

# Provoker Taker Hitter

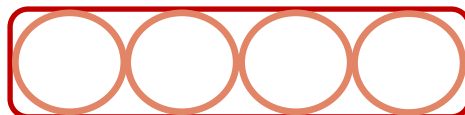


“Always change off with the three cuts, such that sometimes the first, sometimes the second, sometimes the third will be a Provoker, Taker, or Hitter ... nor should it be just a single kind of cut, but always vary and change.”

# Reitzer, Nemer, Treffer:

(Provoker, Taker, Hitter)

- Provoke the opponent with an action and chase to the opening.
- Entice the attack with your Provoker, and set up a parry with your Taker.
- Fail/Deceive your opponent, and attack to another quarter.



## Notes:

- Change angle, quarter and level with blows to make them more effective.

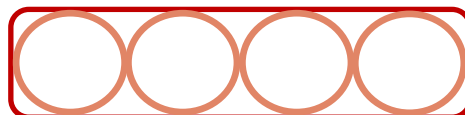
# Nachreissen



“Chasing is extremely good, with slicing and winding protect yourself.”

# Nachreissen:

- Chase, intercept or cut them off them with a counter in the Vor. (eg Shooting, Vier Versetzen)
- Yield/Void their attack and counter in the Nach.
- “Use only techniques from which you can achieve a parry.”
- Protect yourself from afterblows with winding and slicing off.



## Opportunities for Chasing:

- Any movements of the hands or feet in measure; blows or guard transitions.

# Zwerchauw

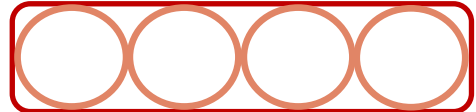


“Zwerchauw takes all that comes from above.”

“The Zwer you shall also consider valuable, with it your skill in the sword becomes great.”

## Zwerchauw techniques:

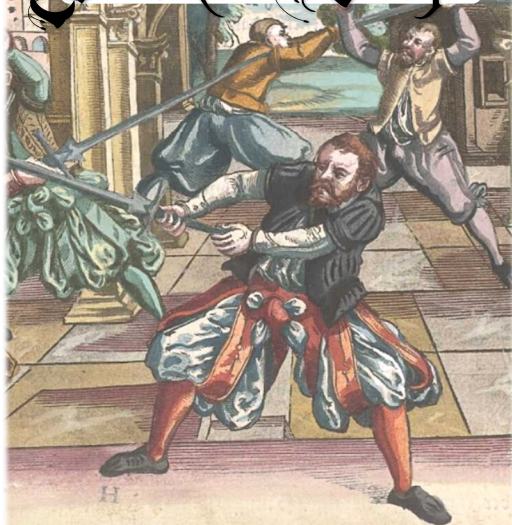
- Zwerchauw vs Tag: counter cut in opposition; and chasing with crossed hands/slice.
- double Zwerchauw to over-run.
- Zwerchauw to Ochs & Pflug.
- Add Fehlen/Abluaffen with Zwerchau; turn a small circle.
- Zwerchau into Duplieren, reverse and wrench for safety.



## Notes:

- Zwer with the Strong.
- Spring offline/utilize contra posto & hip movement to power the cut.
- Drive the hands from side to side to shorten rotation.

# Broken Steps



“But so much depends on this, that as experience shows, all combat happens vainly, no matter how artful it is, if the steps for it are not executed correctly.”

## Cross & Counter steps:

- Steps into the engagement, and in opposition to the blow (eg strike left step right) and body/hip turns.



## Broken Steps:

- Gathering and Deceptive footwork—lead changes, slipping and chasing—changing direction and weight.



## Direction and Timing:

- Vor: step into/towards the quarter
- Nach: step back/away to find space
- Indes: step with/mirror the opponent's step.



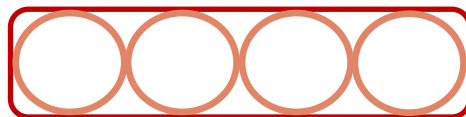
# Handarbeit



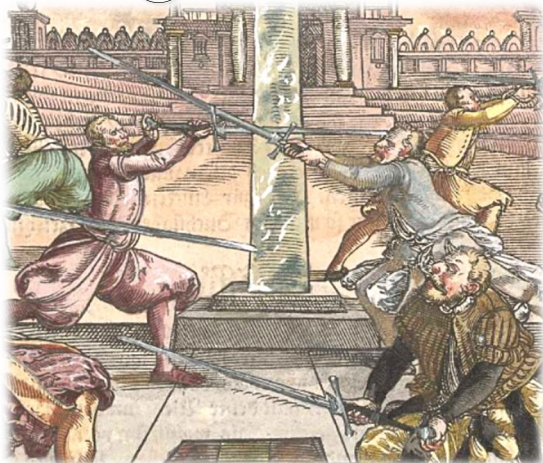
“You shall now go in all devices from the sword to the body, and from the body to the sword.”

## Working to the Openings:

- Ablaffen (Running off): reverse the sword and pull hilt up to run off from the bind.
- Fehlen (Failing): run off before contact to draw them off line.
- Wechseln (Changing): changing sides in the bind over or under their sword.
- Duplieren (Doubling): strike twice to the same opening, long -> short.
- Verfliegen (Flitting): flick to one opening and fall into another.



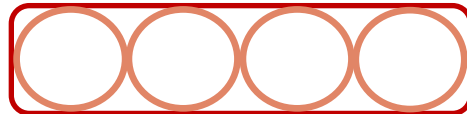
# Winden



“Consider three things whenever you wish to wind in: namely first the cut, secondly the winding itself with which you shall hit; third the slice.”

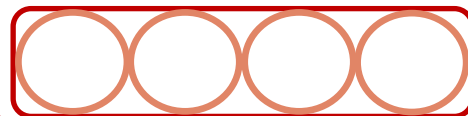
## Outside Winden

- Outside Winding uses the strong and creates an angle, pushing the opponent's blade out from centre.
- Extend arms & turn the body well.
- Apply against yielding pressure, with dominance of centre.



## Inside Winden

- Inside Winding rotates around the bind in the same motion as a Krump.
- Windthauw: Catch with a Low cut, turn into Longpoint and recover.
- Slice down the sword with the wind to control or expel their blade.
- Apply against pushing pressure and threat in centre.



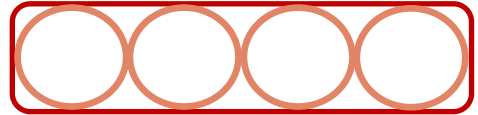
# Zucken



“With this pulling you shall also change off with the first laying on, so that now in this quarter, now in another you let it fail.”

# Zucken (Pulling)

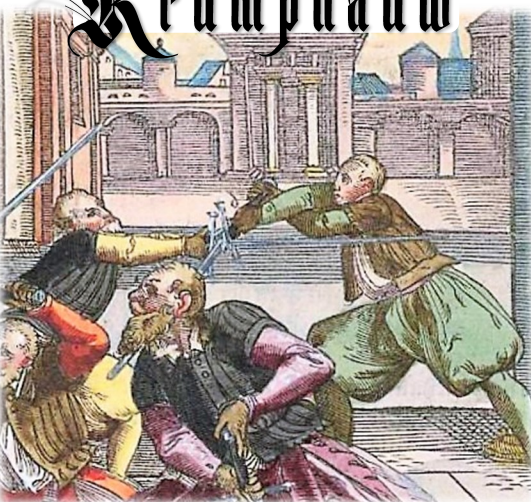
- Shorten the arms and turn the body to bring the sword back from the bind and chamber a new blow.
- Deceive by pulling to a new opening as they parry.
- Repeat as a double feint.
- Pull to change through and deliver the point.



## Notes

- Pulling can be used both to deceive and chamber a new blow.
- Keep the point in centre for safety.
- Lay on with pulled blows in succession.
- Set aside or slice if they counter.

# Krumphauw

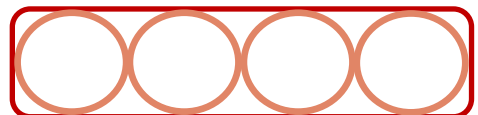


“Step well with the Krump if you wish to parry; the crossing over will do him harm.”

“You will strengthen yourself by going Krump to His flat; you shall diligently see that you weaken him.”

# Krumphauw (Crooked cut)

- Parry Krump by crossing the hands and pushing the pommel to the side. Spring out with the cut and target their flat.
- Parry Krump with a spring, cross over on the arms.
- Bind on with a Krump, cross over, snap around & wind.
- Counter Krumphauw by changing through.



## Notes

- Any crossed hand cut is crooked, either long or short edge.



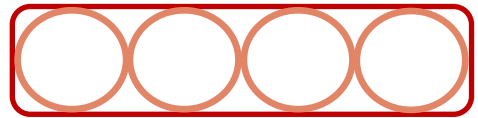
# Schielhaw



“Schielhaw you shall execute wisely, with winding you can double against him.”

## Schielhaw (Squinter)

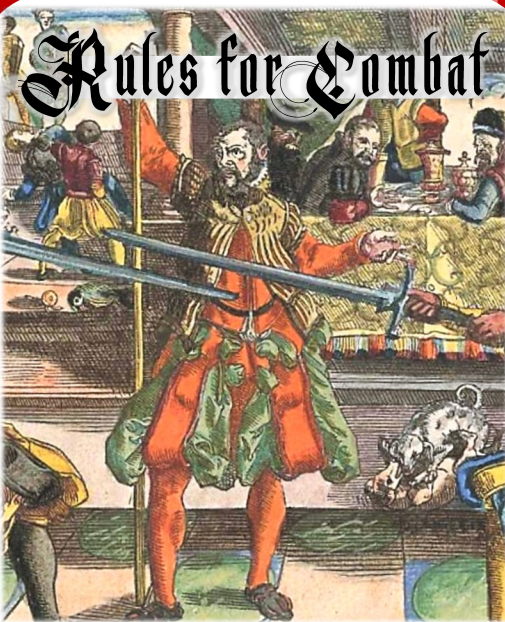
- Schiel breaks Langenort and Pflug, closing the line left and right.
- When they raise their hands, work to the low openings.
- Double the Schiel by winding, and change through after.
- Glutzhaw (glancing): Provoke them with a low cut and strike Schiel down their flat.
- Counter Schiel with changing through & striking long.



## Notes

- Extend the front hand, let the sword turn in the hand.

## Rules for Combat

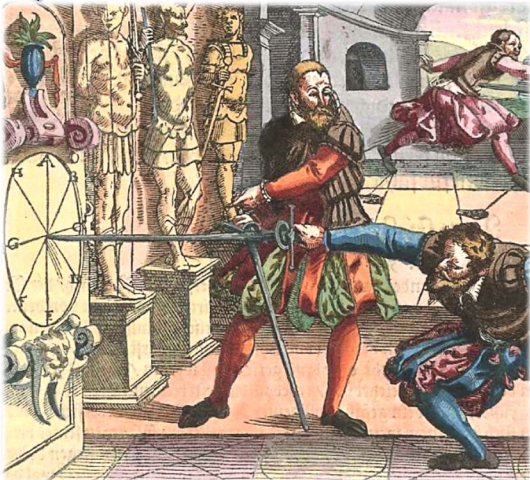


“You should conduct all your [blows] so that you do not lose control of your weapons or over commit with it.”

## Four Rules for Combat:

1. Don't lose control of your weapon or over-commit.
2. Do not attack deep until you have made yourself secure with parrying, to be safe going in and out.
3. Don't let him touch or bind your blade, unless you want to intercept, catch, or take his blade. For whenever the blades touch in the bind, you should have a sure opening.
4. Take heed of the opponent's limbs, for when he gathers them you can Chase. Also, in Chasing change around his hilt and step correctly.

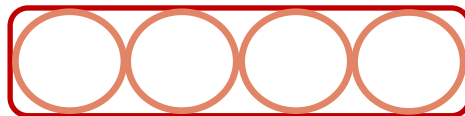
## Gerade Versatzung



“For whenever the blades touch and hit in the Bind you should have a sure opening, otherwise your Art is false.”

## Absetzen (Setting aside):

- Absetzen: Slip and catch with the long edge, step and wind out to hit.
- Gerade Versatzung: Catch and strike in longpoint. Turn body well, fit your posture to engagement.
- Abschneiden (Slicing): Bind with long edge in your strong and slice the blade or arms.



## Creating powerful structure:

- Body makes a line from sword to anchored foot
- Point directed into the quarter, at shoulder or hip.
- Long edge turned against.
- Blade on top pressed down.
- Engage with Strong against Weak.

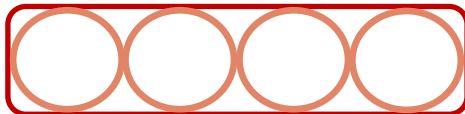
## Stucke



“Every combat device is divided into three parts, namely the Onset, Middle, and Withdrawal.”

## Using the Stucke:

- Deconstruct elements into Entry, Handwork and Withdrawal.
- Analyse Timing and Provocation.
- Practise for flow, physical mechanics and muscle memory.



## 3 Phases of the Fight:

- Zufechten (pre-fencing): the postures and blows, measure (1 fathom); Vor/Nach, body language, & provocation.
- Handarbeit (handwork): handworks and parries to the quarters. Work in the bind and Indes-Fuhlen.
- Abzug (Withdrawal): getting out safely; Vor-Nach-Indes.



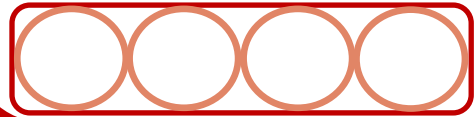
# Frieg



“For winding and slicing, wrenching and reversing is called the *War*, through which you constantly counter the opponent’s techniques.”

## Working on the Sword:

- Winden (Winding): follow *fuhlen* to control their sword, winding against or around their sword.
- Hengen (Hanging): yield a losing bind with hanging and snap around or change through.
- Verkeren & Ausreissen (Reversing & Wrenching): reverse the sword in the bind and wrench it aside.
- Schneiden (Slicing): slice with the long edge on the sword or arms.
- Umbschnappen: yield and snap around at the head or with the pommel over the arms.



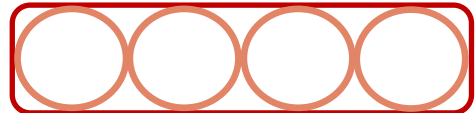
## Analysing Freeplay



“A poor device will be executed by an ingenious mindful person much more usefully ... than the best one will be executed by a fool.”

## Tactics and Fight Analysis

- Recall passes: What happened? Start with the last 3 to 4 actions.
- Partner Feedback: What are they are doing best? What opportunities are they feeding you?
- Where is your opponent weak and strong? What can you exploit? What must you avoid?



## Grounds

- Distance: The measure (think reach and judgement).
- Timing: opportunity and pressure.
- Line/Space: Who controls the space by movement or position?
- Sword: Who wins on blade?
- Spirit: Who is in whose head? Who controls each element?

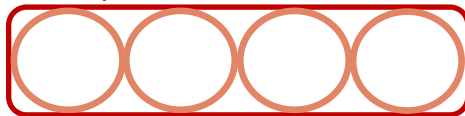
## Schietelhauw



“to counter all postures, and to drive him out of them ... thrust straight from the Longpoint in his face ...”

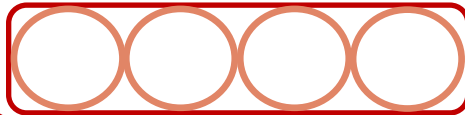
## Schietelhauw (Scalp cut)

- Schietelhau: Strike High to Slice, and snap the the pommel up. Come into a direct line, bracing the pommel on the forearm.
- Follow-ups: Wind or strike around. Change through to deceive.
- Use to provoke or over-run.



## Sturzhaus (Plunge cut)

- Sturzhaus: A high cut that plunges over with the point.
- Use to over-run, lay on safely behind the point, or to deceive with changing and failing.



## Indes-Fuhlen



“The word Indes, also weak and strong  
The Vor and Nach, observe diligently.  
Test the soft and hard, learn to feel,  
Step with the stroke, be it near or far.”

## Indes (instantly):

- Indes is a timing (simultaneous), used to counter the opponent.
- Indes is also a state of immediate responsiveness to the opponent's actions; “a sharp outlook, which involves seeing and heeding many things at once.”
- Through Indes actions, we take the Vor, and remain safe.

## Fuhlen (Feeling):

- Proprioception guiding action.
- “Testing or perceiving to find out if he is hard or soft on your sword with the bind.”
- Act Indes; use weak against strong, and strong against weak.



# Fechter Grading




Indes embodies a serious exhortation to quick judgement, so that one should be constantly swift of mind."

## Freeplay Assessment

- Footwork & Measure ☐
- Use Timings & Openings ☐
- Position & Structure ☐
- Composure & Indes ☐
- Safety & Withdrawal ☐
- Tactics; Deceive/Provoke ☐
- Judgment of Opponent ☐
- Using Peer Feedback ☐
- Breadth of Art ☐

## Set Plays

- Prepared ☐
- Unprepared ☐

# Fechter Grading




"For when two good combatants come together, whoever thinks quicker triumphs."

## Freeplay Assessment

- Stance & Agility ☐
- Fluid Offense ☐
- Footwork & Measure ☐
- Timings ☐
- Structure ☐
- Tactics: Deceive/Provoke ☐
- Judgment of Opponent ☐
- Using Peer Feedback ☐

## Set Plays

- Prepared ☐
- Unprepared ☐