



*School voor Historische Schermkunsten*

## Instruction in Cut-fencing

A translation of Erhardus Henning's

“Short though thorough Instruction in Cut-fencing” (1658).

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*School voor Historische Schermkunsten* – [www.bruchius.com](http://www.bruchius.com)



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## **Instruction in Cut-fencing.**

A translation of Erhardus Henning's Short though thorough Instruction in Cut-fencing (1658).

by Reinier van Noort

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This document presents a translation of Erhardus Henning's treatise "*Kurtze jedoch gründliche Unterrichtung vom Hieb-fechten*" ("Short though thorough Instruction in Cut-fencing"), as it was published in Königsberg in 1658. This transcription is based on a copy located in the Corble collection in Leuven. This copy is bound together with a copy of Johann Georg Passcha's 1661 treatise "*Kurtze iedoch Deutliche Beschreibung handlend von Fechten auff den Stoß und Hieb*" ("Short but clear description treating fencing on the thrust and cut"), in R4A 668. According to [this worldCat listing](#), a 1678 version of Henning's treatise may also exist.

Erhardus Henning does not provide much information about himself, or his qualifications. He only informs us (on the title page and in the foreword) that his treatise was produced on the request of several of his good friends ("*Welches auff begehren vor Etliche seiner guten Freunde verfertiget*" - "Which [was] completed by the desire of several of his good friends."), and that it was written according to what had he learned ("Therefore I have wanted to set in here in the shortest as much as I have learned of Cut-fencing from several who are experienced in the art.").

### **Acknowledgement**

I would like to thank Jan Schäfer for reviewing this translation and making helpful suggestions to improve it. Dierk Hagedorn, Jörg Bellinghausen and several others further helped out with a few tricky points for which I heartily thank them.

Short  
though thorough

Instruction

in

Cut-fencing,

Which by the desire of several of his  
good friends  
completed

ERHARDUS HENNING.  
Regiom.Borussus<sup>1</sup>.

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ANNO  
M DC LVIII

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<sup>1</sup> “*Regiom.*” is short for “*Regiomontium*”, i.e. Königsberg. “*Borussus*” is Prussia.

## Foreword to the favourable reader.

While indeed, favourable reader, I have at all times carried great desire to dwell on these physical exercises, I would never have presumed to bring something of this to paper, and publish in a public print, if I were not requested so, in particular by several good friends. To serve these same to due extent, however, has wanted to require my indebted obligation. Therefore I have wanted to set in here in the shortest as much as I have learned of Cut-fencing from several who are experienced in the art. But if in this or that you are offended by my brevity, please observe, favourable reader, that I am not thinking of making a profession of it, besides this also diligently consider, what Opitz sings there:

We all make mistakes, no human can absolve himself,  
If he were free of blame, the brightest in the World,  
When one holds their thoughts and actions to the light,  
You will, dearest you, find something to blame.  
*Farewell Reader friend, and judge right.*  
*Vale Lector amice, & dextrê judica.*

## Cut-fencing.

Who wants to gain true knowledge in Cut-fencing, must

Firstly learn concerning the Sword alone.

Secondly, concerning the body alone.

Thirdly, concerning the sword and body at the same time.

Then on these three things, as it were on three foundations, rests the knowledge of all of both Cut- and Thrust-fencing.

Therefore concerning the first, it is to know

Firstly, that the sword is divided up into four parts, as to wit in the whole and half strong, and whole and half weak.

The actual reason for this division is that when one wants to go onto someone's blade with his sword, one in particular reaches with the strong for the weak. Because in the reverse one will surely cause little or nothing at all, which must thus be well watched out for.

Secondly, with the sword one must consider how to grip this. Here it is good to notice, that one does not tuck two fingers in over the cross, because when the adversary arrives at me, and grabs at the blade near the hilt with the left hand, he can with little effort not only break both my fingers, but probably even the entire hand in two. Though some reckon that this same inconvenience even occurs also when only one finger is tucked in similarly, and therefore fully advice, that one would only at most place the index finger along the bar at the cross. Nevertheless, as this can be avoided through swiftness and daily practice, one can concede this, still much more readily than the previous, because through it a far stronger cut can be made because of the pressure of the thumb.

Now, one could indeed also report here whether it is more advisable to carry a cut-sword with a point, or else one with a pad. *Item*, what kind of blade is best, and likewise? But because this can better be learned from the swordmaker, we would like to send the favourable reader to him.

Now concerning the second: Namely what concerns the body, here must be taken heed of for all things

Firstly, how the left hand is to be held, and brought to safety. Here must be observed, that one should not place this on the back, because through this easily on the other side, when you look forth, a few fingers can be knocked back. Also one must not, as many want, tuck them behind in the pants, because when the adversary walks in, one can readily be prevented from reaching the adversary's hilt, and meanwhile receive a handsome paragraph. Therefore the best manner is when one hangs the arm down along the left side, and with the left hand grips at the back of the pants. Because so, not only the hand, but also the entire arm is brought into proper safety.

Secondly, how one places the feet, wherein must be observed

1. That both feet are placed neither too wide nor too close together, as in this way one can readily become too weak on the feet. Wherefore then one must especially look at the size of the man, as a large man can often place the feet a shoe width further each other than a small man.

2. The toes of the front foot must be directed directly at the adversary, but those of the back foot across, as in the following in this way one can step out and retreat more conveniently.

3. Both heels must be placed on the same line, so that one can stand more firmly on the feet.

4. The whole body, with the abdomen finely retracted, must rest on the back foot, so that both knees are a little bent, although I (even though all against that) hold it for the most advisable to rest only on the front foot, so that the left foot remains quite stiff, not only because in this way one

can retreat readily upon each cut, and thus break the measure, which then is an exceedingly great advantage in defending, but also because one can with less effort let a cut miss<sup>2</sup>, which cannot be done so easily when the body rests on the back foot. But if one argues that one cannot cut, as one cannot step out far, on that can be readily answered: Since one should of course never step out before one has the right measure. Now the question is if I could not gain this measure both on the front and on the back foot? Which anyone will then readily concede to me.

If now not only the left hand is kept well, but the feet are also placed in the right manner and way, and the body rests on the front foot to its due extent (according to others on the back foot), then, once I hold my sword aimed at the adversary with a stiff arm, this is named a guard or posture. Which are then varied as the *Prime*, *Secunde*, *Tertie* and *Quarte* guard, from which however the *Tertie*-guard is held for the best, not only because all heroes, who have committed any fame-worthy deed, are painted so that hand and sword are formed in *Tertie*, but also because in *Tertie* one can defend much better than in other guards, and thereafter one can offend faster. As on the contrary, when one stands in the *Secunde* and *Prime*, this not only leaves one fearful, but also both because one readily overacts with the blade in these guards, and also because for defending these guards require great strength. For, when someone is placed in this guard, one can cut his own sword into his body, when his adversary is somewhat strong in the arm, which is easy to try. The *Quarte*-guard, however, which amongst all the most dangerous, is not so usual as the others, though it is not to be discarded entirely, as with little effort, when I turn the hand only a little, one falls into the *Tertie*, which cannot be done so easily from the *Secunde*.

Thirdly, what finally concerns the body and sword at the same time, this consists of two things, namely of defending and offending.

Concerning the first, this is founded evenly in two things, in parrying and in letting a cut miss. So I defend myself either with a due parry, or else when I let my adversary cut miss. But defending is the most important in fencing, because, as the saying goes, indeed any peasant (though not so skilled as that he has learned this art) can cut, but he does not know how to defend against it.

Concerning the second, namely the offending, this likewise consists of two things, of cutting and slicing. But because one must always, when one encounters someone, initially see to it that one defends himself, before one offends his adversary, in the same way the order requires the same, that one explains the way of defending before that of offending. Therefore we want to first go to the parry, and thereon explain letting miss, but after these set all cuts and slices, as can be applied usefully.

But of all, namely parries and letting miss, as well as cuts and slices, we want to set certain *Propositions*, to which these altogether can be directed as a guideline so to speak.

### Is therefore **About Parrying**

*First proposition.* All cuts must be parried with the edge, reason, because when one parries with the flat, the parry can lightly be cut aside, and then one can receive a blow.

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<sup>2</sup> The German reads “fehl hauen lassen”, which literally means “to let <him> cut miss”. An alternative translation could be “to avoid a cut”.

*Proposition 2.* All cuts must be parried with the foremost joint, reason, because when one only acts with the arm a little, one immediately gives openings, which are then very dangerous.

*Proposition 3.* With all parries the face must be concealed, reason, because it the most convenient to defend this.

*Proposition 4.* An exceedingly great advantage is, when one can retreat with every parry, reason, because in this way one breaks the measure.

## About Cuts

*First proposition.* Every cut must be cut only with the foremost joint, reason, because otherwise one gives openings.

*Proposition 2.* Every cut must consist of the following things

Firstly, that I step out far.

Secondly, that my front knee hangs right over the toes.

Thirdly, that the back foot is quite stiff.

Fourthly, that the back foot is laid down completely.

Fifthly, that a line is formed from the right arm and the sword.

Sixthly, that the head lies completely concealed behind the hilt, reason, because when a cut is performed in this way it is certain that this can not only be done cleanly but also without danger.

*Proposition 3.* It is best, to cut to the head, and to the body, but not to the feet, reason, because in this way one not only sets himself entirely open above and in the utmost danger, but also because in this way one causes little or nothing at all, especially when the adversary is equipped with a pair of large riding boots.

*Proposition 4.* It is much better, when one feints with the head as with the blade, reason, because when the adversary cuts in the feint, I remain in my parry.

*Proposition 5.* What to disengage, to feint, to turn, to circulate, to engage, to bind and similar terms actually mean, can with less effort be demonstrated, than described.

## **Thus follows the first way of defending, namely parrying, therefore the question is, how should one parry?**

Here one must take heed well, that this is actually understood from the *Tertie-guard*, and indeed one parries the *Prime* in the following way, in two different manners.

Firstly with the *Prime*, while I tuck my head behind the hilt, and retreat a little, which parry is derived from the *Secunde-guard*, and

Secondly, with the half *Quarte*, while I hold the pommel of the sword equal with the front of the body, so that, when a cut is cut past somewhat, this would not at all be able to offend me. And this parry actually belongs in the *Tertie-guard*.

The *Secunde* which is either cut to the mouth or else to the right side, can be parried thus, that I draw back the head and body in accordance with *proposition 4*, and then with immediately

erected sword, and indeed with the edge, parry in accordance with *proposition 1*, though such that I do not overact with the arm on account of set *proposition 2*.

The *Tertie*, which can be cut out- and inside, is parried in three different manners. Inside, when I let the adversary's blade slide along my blade, onto my hilt. Outside, almost in the same way as the *Secunde*, only such that I likewise let the adversary's cut drop along the edge, which then does not happen with the *Secunde*-parry. See above.

Thirdly, the out- and inside *Tertie* can be parried with a hanging *Secunde*, so that with my face I look through entirely under the arm, which parry is actually taken from the *Secunde*-guard.

The *Quarte*, which as the *Secunde* is cut either to the mouth, or else to the body, must

Firstly be parried in the opposite manner as the *Secunde*, such that I turn the edge to the left side, and then take out the *Quarte*-cut with stretched out sword

Secondly, with hanging *Secunde*, which parry actually belongs to the *Secunde*-guard.

The false *Quarte*, which is actually directed to the right arm, can be parried in almost the same way as the *Quarte*, except only that I let the blade hang over a little to the left side. And it is certain, that he who can parry this cut readily, can parry the *Quarte* both to the mouth and to the body in precisely this way.

But if one would cut the *Quarte* or *Secunde* to the feet, then it must be observed, that these cuts are parried

Firstly, the *Quarte* with the *Quarte*, and *Secunde* with the *Secunde*, and indeed such that I lower the point in front, and hold the hilt high.

Secondly, while I draw back the forward foot, and let the point fall on the adversary's arm or in the face.

## **The second question is, how should one let a cut miss?**

Concerning the letting miss as second way of defending, one must observe, that this is as useful to know as the previous. Because who properly understands letting a cut miss, may not parry a single cut. But this consists of the following:

Firstly, I must draw back myself entirely on the back foot, as much as possible.

Secondly, I must draw the sword equal to the head, but not, as many, lift the hilt up above the head, and also not, as others, step back with the right foot, (unless when the adversary cuts to that), as in this way the *tempo* can easily be missed.

And then thirdly, immediately either throw the blade onto the adversary's arm or in his face.

He who knows how to practice these ways of defending, namely parrying and letting miss, which although briefly described, contain much in themselves, can with little effort learn the ways of offending, and thus the entire cut-fencing. And so much about the first part, concerning body and sword at the same time.



## **Follows the second, namely the offending, which consists of cutting and slicing.**

The third question therefore is, when my adversary stands still in his guard, how can I get at him, or which is much the same, what lessons I can make against him?

Here one must before all else see to it well that one observes measure, *tempo*, and resolution, i.e.

That, firstly, one can reach his adversary,

Secondly, that one has openings.

Thirdly, that one then briskly cuts thereon.

Hence one can make the following lessons:

1. I cut the *Quarte* to the mouth, and slice over the body.

2. Or cut the *Secunde* to the mouth, and slice in the side.

3. I cut away the weak with the *Quarte*, and immediately cut the *Quarte* over the abdomen.

This is sometimes named the Changing-cut<sup>3</sup>.

4. Or I cut away the weak with the *Quarte*, and slice back to the mouth. At the same time I can also slice over the abdomen.

5. Or I make the Snaking-cut<sup>4</sup> in the *Secunde*.

6. Or the Snaking-cut in the *Quarte*.

7. Or I engage the blade in the *Secunde*, and slice to the face.

8. Or engage the *Secunde*, and cut to the arm.

9. Or engage the *Secunde*, slice, and cut the *Quarte* besides.

10. Or engage the *Secunde*, slice, make a feint in the *Quarte*, and cut the *Secunde*.

11. Or engage the *Secunde*, slice, make a double feint in the *Quarte* and *Secunde*, and cut the *Quarte*.

12. Or engage the *Secunde*, slice, immediately go up with my blade, and immediately cut down. With this lesson one can also slice up from below.

13. Or engage the *Secunde*, and when he disengages, I let the point fall in his joint.

14. Or I engage the *Quarte*, and make these same lessons, though in the opposite manner.

15. Or I engage the *Quarte*, slice to the face, and over the body. I can also cut the *Tertie* besides.

16. Or engage the *Tertie*, and slice to the face, or throw him the point of the sword in the face.

17. Or engage the *Prime*, step in deep, and throw him the sword in the side. After that jump back again immediately.

18. Or circulate, engage, and slice.

19. Or engage the blade, and go in.

20. Or I make feints, specifically one in the *Secunde*, and cut the *Quarte*.

21. Or I make a feint in the *Quarte*, and cut the *Secunde*.

22. Or a feint in the *Prime*, and cut the *Tertie*.

23. Or a feint in the *Prime*, and cut half *Secunde* half *Tertie* to the face.

24. Or a feint in the *Prime*, and cut half *Tertie* half *Quarte*. Both these cuts are hard to parry.

25. Or a feint in the *Prime*, and cut the Snaking-cut.

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3 "Wechsel-hieb"

4 "Schlangen-hieb".

26. Or a feint in the *Prime*, and when the adversary lowers the hilt a little, I immediately slice with the *Secunde* in the face.

27. Or a feint in the *Tertie*, and cut the *Prime*.

28. Or a feint in the *Tertie*, and cut half *Prime* half *Secunde* to the side. This goes very well.

29. Or make double feints, such as one in the *Secunde* and in the *Quarte*, and cut the *Secunde*.

30. Or a feint in the *Quarte* and in the *Secunde*, and after that cut the *Quarte*.

31. Or a feint in the *Prime* and in the *Tertie*, and cut the *Prime*.

32. Or a feint in the *Tertie* and in the *Prime*, and cut the *Tertie*.

33. Or make a feint to the foot, and cut over the head. This way he does not limp.

34. Or give a feint to the foot, one to the head, and cut in the side.

35. Or make half feints, and cut directly thereon.

36. Or I set the right foot in towards him, and when he cuts to that, I pull it back, and cut him to the mouth.

37. Or seduce him in such a way, that I go around him, and thus bring him out of his posture.

38. Or make a feint with the head on the inside, and cut the *Tertie* on the outside.

39. Or make a feint with the head on the outside, and cut the *Tertie* on the inside.

40. Or take something in the left hand, such as a cap, sand, handkerchief and the like, and throw him this in the face. If he now relieves himself while he closes the eyes, I immediately cut in, wherever I have openings.

41. Or I set myself with my blade away, act as if I want to stab him in his leg, and when he reaches for it with his blade, I cut him over the head.

42. Or let it run off singly or doubly, specifically, when I stand with my blade on the outside I let the *Quarte* run off, and cut the *Secunde*.

43. Or let the *Secunde* run off, and cut the *Tertie* on the outside.

44. Or let the *Secunde* run off, and cut with inverted hand.

45. Or let it run off doubly, such as in the *Quarte* and *Secunde*, and cut the *Quarte*.

46. But when I stand on the inside, I let it run off in the *Secunde*, and cut the *Quart*.

47. Or let it run off doubly, and cut the *Secunde*.

48. Or I cut underneath, and slice at the elbow, which goes very well.

49. Or step on the right side, and cut half *Secunde* half *Tertie*.

50. Or I cut, and immediately go in below, very excellent.

However, as it is held to be better, that I first go defensive, before I offend my adversary, then

### **The fourth question is, what should I do when my adversary engages my blade?**

Either I disengage, engage, and cut at the same time, or else cut from me at once, and indeed when I am engaged in the *Prime*, I can either immediately cut the *Prime*, or the *Quarte*, or the false *Quarte*.

When I am engaged in the *Secunde*, I can cut the *Tertie* on the inside, the *Quarte* or false *Quarte*.

When I am engaged in the *Tertie*, I can cut the *Tertie* on the outside, the *Quarte*, or false *Quarte*.

When I am engaged in the *Quarte*, I can cut the *Tertie* on the outside, or the *Secunde*, or the *Prime*. † However, here one must remember well, that all these cuts must be done as soon as my adversary only touches my blade. On the contrary, when I engage someone in the *Secunde*, and my adversary slices after he has disengaged, I let the slice pass, and immediately slice back. Likewise, when I engage the adversary in the *Quarte*, and he slices.

### **The fifth question is, what should I do when my adversary has cut the *Quarte* at me?**

Either I let the cut miss, according to the manner described above, or else I parry the *Quarte*, and after I have parried, immediately make the following lessons:

1. I fling the point of my sword in his face.
2. Or cut him over the abdomen.
3. Or slice to the face, I can also slice over the abdomen at the same time.
4. Or slice and parry at the same time, which goes very well.
5. Or slice, parry at the same time, and slice back again.
6. Or make a *Volte*.
7. Or counter-cut the *Quarte*, though such that I stand completely safe behind the hilt.
8. Or beat and slice.
9. Or parry, in the meantime throw a handkerchief etc. in the adversary's face, and at the same time cut where I have openings.
10. Or step in, grasp his blade near the hilt with the left hand, hold his weak with my half strong of the sword, and tear him the sword out of his hand. If he does not want to let the sword go, then the hand breaks.
11. Or parry with the disengagement and slice.
12. Or parry with the disengagement, slice and cut the *Quarte* besides.
13. Or parry with the disengagement, slice, make single or double feints, and after that cut.
14. Or parry with the disengagement, slice, immediately go up with my blade, and immediately cut down on the other side of the sword. I can also cut up from below according to opportunity.
15. Or step in the measure, slice, and go on the blade.
16. Or step in the measure, slice, and cut the *Secunde*. Before the cut, I can also make single or double feints.
17. Or step in the measure, slice, immediately go up, and immediately cut down on the other side.
18. Or step in the measure (after I have parried the cut, I thrust his hilt away with mine), slice and go on the blade.
19. Or step in the measure, and with my left foot strike him his right foot away inwards. Thus he falls on the back.
20. Or pass under him.
21. Or parry with hanging *Secunde*, and cut him across the front of the body<sup>5</sup>.

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5 “und haue ihm angesichts übern Leib”

22. Or I go under with hanging *Secunde*, and grasp him by the hilt, and pull him the sword over the whole breast, which tickles beyond all measure.

23. Or parry with hanging *Secunde*, and cut in half *Secunde* half *Tertie* above.

24. Or I initially engage the *Secunde*, when he now cuts the *Quarte*, in the same *tempo* I slice him on the arm.

25. But if someone cuts me the *Quarte*, and additionally slices to the body, then I can either parry twice, cut and slice, and after the parry perform one of the indicated lessons.

26. Or only parry the cut, and when he slices to the abdomen, I pull it in, and let my point fall on his arm.

27. But when my adversary wants to make me the Changing-cut, the proper counter to that, is to let the cut miss.

### **The sixth question is, what should I do when my adversary cuts the *Secunde*?**

Here I can also, as with the previous lesson, either let the cut miss or else parry. But after the parry I can make the following lessons.

1. I immediately cut the *Secunde* in the side.

2. Or fall in deeply with the *Prime*.

3. Or slice the adversary on the mouth.

4. Or slice, and cut the *Quarte*. Before the cut I can also make single or double feints here.

5. Or parry with the disengagement, and make the same lessons (though in the opposite manner) which were reported with the *Quarte* to be made with the disengagement.

6. Or step in the measure, make the same lessons (though in the opposite manner) that were reported with the *Quarte*.

7. Or make the ninth lesson on the *Quarte*.

8. Or pass under him.

9. Or make him the 20th lesson on the *Quarte*-cut in the opposite manner.

10. Or step in the measure with the parry, and thrust hilt to hilt, slice, and go back.

11. Or engage the adversary the *Quarte*, and when he cuts the *Secunde* I slice him on the arm, and jump back.

12. Or engage the *Quarte*, and while the adversary cuts the *Secunde*, I fling him the point in the face, and immediately after that parry.

### **The seventh question is, what should I do when someone cuts the *Tertie* at me?**

Ans: Either I let the cut miss, or else parry, and indeed one must remember here what was reported above, namely that the *Tertie* is parried in three different manners, on the inside, on the outside, and with hanging *Secunde*.

Therefore, when someone cuts me the *Tertie* on the inside, I can make the first, second, third, fourth, fifth, sixth, eighth, ninth, eleventh, twelfth, thirteenth, fourteenth lessons which were addressed at the *Quarte*-cut.

If he cuts me the *Tertie* on the outside, I can make almost all lessons that belong to the *Secunde*.

Thirdly, if I parry with hanging *Secunde*, then I can make the twentieth, 21st, 22nd, 23rd, 24th lessons that were reported with the *Quarte*-cut. See above 5th question.

† However, this must be noted well here, that one cannot go in better and more conveniently on almost any cut than on the *Tertie* with the hanging *Secunde*.

### **The eighth question is, what should I do when someone cuts the *Prime* at me?**

Here it must be noted, that one cannot so easily let the cut miss. Hence it is much better, when one parries this cut, and indeed this cut, as mentioned above, can be parried in two different manners.

Firstly with the half *Quarte*.

Secondly with the *Prime*.

When I have parried it in the first way, I can make the following lessons.

1. I slice to the face immediately.
2. Or slice and cut the *Prime* besides. This lesson can also be made with feints.
3. Or slice and cut the false *Quarte*.
4. Or pass under the adversary.

When I have parried in the other way, I make the following lessons:

1. Immediately thereon I cut the *Tertie*.
2. Or make the Snaking-cut.
3. Or pass under him.
4. Or tear out his sword from him.
5. Or slice him over the abdomen with the *Secunde*, which goes very well.
6. Or cut half *Secunde* half *Tertie* to the mouth, which lesson is very hard to parry.
7. Or cut half *Tertie* half *Quarte*.
8. Or slice with the *Secunde* in the face.

### **The ninth question is, what I should do when my adversary lets my cut miss, and after that cuts after?**

1. I also let his cut miss, which can be named the double<sup>6</sup> void.
2. Or parry with the *Secunde*, and immediately cut the *Tertie* or *Quarte*.
3. Or I parry with the *Secunde*, and straightway after that cut the *Quarte*.
4. Or beat the adversary's blade out, and cut the *Secunde* in the same *tempo*, though not all approve of this lesson.
5. Or I parry with the *Secunde*, slice to the face, and go on the blade.
6. Or when I have sliced, in the same *tempo* I cut the *Quarte*.
7. Or make a feint, and cut the *Secunde*.

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6 Literally "the double miss cutting".

8. Or a double feint, and cut the *Quarte*.
9. Or go up immediately, and cut in the face on the inside, which cut goes very well.
10. Or go under him with the *Secunde*.
11. Or finally cut such that I do not over-cut myself, which is done when I only cut with the foremost joint, not too weak and not too strong.
12. When my adversary lets the *Secunde* cut miss, [I have] parried underneath and cut the *Quarte*.
13. Or have also made all lessons, as reported with the *Quarte*.
14. One can make these same lessons, when someone lets my *Tertie* cut miss.
15. Or upon all missed cuts make this lesson, that I throw the adversary the point onto the arm with the *Secunde* while he pulls back the arm, which goes very well.
16. Or cut such that the point of my Sword comes to stand directly in front of the adversary's arm. When he now cuts after, he hits himself with the arm on my point. This goes very well.
17. Or always cut him below to the abdomen, while I step deep in the measure, because that is always open.

### **The tenth question is what to observe with the going in?**

Here one must know, firstly how and in what way one goes in at someone.

Secondly, how and in what way this can be averted.

Concerning the first, this can be done 1. upon any cut, while one parries that, and at the same time steps in. And one must see to it well then, that with the left hand one reaches the adversary's hilt or else the blade near the hilt, and submits<sup>7</sup> this, so that the adversary cannot pull. But not, as many want, seize the adversary by the half strong of the arm.

Then 1. must all cuts only be made with just the foremost joint, which then remains entirely free, and must he who walks in therefore suffer great danger.

As 2. my adversary is indeed stronger in his half strong of the right arm, than I in my weak, with which I seize him. Hence, he can free himself with little effort, and receive me most friendly. Therefore the best manner is that one seizes someone at the knuckle guard or the pommel of the hilt (which is the safest) or at the blade, which is somewhat more dangerous, and submits this, so that he cannot pull.

2. While one engages the adversary's blade, and at the same time steps in.

3. While one lets a cut of the adversary miss.

As 4. While one cuts, and at the same time steps in.

However, one must with all going in before all things see to it well, that one is ready with the left hand, and reaches the adversary's sword. Otherwise, one will come back home quite bald.

Concerning the second, namely how this can be averted, this is done in the following way:

1. When I strike away my adversary's left leg with my right, and thus throw him to the floor.

2. When the adversary walks in on me, and grabs at my hilt, I pull this down, so that he receives the blade in the hand in full slice, and in this way one can cut someone's thumb out of his hand.

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<sup>7</sup> "und selbige beuge" could alternatively be translated as "and bends this"

3. When the adversary walks in on me, and grabs at the hilt, I thrust him the same in the face with all my might.

As 4. when he lifts my blade, or wants to go in upon a cut, I swiftly cut the clean *Quarte*, while I step back a little.

As 5. I can also hold the *Prime* in front of my adversary, while drawing back a little. While indeed this lesson can be prevented when one takes away the blade with the counter-*Prime*, one can however immediately on this cut the *Tertie* over the head, and bid the one going in welcome.

And this is thus briefly said, what lessons one should use in the *Tertie*-guard against someone who is likewise placed in the *Tertie*-guard.

### **Therefore, the eleventh question is, how to come at someone who stands in the *Secunde* or *Prime*?**

Before we answer this question, we want to report briefly, how one should parry all cuts in the *Secunde*-guard.

The *Prime* and *Secunde* are parried with the counter-*Prime*, as I lower the point in front with the parries, and draw myself back a little.

The *Tertie* is parried with hanging *Secunde*, as well as the *Quarte* and false *Quarte*. But with this must be noted especially, that the best way to parry these 3. cuts is when it is performed with the disengagement.

Thus we want to proceed to the question. When someone therefore stands in the *Secunde* or *Prime*, I immediately put myself on his blade, thus the adversary must either stay standing still or disengage, or cut from himself. If he remains standing still, I slice to the face from below, and go on the blade again, or cut the *Prime* as well, or I cut away swiftly closely under the blade the false *Quarte*, or clean *Quarte*, which cut, when I am through under the point in front, is almost impossible to parry in the *Secunde*-guard. If he disengages, I disengage along, and slice him to the face. If he cuts, then I either let his cut miss, or make those lessons that belong to that same cut that he cuts, of which has been spoken above.

### **The twelfth question is, what should I do against someone who likes to counter-cut?**

Although here one must take heed, that in cut-fencing the counter-cuts, as the counter-thrusts in thrust-fencing, are the best, if only they are done in the right way and manner, so that absolutely no danger is procured. Which is why, then, many lessons on this have also been reported above. Only when one thinks to counter-cut from desperation, and only intends that one offend his adversary, even though one sets his body in utmost danger, this is wrong and against all justness. And one often tends to call him, who solely has this in mind, by wrongful names. Therefore, when he carries himself such, one can use the following lessons:

I make a half cut, if the adversary counter-cuts, I parry, and cut after.

Or I make a half cut, if he cuts along, I let the adversary's cut miss.

Or I myself counter-cut, though such that I hope for no danger with it.

Or I cut half, and on his cut go under him.

Or which is almost the safest to use against someone who counter-cuts. I always engage the blade, and make only slices, such as to the arm, mouth, body, etc. If the adversary then cuts, then I must be ready with defenses such as parrying and letting a cut miss.

### **The thirteenth question is, what should I do when my adversary comes running in at me with great fury?**

Here one must consider, that this is often done out of desperation, and often also out of imprudence. I can therefore encounter him thus. If he comes running and does not cut, step in *the Prime* and let him march past, besides give him one on his way, or yield a few steps and cut from me.

Or go around him, so that he cannot at all come on my body.

Or I hold the point in front of him, thus he runs himself on the sword.

If he comes running and cuts at the same time, then I either let his cut miss, and cut after, or parry the cut and make a lesson, that belongs to the same cut which he has cut.

Or go under him, and give him a dangling<sup>8</sup>. And here must be noted well that one can also make these same lessons against someone who uses the Cross-cuts, which fight is indeed held high by some, but is not at all from the art, but can much more be named a natural or Polish fight. However, one lets everyone remain as he sees fit.

And so much about Cut-fencing.

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8 Here, “bümmelgen” is difficult to translate. Dierk Hagedorn suggested that it could be related to “bümpeln” i.e. to knock/clatter/rumble. Alternatively, Jörg Bellinghausen suggested it may be derived from the same word as modern “baumeln”, or “to dangle”.