well, they break them using one or two plays, because one cut breaks the other and one play breaks the other and one thrust breaks the other. Note the gloss.</p>			<p>Likewise, it is to be known that the nearing counters the art, as well as the two hangers, the sliding and the hollow displacement, and the golden art. Also if you find your opponent well, you counter him using one or two plays, because one strike counters another, and one play counters another, and one thrust counters another. Note the gloss.</p>	