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**SZAKDOLGOZAT**

**Medieval English Longsword  
Manuscripts: *An Analysis***

**Középkori angol hosszúkard kéziratok:  
egy elemzés**

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## Abstract and keywords

**Abstract** – English longsword manuscripts (MS Harley 5432, Cotton Titus, Additional Manuscript 39564) are analysed as a preparatory work for creation of a training material for the techniques and tactics of the English longsword. In detail, a critical edition of the transcriptions and translations of the manuscripts is presented, resolving some of the contradictions and incoherencies between various transcriptions. A methodology is presented for revealing the meaning of terms and a complete synoptic terminology index is produced to facilitate the understanding of the jargon of the manuscripts. An analysis of the structure of the manuscript was prepared, and found terms is presented based on recent research, finding also similar techniques in other longsword fencing traditions. A set of drills are selected that represent many of the aspects of the manuscripts.

**Keywords** – English longsword, MS Harley 5432, Cotton Titus, Additional Manuscript 39564, methodology for analysis of fencing books

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## I. **Objectives**

This paper is intended to provide (not necessarily in this order)

- a brief description of the three manuscripts of the English Longsword Tradition (ELT), including bibliographic details, provenance etc. and further sources
- an overview of the historical framework of the age of ELT
- the type of longsword supposedly used and summary of basic characteristics of the English longsword tradition
- the possible origin of English longsword teachings
- a description of the methodology/methodologies applied during the analysis
- the texts:
  - complete original texts transcribed by various authors and eventual differences detected
  - modernized versions from public sources with marking differences of various authors, including critical comments whereas applicable
  - a translated and marked version to Hungarian
- description of the terms (vocabulary / glossary) of ELT, with contextual analysis
- selection of the drill(s) for the training(s) that most characteristically represent the specificities of ELT and proposal of a verbal training method in the spirit of ELT.

The parts of this paper that are meant for support of later work are created in English and Hungarian in parallel.

## II. The manuscripts of the English Longsword Tradition

Until today only three writings are discovered that describe the Medieval English longsword tradition:

- **MS Harley 3542** (primary source: MS Harley 3542, n.d.) compilation, common name: *Man yt wol*, containing a fencing manual and a poem referred to in this document as **MSHT**<sup>1</sup> and **MSHP**;
- **Cotton Titus A xxv** (primary source: Cotton MS Titus A XXV, 1450-1465) compilation, often referred simply as the *Cotton Titus* or **CT** in this document, containing a brief fencing text about longsword fencing and some additional teachings on staff
- The **Additional MS 39564** (primary source: Additional MS 39564, 1535-1550?) manuscript, usually called as *Ledall Roll*, a somewhat longer fencing manual; later referred to as **AMS**<sup>2</sup>.

Later works, such as (Silver, 1599) and (Swetnam, 1617), containing only a few paragraphs related to longsword, are not considered as part of the Medieval tradition.<sup>3</sup>

The following sections summarize the bibliographic data of the manuscripts.

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### II.1. MS Harley 3542: Man yt wol (One that will...)

Bibliographic data of the manuscript as presented below is based on (Brown, 2009) which contains all the necessary bibliographic details. Further details are provided under (Nuvoloni, 2008) and (Voigts, 2008)

#### Physical properties.

The MS Harley 3542 is a compilation manuscript, stored recently in the British Library in London. It is composed of 3 major units differing in format and provenance. The second unit contains texts related to longsword fencing. The written space of the longsword texts is about 143 x 88 mm, with brown ink ruler lines (28-31 lines per page, resulting in a less than 5 mm line height). This unit was written most probably by two scribes or copyists.

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<sup>1</sup> The common name *Man yt woll* may refer to the poem only and even may contain a transcription mistake.

<sup>2</sup> The reference to any Ledall or Ledale as author, based on the line “*Amen Quod I. Ledall*” may not mean that the original author was a certain Ledall or Ledale.

<sup>3</sup> According to the ADVISE or AGISE methodology, later manuscripts and publications should be used as “last chance” during interpretation. In this paper I would like to focus on Medieval English Longsword.

The three units, according to (Nuvoloni, 2008, p. 3), “*have been bound together at least since the seventeenth century*”.

### Content.

The manuscript content can be split to about 37 parts, differing in their content and format; see in detail in (British Library Catalogue: MS Harleian 3542, catalogue information).

Most of the content parts are related to alchemy and metallurgy (17 parts) and medicine (18 parts).

The two parts related to longsword fencing are:

82r-84v longsword treatise, (“The use of the two-hand Sworde”), **MSHT**

84v-85r longsword poem (“man þt wol þe tohond swerd lern...”), **MSHP**

The total number of lines is about 210 lines, from which 45 lines are in verse.

### Language

The longsword texts are written in 15<sup>th</sup> century Middle English.

### Provenance.

According to (British Library Catalogue: MS Harleian 3542, catalogue information), the known owners of the texts are:

1. Thomas Byaed, vicar of Bockerill: Owned, 16th cent.
2. Robert Burscough, Archdeacon of Barnstaple: Owned, late 17th-early 18th cent.
3. Samuel Knott, d 1687 Rector of Combe Raleigh, county Devon: Owned and annotated

Considering the provenance and also the fact that the text contains considerable portions related to a Franciscan from Hereford, Ralph Hobey, the origin of the fencing treatise can be also of West England (Brown, 2009).

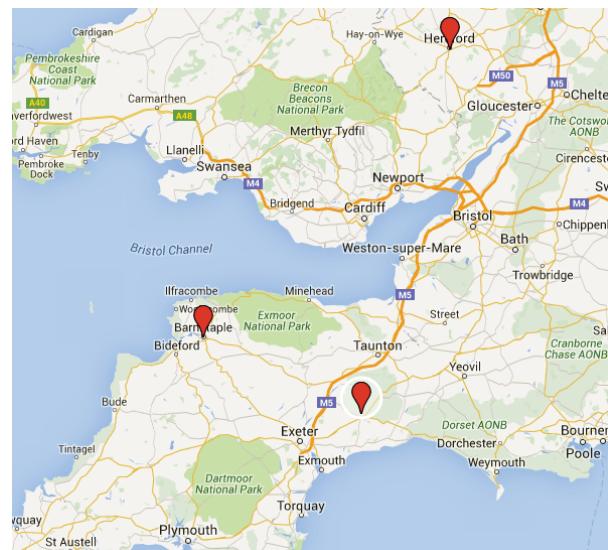


Figure 1 Provenance of MS Harley 3542: Hereford, Barnstaple and Combe Raleigh

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## Dating.

Said text of Ralph Hobey is from 1437 (Nuvoloni, 2008). However, since Harley 3542 is a compilation, this gives us a little clue if the longsword texts are earlier or later than this date.

Most authors, namely (Nuvoloni, 2008) and (Voigts, 2008) date it to 15<sup>th</sup> or 16<sup>th</sup> century.

(Geldof, 2011) sets the date to the first half of 15<sup>th</sup> century, based on the authors of works bound together in the collection. However, according to (Hester, 2005-2006, 2011), the longsword texts can be dated as early as **early 14<sup>th</sup> – early 15<sup>th</sup> century**.

I share the opinion of Hester regarding the **date of the development of the teachings** (not of the manuscripts!); the recording of the text must definitely be earlier than the 16<sup>th</sup> century, and the teachings should then be a couple of decades older.

## Facts supporting an early date

To further narrow the period, the following facts can be also considered:

- The terminology is as independent from the German and Imperial schools as the well-researched German and Italian manuscripts;
- If the teachings were born after the mid-late 15<sup>th</sup> or even later, mid-late 16<sup>th</sup> century, there should be some reference to foreign terminology, but **no such terminology can found**. English mercenaries and commanders reached Iberia and Italy in the pauses of the Hundred Years War, and later, Italian masters opened schools in England during the 16<sup>th</sup> century, (Rocco Bonetti, Vincentio Saviolo (Evangelista, 1995, p. 68 and 528)); references to foreign masters can be found in renaissance works, both in fencing books or literature (Silver, 1599),
- The text **does not contain any reference to a foreign style** either; possibly because either the teachings were used mostly for tournaments only, or in a period when there were more civil wars than international affairs.
- The fencing manual of Silver (Silver, 1599) refers to the **old teaching as ‘ancient’** – “*There is no manner of teaching comparable to the old ancient teaching*” –it might mean that techniques were used at least two-three generations before Silver’s age, so that fashionable weapons, more recent techniques and principles would nearly completely replace a seemingly spread<sup>4</sup> former fencing system
- The way of teaching is less analytic than newer and foreign methods (not showing renaissance effects, such as those present in Italian works or the way of decompositions that

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<sup>4</sup> considering the geographical origin of the manuscripts

are characteristic for the German works, not showing effect of renaissance<sup>5</sup> developments in philosophy or other arts either (actually, the wording of MSHT is rather “dry” and MSHP is “professional”, definitely not as paper wasting as (Silver, 1599));

- There are only two named blocking parries (stop and pendant<sup>6</sup>) other parries in ELT seem of deflecting nature; the drills and tactical advices present an agile style (unlike a stance-to-stance, always safe *giocca largo*); videos of contemporary interpretations (Black Falcon School of Arms, 2007), (Black Falcon School of Arms, 2011) either use the hilt for parrying, or deflect the attacks; deflection techniques require more skill and training in comparison to simple blocking; in other traditions, the later the treatise the more (named) blocking parries and stances are presented, and, as a tendency, parries and stances move towards the beginning of the treatises<sup>7,8</sup>

### Facts supporting a later date

- Considering MSHT describes unarmoured fencing (discussed later), MSHP refers to harness on two places only;
- longsword as primary weapon was used by armoured knights before the mid-15th century, latest early-16th century;
- unarmoured use on tournaments was more common in the 16<sup>th</sup> century.

The objective of the manuscript (discussed later), that is given in P181<sup>9</sup> as “*To teach. or to play. or else for to fight..*” may resolve the contradiction between the above set of arguments: during trainings and practicing even knights would not wear armour; unarmoured techniques learnt

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<sup>5</sup> 15<sup>th</sup> to 17<sup>th</sup> centuries in England

<sup>6</sup> Interpretation of (Hester, 2005-2006, 2011) is not shared in the lights of Additional MS. See also the ADVISE, Externalization step (Walczak, 2011).

<sup>7</sup> Lichtenauer: *Das Vier Legern* verse 68 of 110 (Döbringer & (Lichtenauer), 1389?) Meyer: *Von den Legern oder Huten.*, Page VI from LXIV, Chap. 3 of 11 (Meyer, 1570) comments on this topic by (Heslop & Bradak, 2010) is unclear though, :Dall'Agocchie “**There are eight guards...**”, 9recto of 34verso ) (dall'Agocchie di Bologna, 1572); Fiore seems exceptional for his teaching is based on wrestling.

<sup>8</sup> I had another possible argument, that **was not confirmed** by Mr. J. Hester, based on chipped blades from the period. I have considered the following: (1) the teaching aspect is important (MS Harley poem last lines) so the training could/should have reached more than a few knights/soldiers (2) blocking parries are easier but require high quality steel (not to break on blocking yet light enough for double rounds) (3) such good steel can be produced in large quantities only in blast furnaces, the teachings should be developed before the mass production of good steel, i.e. before the 14<sup>th</sup> century, when bloomeries were gradually replaced by blast furnaces, starting from 1250-1320 ([https://en.wikipedia.org/wiki/Blast\\_furnace](https://en.wikipedia.org/wiki/Blast_furnace)); Lichtenauer uses a number blocking stances and strong hits on the sword (*Krumphau*); Fiore's *rebattare* is rather demanding for the quality of the sword; many of the techniques developed by Meyer definitely require very flexible swords/feders, these surely required swords of higher quality steel, that could be produced sufficiently cheap with the appearance of the blasting furnaces in Germany since the 13<sup>th</sup>-15<sup>th</sup> century.

However, I have not found a metallurgical analysis of swords from the 13<sup>th</sup> to 16<sup>th</sup> century period.

<sup>9</sup> The lines of the manuscripts are identified in this paper; see in detail in the **Transcription and modernization** chapter.

could be also used in local skirmishes or civil disputes (due to the low personal safety between wars of the 14<sup>th</sup>-15<sup>th</sup> century).

Based on the above the manuscript must have been made before the 16<sup>th</sup> century, and, considering the stability in phraseology and techniques (with the other manuscripts), the jargon must have been settled and spread through England by then; conclusively, the teaching could have been developed the latest during the first half of the 15<sup>th</sup> century.<sup>10</sup>.

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## II.2. Cotton Titus A xxv

The following facts are collected from the information provided by the British Library, found under (British Library Catalogue: Cotton Titus A XXV, 2015, 13th-15th cent.)

The fencing work is part of a larger collection, bound together into a compilation. The major subject of the works is history (of Britain, of particular monasteries, etc.).

### Physical properties

Parchment and paper, appr. 220 x 160 mm pages, in 3 major segments.

The segments of the compilation were created during the 13<sup>th</sup> to 15<sup>th</sup> century,

### Content

The manuscript content can be split to 6 content parts.

The fencing works are in the second physical section, bound together with the “Prophecy of John of Bridlington”, (that is, “a historical retrospect of English affairs beginning during the reign of Edward II”, according to (Curley, 1990).

*105r* plays on longsword

*105v* plays of staff

Both original texts are short, only a few lines. It is unclear if they were part of a larger text or just comments.

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<sup>10</sup> Linguistic analysis may provide further details, considering that there was only a single (suspected French word found in the text (bovre, H112); unfortunately the rhymes of the poem do not help too much since there is only one rhyme that shows tracks of vowel shift (say/eye. P154/P155).

### Language.

The fencing texts are written in Middle English. The rest of the text is in Medieval Latin and French.

### Provenance.

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The recorded history starts from the early 17<sup>th</sup> century, when Sir Robert Cotton (baronet of Connington, originally from Huntingdonshire) placed this compilation into the Titus section.

The various parts that are bound together into Cotton Titus A XXV might have originated at different areas of the British Islands (e.g. Boyle Abbey most probably in Ireland, Bridlington in East Yorkshire, Monmouth in Western England and Huntingdonshire in East of England near Peterborough.)



Figure 2 Provenance of Cotton Titus A XXV: unclear

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### Dating.

The fencing work can be dated to 14<sup>th</sup>-15<sup>th</sup> century; however, the size, the language or the binding with other works does not provide us more information.

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## II.3. Additional MS 39564 : Ledall Roll

The following facts are collected from the information provided by the British Library, found under (British Library Catalogue: Additional MS 39564, 2015, 16th cent.)

### Physical properties.

Vellum (parchment), 622 x 152 mm roll.

### Content.

The roll is a single part, “containing exercises in the use of the two-handed sword”. The part can be divided to about 41 chapters (pair and solo drills) of various kind, either sequentially numbered or named:

- 1 two named flourishes,
- 2 a named flourish

- 3** 13 “chases”
- 4** Counters from 1 to 3
- 5** Counters 22 and 23
- 6** Two inserted, named flourishes
- 7** Counters 4 to 21

The 7<sup>th</sup> content unit, indeed, should be inserted, instead, before unit 5.

### Language.

The text is written in Early Modern English.

### Provenance.

The text contains a signature of a certain J. Ledall (supposedly from a certain John Ledale).

According to (Wiktenauer: Ledall Roll (Additional MS 39564), n.d.) and (ed. Skaife, 1872, p. 224), this J. Ledall: “John Ledall/Ledale (ca.1515-1582), a British merchant born in York, England, between 1513 and 1518 and awarded Freedom of the City of York in 1529 or 1530.”

According to (Hester, 2005-2006, 2011) the name Ledall was not that unique and this attribution to Ledall of York may not be related to the manuscript.

It is, however, it is highly probable that the text was not authored by (any) Ledall, but confirmed or proofed only according to (Wiktenauer: Ledall Roll (Additional MS 39564), n.d.), since the sign was “Amen Quod I Ledall” – a formula for “confirmation” but not necessarily authorship.

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Ledall was born and lived in York.

The text, according to (British Library Catalogue: Additional MS 39564, 2015, 16th cent.) was not mentioned of later (19th century) bibliographies or compilations in the field.

The only subsequent known record is from 1917, when the Rev. A. Fuller “presented” the roll.

Therefore, we can just place York as the only place of the possible origin.

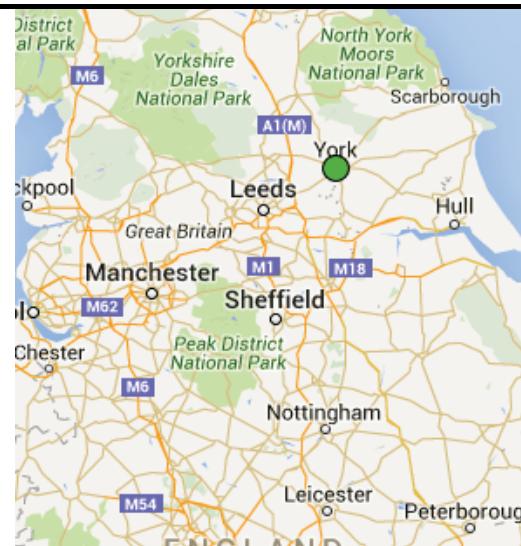


Figure 3 Provenance of Ledall roll: York

**Dating.**

The fencing work could be copied (or written) between 1535 and 1550 by (Wiktenauer: Ledall Roll (Additional MS 39564), n.d.). According to the British Library catalogue the creation date is the first half of the 16<sup>th</sup> century. Assuming the “I Ledall” is the said John Ledale, he was born around in 1515, the above date range could be deduced—though no documented arguments were for this date, and the roll must have been written, copied and signed before his death in 1582.

However, all these dates are only speculations because there is no evidence that the text can be attributed to *that* J. Ledale.

### III. The age of longsword in England: a brief overview

Swords, that can be considered as longswords (Oakeshott XII-XVa), were used in England from the 12<sup>th</sup> until the 16-17<sup>th</sup> century when it was mostly used at tournaments only. The golden era of longsword in England can be set to the early 14<sup>th</sup> to mid-15<sup>th</sup> century. Major historical events in parallel to development of technology of this period are listed below. (The historical facts below are collected from various sources.)

early 14 <sup>th</sup> c.	Wars against Scotland
1314	Battle of Bannockburn. The superiority of Scottish long spears defeated the English army, composed of mostly heavy cavalry using strategies of the period
1333	Battle of Haldon Hill. Nearly the entire army of King Edward III was mounted (even archers). The knights, armed with longswords and poleaxes, as well as men-at-arms using bills, were arranged sparsely so that they had sufficient room to use their weapons, dismounted and mounted quickly. This gave flexibility against the Scottish fighting in closed formation and with minimal cavalry. The changed strategy encouraged King Edward III to attack France.
mid 14 <sup>th</sup> -early 15 <sup>th</sup>	Hundred Years War Main weapons of knights (both English and French): short lances, longswords and poleaxe; armours were improved but not yet sufficient against longswords. Knights fought mostly dismounted, using cavalry for rapid relocation of the forces when necessary. Cost of longsword training was high, and could be paid by knights only.
1346	Battle of Crécy chivalric ideals of French knights lead to confusion and tragedy; use of gunpowder
mid-late 14 <sup>th</sup> century	In the pauses of the major battles, English nobles, knights and soldiers spread all over Europe, served as mercenaries, military commanders or even claimed to be kings in various countries: John Hawkwood in Venice and in papal forces (Anon., 2016) ; King Edward III's third son, John of Gaunt claimed the throne of Castilia (Anon., 2016).
1356	Battle of Poitiers (King Edward III against King Jean II) in this battle the armours of the French knights resisted the English longbows <sup>11</sup> ; however, cavalry attack was also followed by infantry attack of the French, but all those heroic efforts and considerable losses were insufficient to defeat King Edward's army
early 15 <sup>th</sup> century	The use of longsword is reduced as a primary weapon of knights, due to the development of lighter yet more protective plate armours.
1415	Battle of Agincourt the superiority of the English strategy and tactics was proven; the use of longbows was decisive
1450	War of Roses started The plate armours provided a level of protection for which longsword was less effective than pole axes or pikes. The training of longsword was also more demanding than training archers or men-at-arms using bills, pikes, halberds or other pole weapons. As a consequence, the importance of longsword is gradually reducing.
late 15 <sup>th</sup> century	the role of knights is reduced; they were expensive and after campaigns they cannot be released the same way as mercenaries. Safety of travellers and smaller settlements were jeopardized by released mercenaries and veteran soldiers after the War of Roses who became bandits
early-mid 16 <sup>th</sup> century	use of gunpowder became commonplace longswords still presented status and appeared on tournaments

<sup>11</sup> This is double checked in Froissart, since this is a clear sign that the development of armours reached a maturation where longswords could cause less harm as well. It is also surprising since at Agincourt longbows were successfully used – however, bows are affected by weather conditions as well.

	larger two-handed swords replaced longswords in particular uses; the use of even these greatswords, montantes, spadones in the field radically reduced all over Europe
1510	King Henry VIII and King Francis I of France: a documented tournament where the kings themselves fought. King Henry was a famous jousting champion (Royal Armouries, 2016), “it was said that he had ‘no respect or fear of anyone in the world’.”
1540	King Henry VIII gave the monopoly to The Company of the Masters of Defense of London to teach the use of all kinds of weapons a gentleman should know. The weapons taught yet included longsword (Sloane MS 2530, 1540-1590).
late 16 <sup>th</sup> century	In Elizabethan era tournaments, play for prizes was still fashionable, even mentioned in literary works “...to play his Master's Prize against all Masters in their subtile mysterie at these weapons, viz: longsword, sword and buckler, Morris pike...” (Johnson, 1601) As part of the Sloane MS 2530 manuscript, the table of prizes is presented with the weapons used (Sloane MS 2530, 1540-1590), part published in (Icewasel, 1998); in this table, longsword, bastard sword and two-handed sword is used in <b>roughly 30% of the occurrences of weapon citations</b> (49 from 170).

## I V .      The weapon and summary of basic characteristics of the teachings

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### IV.1.    The weapon

Assuming that the manuscripts were made in the period of the mid-15<sup>th</sup> and mid-16<sup>th</sup> century, this age was already the declination of the field use of longswords; it preserved its importance though as status symbol and as a tournament weapon.

It is not obvious if the three manuscripts use the same (length) weapon.

The weapon of MSH, according to (Heslop & Bradak, 2010, p. 24) and (Hester, 2005-2006, 2011, p. 9), was **either usual size longsword or bastard sword**, but not a real two-hander (two-handers were developed later).

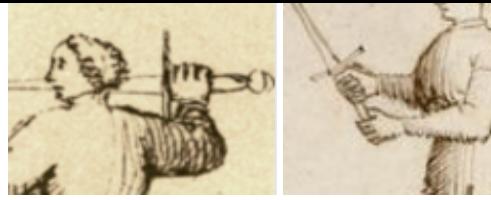
However, (Geldof, 2011, pp. 33, fn. 9) considers **the weapon of AMS to be a two-hander** as well, though not mentioned explicitly in AMS.

#### IV.1.1.   Facts for supporting the bastard sword.

Considering the numerous single-hand techniques, including even hews (examples: Cotton Titus [C005](#), but also Additional MS [A154](#), and especially [A137](#)), it is more convenient to use shorter longswords, similar to that of Fiore.

Images of longsword used as single handed sword in (Fiore de' Liberi, 1409, pp. Pisani-Dossi 13-14) shows some of the longswords with shorter grip, and hand on the grip.

However, some of the techniques of Fiore are feasible only for longer grips, such as grabbing of the hilt (Fiore de' Liberi, 1409, pp. Pisani-Dossi 20b-d)



but a longer grip, allowing grabbing, is also presented



*Figure 4 Fiore: single-hand use of longsword*

As a general rule, (Silver, 1599, p. E3) says: "*The perfect length of your two hand sword is, the blade to be the blade of your single sword.*" that is, as described in the previous paragraph, "*you shall stand with your sword and dagger drawn, as you see this picture, keeping out straight your dagger arm, drawing back your sword as far as conveniently you can, not opening the elbow joint of your sword arm, and look what you can draw within your dagger, that is the just length of your sword, to be made according to your own stature.*" This describes a **bastard sword**.

The Froissart's Chronicles (Froissart, late 14th century), that are a prose chronicle of the Hundred Years' War, contains several images drawn by Loyset Liédet depicting knights fighting mounted as well as dismounted.

Most pictures contain single swords, some have, however, somewhat longer grips, in combat situation (and some during decapitation, these are most probably not two-handed swords but large beheading falchions). See the left hand on the pommel (same as that of presented by Fiore or described by Vadi.)



*Figure 5 Froissart: longsword image  
Book I, CCCLVII.*

#### **IV.1.2. Facts supporting longsword or larger two-handed sword**

In some other traditions, legs, i.e. lower, distant targets, are usually accessed by longer swords (such as spadone, see (Marozzo, 1536), for example fourth part: *"In fear of the thrust he will uncover the area below and you will give a mandritto tondo to his legs going into the guardia di intrare in largo passo."*). A principle of Lichtenauer's tradition is "...better aim for the high openings than the low" (Andres Juden, 1389, p. 52v), explicitly warns that attacking lower openings is dangerous. Although the teachings of Lichtenauer do contain attacks on legs, at another place, cutting lower openings is referred to with a somewhat critical term, as cutting cabbage (*Krauthacke*). It may be surprising then, how lower openings can be safely attacked by a sword that is even shorter than Lichtenauer's using regular size longsword.

There are contemporary experiments and interpretations to execute flourishes with larger two-handed swords (with montante, as presented by (Casucci, 2015) using a two handed-sword).

As far as single-handed techniques are concerned, Talhoffer is referred to as using single-handed techniques with longsword, nevertheless I have found a single image only.<sup>12</sup>

Contemporary sport fencers also use several single handed techniques with feders.

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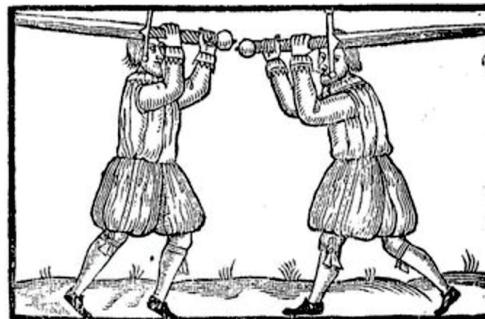
<sup>12</sup> MS Thott 290.2 (Talhoffer & Hull, 1459) on pages 175 and 176: not longswords, because of the short scabbard; on pages 192 to 204: half sword, Mortschlag techniques

The Königsegg manuscript, does not contain longsword texts

MS Chart.A.558 4r contains a single-hand "taking-up" but not a real technique

The Württemberg manuscript, or Cod. icon 394a, 6v contains "the wipping", 7r "grasping elbow", but practically no more single handed techniques.

The image on the cover of Swetnam's treatise (Swetnam, 1617) shows a much larger sword; however, since that treatise was written significantly later and anyway the drawing looks somewhat parodic anyway.



*Figure 6 Cover page of Swetnam's  
The Schoole of the Noble and Worthy Science of Defence (1617)*

#### IV.1.3. Conclusion

This, somewhat bookish, contradiction, if bastard swords, longswords or two-handed-swords are to be used as the most appropriate tool for training and reviving ELT, can be resolved only by testing the ELT techniques with different weapons.

However, it seems that **normal size longswords should be good enough for training purposes**, though bastard swords could be more appropriate.

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### IV.2. Unarmoured or in harness?

#### IV.2.1. Facts for supporting armoured fight.

MSHP refers to harness in [P149](#) and [P153](#) (both cases may show wrestling type movements, “*Fall upon his harness if he wishes to abide*” and “*{bear|thrust|lift} up his harness and get the {girth|preparation|initiative}*”).

Though the imagined style is rather agile, only a few references to quick foot and bodywork can be found (running or jumping<sup>13</sup>).

#### IV.2.2. Facts for supporting unarmoured fight.

Many of the attacks may cause small or no harm on an armoured adversary, for example snatching ([H079](#), [H115](#), double snatch [H105](#), hauke snatch [H007](#) and snatch with left hand [A130](#)) also, light thrusts ([A121](#)) and light springs<sup>14</sup> ([A083](#), [A094](#) and 2 more), light rake cleaving the elbows ([A003](#)).

No halfsword techniques found, even though these were already developed in Italy at the beginning of the 15<sup>th</sup> century in (Fiore de'i Liberi, 1409).

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<sup>13</sup> however, interpretation of “spring” is not free of doubts

<sup>14</sup> “spring” is a dubious term accepted by various researchers as a kind of thrust; to be discussed later

The style is, indeed, agile; as (Wagner, 1999-2009) states, the English style is “in-out” type, that means, between two actions the fencer cannot or does not thrust in a protective gear.

According to (Hester, 2005-2006, 2011), the argument for mentioning “harness”<sup>15</sup> at two places in MSHP does not necessarily suggest mean armoured fight, since, as can be seen in MMED, harness might mean any equipment including sword or other weapon.

Finally, though “death wound” appears in P183, the primary objectives (given in P180) of MSHP do not cover battlefield use, where armour could have been mandatory in the period.

#### **IV.2.3. Conclusion**

Though longswords were the primary arms of heavy cavalry knights until the mid-15<sup>th</sup> century wearing armours, and the three manuscripts may be different from this particular aspect, the arguments for unarmoured fight seem more sound than those for armoured fight.

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### **IV.3. Who were taught?**

It is a basic characteristic of other traditions, who were the apprentices of the masters.

Considering the masters of the period in Europe,

- the disciples of Lichtenauer and his followers were knights or nobles, already having a basic training of fencing,
- Fiore explicitly warns not to teach civilians<sup>16</sup>, though his trainings methodology does not require former practice ,
- Talhoffer prepared both soldiers and civilians, even women, for judicial fights (Talhoffer & Hull, 1459),
- masters of the Bolognese school taught both citizens and soldiers, they have trained all those who could pay their services (Battistini & Corradetti, 2016)
- Meyer actually taught *Schulfechten*, wrote books for the public, his book is clearly for training and, his style being visually appealing, for shows (also as marketing tool for his school), though he dedicated more of his publications to princes, actually, his sponsors, and

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<sup>15</sup> <http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED20017> , meaning 1.(a) “...also armor and weapons”

<sup>16</sup> (Fiore de’i Liberi, 1409, p. Pisani Dossi preface) “*Every man of generous soul loves and conceals this work of ours as though it were a treasure, and therefore does not divulge it in any way among the country folk* (which, in fact, Heaven created of obtuse sense and inadequate of agility, to carry loads like beasts of burden). Therefore, I decree that they should reject those for this precious arcana, and on the contrary they should invite kings, dukes, princes, and barons, and also men of court and others of high ability in the duel...”

titled his books as “Kinghly and Noble Art of Fencing” (Meyer, 1570), the “customary weapons” include even the dusack, not quite a knightly weapon.

and in England:

- In 1545, (Ascham, 1545 (1869), p. p. 97) wrote, *“For offence all mooste in euerue towne, there is not onely Matters to teach it, wyth his Provostes Ushers(?) Scholers and other names of arte and Schole, there there hath not fayld also, whiche hathe diligently and well favouredly written it and is set out in Printe that every man maye rede it”*, though it is unclear which publication he wrote about,
- “His True Arte of Defence”, the book of di Grassi (di Grassi, 1594) was translated and printed in England for public use

As a trend, we can find that the later the teaching, the wider the coverage of the society taught. Considering, that the manuscripts are dated to 15<sup>th</sup>-early 16<sup>th</sup> centuries, and not published, the audience could be a closed community. On the other hand, since the English longsword manuscripts (as written above) are considered describing **unarmoured trainings**, the apprentices at English longsword trainings could, besides knights and nobles, also cover squires or even yeomen: men-at-arms or other foot soldiers.<sup>17</sup>

#### **IV.3.1. A hypothesis: the teachings are meant for squires**

The only reference found in the manuscripts, that the players are addressed as bokelers ('bucklers') ([H032-H035](#)), though the etymology and meaning is unclear, it is related to 'defense'<sup>18</sup>

However, this word has various meanings, between them the well-known round shape shield<sup>19</sup> and, the “buckle” as a “spiked metal ring for holding a belt”<sup>20</sup>. Taking in consideration that the word “squire” is originated in “shield carrier”<sup>21</sup>, and also one of the tasks of a “squire” to fasten belts (of saddle or armour), or “cheek strap of a helmet”<sup>20</sup>, I suppose that the trainings are meant to teach squires.

<sup>17</sup> I had another hypothesis, considering the unique drills with three participants as presented by (Heslop & Bradak, 2010); considering the turbulences during the War of Roses and the men-at-arms freed between pauses of war, civilians might require some trainings from protecting themselves; in this case, shortish longswords are practical, the fight is unarmoured, and against bastards ☺

<sup>18</sup> <http://www.dictionary.com/browse/buckler>, MMED bokele 2. A means of defense, a defense; the origin of the word comes from the “boss” of the shield, Old French (escu) bocler, literally '(shield) with a boss' (<http://www.oxforddictionaries.com/definition/english/buckler>), however the Old French *bocle* means also “cheek strap of helmet” (<http://www.oxforddictionaries.com/definition/english/buckle>)

<sup>19</sup> <http://www.etymonline.com/index.php?term=buckler>

<sup>20</sup> <http://www.etymonline.com/index.php?term=buckle>

<sup>21</sup> <http://www.etymonline.com/index.php?term=squire> Oxford Dictionary and Merriam Webster does not provide more details

#### IV.4. Purpose of the manuscripts and teachings

The followings can be deduced from the structure of MSHT and AMS:

- starting from solo drills, even teaching basics (e.g. how to measure distance before encounter ([H033](#), “first take a sign of the ground there you play between 2 bucklers”)),
- systematic, stepwise structure,
- not mentioning killing, just cleaving or smiting (unlike Harleian MS poem, see below),
- the AMS addresses the fencers, “you/your” (e.g. your left hand etc) and “his” (at his face); MSHT uses “you/your” significantly fewer times <sup>22</sup>.

Therefore, AMS was written, most probably as **training manual**, while MSHT, could be **personal notes**.

However, MSHP may be used as a **mnemonic tool** as well, similar to the *Merkverse*, as discussed in (Geldof, 2011, p. 46).

For the purpose of the teachings, MSHT and AMS are most probably for **wounding**, and **less for killing**: about 50% of the mentioned targets are non-deadly targets, limbs (elbow, legs, feet: about 10 places, face, head, crown, belly: 11-12 places).

MSHP however, clearly lists the objectives, [P181-P184](#), least in the sequence the “death wound”:

*To teach or to play or else for to fight  
These are the strokes of your whole ground  
For hurt or for dint or else for death  
wound*

---

<sup>22</sup> My first impression was, based on my own personal notes after trainings, that HMST is a personal note after training; this hypothesis is analyzed in detail by (Geldof, 2011)

## V. The possible origin of the teachings of English longsword

There are two competing theories for the teachings of the English Longsword Tradition: the pan-Europanist and the national development theories.

It was common at other places of Europe, that fencing schools with characteristically different style and objectives started relatively independently even in a geographically limited area (as is shown by the non-Lichtenauerian schools represented by, for example, the Cologne Fechtbuch (Bachmann, 2014), and (Meyer, 1570), yet using terms borrowed from Lichtenauer; the Bolognese school, yet quite different from Fiore, use a similar terminology, maybe with different positions for the same named stances).

It is therefore surprising that the terminology and training methods of the three manuscripts, from various possible areas of England and most probably spanning over at least 100 years, are so similar, and at the same time so different from all others. However, even if ELT could be influenced by other traditions, it is not a requirement a later, affected school should use similar terminology: a fencing school could be also a fresh start, such as Codex Guelf from 1591 (Kite, 2013); though it is very late, seems an original work (though the grappling techniques look very similar to Fiore), avoiding the use of terminology either of Lichtenauer, Fiore or of other renaissance authors.

In the discussion below only the medieval, pre-Gutenberg situation is considered, merely focusing on the possible origins of English Longsword.

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### V.1. The pan-Europanist theory

The pan-Europanist theory is presented in detail (Heslop & Bradak, 2010, pp. 4-6). It claims that fencing systems using the same weapon cannot be fundamentally different from each other:

*“To an extent, a style is nothing more than a lack of certain elements, and to a lesser extent, a focus on others. The German, Italian and English ‘styles’ lack nothing essential, respectively, their foci do not differ. ... A weapon’s design dictates how it is used.”. It is also added: “Together with the biomechanical limitations inherent to all human beings that must be adhered to in any form of hand-to-hand combat, an outside factor, such as the design of a weapon, imposes further restrictions ... and opens a limited array of options that will be taken advantage of by all users.”*

The authors did not add more here, but further arguments may be found that strengthen this theory: Europe could not be considered as a set of independent research centers where various countries/nations could develop their teachings without meeting, comparing or even studying other nations' fighting systems. In former ages, crusaders were fighting together; later mercenaries of various nations were serving in the same army; released soldiers between campaigns went as mercenaries to foreign countries (as mentioned above, see (Anon., 2016)). Even if some of the teachings could have been "closed" or "secret" ones, the styles competed and completed each other on the battlefield or in tournaments.

---

## V.2. The national development theory

The **national development** theory considers a nearly independent, isolated, "national" development of fighting systems, including the English Longsword. The styles and teachings could be developed also as "answers" on techniques of other "styles".

The two theories are briefly compared in (Marsden, 2010), who also adds the argument that masters (as like as Fiore) were known to travel from country to country, well before the renaissance.

---

## V.3. Synthesis and application for English longsword

Historical background, wars and enemies of various countries (nations, kings) could be quite different; the tactics, style and weaponry of these enemies are all different – this might lead to development of particular techniques in a certain fighting system. For example, English longsword could have been tested and developed against the Scottish closed pike formations, the *sheltrons*, in the 14<sup>th</sup> century, while Germans could only meet *Gewalthaufen*, the similar pike square formations of Swiss, one hundred years later, if at all.

It may be also important that the apprentices could have come from different social background. While Fiore explicitly prohibits teaching the knowledge all except knights, and Lichtenauer's system is also too advanced to train to absolute novices, training systems of Talhoffer, Marozzo and Meyer, for example, were developed to train citizens. Talhoffer was even proud to prepare people within a couple of weeks for judicial duel (Talhoffer & Hull, 1459, p. 8v). Even within a single school, Marozzo, there could be different techniques used by people with different "personality" or level of development in the art: *giocca stretto* is highly advised only for those already skilled in the art.

**Therefore, the target audience and objectives of longsword fencing teachings are sufficiently different in various schools so that they affect both the way of teaching and style of the fighting system.**

However, the most efficient attacks could be the same: *Zornhau*, *squalimbro*, *downright stroke* or *quarter* are the safest and most powerful attacks. Considering the development of various fencing styles, they are optimized through simple and rude Darwinism: the most important movements must be those mentioned and executed in most of the drills. This can be verified by mere counting of the occurrences and compared by paleoanthropological statistics - the superiority of teachings is proven on the battlefield. Though knights (i.e. heavy cavalry also fighting unmounted) were not the only unit in battles, their leading role was unquestionable until the mid-late 15<sup>th</sup> century, and their primary weapon was, undoubtedly, the longsword. If one of the styles would be absolutely inferior to the others, this would have been soon diminished – and in actuality, this was not the case.

**Therefore, the various systems should use similar offensive and defensive (counter) techniques, and must be comparably efficient.**

Furthermore, linguistic<sup>23</sup> or visual proofs can be researched to verify these international connections.

In conclusion, **although the development of various longsword fencing teachings could go on different tracks, in the end the basic techniques in one-to-one fights of various styles of the same age must be equally efficient or at least comparable, obviously learning from, borrowing and reacting to other nation's styles.**

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<sup>23</sup> Between the German and Imperial traditions, there are obvious terminology overlaps (*porta di ferro/Eisenport*, *posta di finestra/Sprechfenster*). Since historical facts support the existence of international connections between Italian and English fencers, I can imagine some linguistic connections yet to be researched. For example, Vadi added *posta di falcon* to Fiore's art, may be, by learning from Englishmen, as a mere and simple misunderstanding and false translation of "hauke", i.e. hawks. A comparison of role of haukes to Vadi's tactical advice might give further arguments to support or falsify this hypothesis. ("I am the guard of the falcon, high up above, To make defences in all sorts of ways." (Vadi, 1470). Verification of the contrary: if English fencers would have learnt *posta di falcon* in Italy, they would use the word "falcon" (and not hauke), since the word "falcon" was as in use England since the 12<sup>th</sup> century (<http://www.etymonline.com/index.php?term=falcon>).

## VI. Methodology of analysis of the ELT manuscripts

The set of methodologies followed during the research:

1. Methodology for selection and analysis of existing transcriptions and creating credible modernization.
2. AGISE/ADVISE: an analytical methodology for primary source materials, a “framework for working with such sources is proposed to facilitate their optimal interpretation and practical application, and finally to create a curriculum for their further teaching” (Walczak, 2011).
3. Vocabulary<sup>24</sup> —term index —building methodology for fencing texts
4. A proposed methodology for verification of interpretation of sequences of elementary actions (as described in ADVISE).

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### VI.1. The workflow

In this paper, the following steps are performed in sequence, returning back to previous step only where unavoidable as the understanding of the manuscripts is growing. All modifications of results of former steps is to be documented, this way a kind of journal is proposed to give sufficient ground for the reader thus reducing ambiguities or leaving the freedom to the reader to choose from the options.

Subsequent steps rely on former step’s accuracy; each step is to be performed sequentially and stepping back or restarting should not be excluded but there must be sufficient ground given. However, the comments of transcription should be restricted only to transcription, free of comments of efforts of modernization (and further steps) whereas avoidable. Comments of modifications as a result of stepping back to a former step must be explicit, visible and show the way the conclusion was born.

- 1 Collecting and reading primary sources
- 2 Collecting and reading secondary sources, to get a big picture
- 3 Transcription
- 4 Modernization
- 5 Marking actions coded in the text

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<sup>24</sup> elementary actions of ADVISE

- 6 Interpretation, using ADVISE methodology of (Walczak, 2011) see below
- 7 Preparation of the short training material.

Each step is briefly described below.

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## VI.2. Primary sources

Primary sources considered:

- 1 the manuscripts (their transcription),
- 2 images of various chronicles,
- 3 sources of later, renaissance works (English and European)

After reading secondary sources:

- 4 Superficial verification of references to longsword fencing in literary works of the period.

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## VI.3. Secondary sources

A number of articles in periodicals, theses, a few books and conference proceedings are available discussing the complete manuscripts or particular details.

During the course of the research, the sources are to be read recurrently, considering, that an early deep internalization of certain principles at various stages of the research may shadow or even hide certain details whose analysis should not be spared. For example, modernization or even transcription could have been affected by the interpretation steps.

Secondary sources also cover web pages, articles or books about the period of longsword for understanding the historical background of the age.

Terminology was checked against the Michigan Medieval Dictionary (Regents of the University of Michigan, 2001-2014) and Online Etymology Dictionary (Harper, 2001-2016), as well as in online version of (Merriam-Webster, 2011).

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## VI.4. Transcription and modernization

### VI.4.1. Transcription

During transcription the original manuscripts are digitized by researchers familiar both with handwriting of the period and terminology of fencing.

I had no access to the originals, neither the practice of reading English handwriting of the 14<sup>th</sup>-16<sup>th</sup> century, therefore my work is based on the available transcriptions<sup>25</sup>. Later, during the writing of this paper, I got a complete transcription of AMS from Mr. Ben Roberts, in manuscript (Roberts, 2015). The following steps are performed to achieve a reasonably stable transcribed text.

- 1 Transcriptions are to be sorted in chronological order and verified for editorial comments<sup>26</sup> considering systematic mistakes of other transcriptions. Only those comments are to be considered that are related to transcription.
  - 2 Differences between transcriptions of various authors are to be all considered and verified. Critical comments are revised.
  - 3 Considering a different transcription of a word in two transcriptions, an **imagined picture** of the original is to be created, in which the sequence of minims could be differently decoded. Such cases are marked with footnotes and a case-by-case decision is made, based on (1) date of the transcription (2) “non-obviousness”<sup>27</sup> (3) yet fitting into the context.
- 

Graphical image	Alternatives	Example
f	f,t,s	fool, seell
c	e,o,c	fool, seell stop, step(?)
ll	n,u	menyd, meuyd
il (artificial)	il,d	
li (artificial)	li,h	
ij (artificial)	ij,y	

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<sup>25</sup> However, I have considerable practice in correction of errors of machine optical character recognition, whereas the type of failures are of the same nature: ligature merging, splitting of letters to hardly decodable minims, errors in originals falsely misinterpreted by the “smart” OCR program guessing words from the context.

<sup>26</sup> The simple principle, “the newer should be the best”, must not veil over the eyes.

<sup>27</sup> This principle is clearly counter-intuitive. Two reasons: (1) wishful thinking of the transcriber, understanding partially yet not in its complete depth the text, gives an immediate interpretation during transcription, and even after several verifications the early but-so-good idea is not revised; (2) the less obvious the proposal may show that the transcriber, after careful consideration, have chosen and particular transcription and ready to defend his/her opinion.

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ji (artificial)	ji,p
iiii (artificial)	idu,idn,idv uhi,ubi,nhi,nbi,vhi,vbi ulu,nlu,uln,nln
lij (artificial)	hy,hij,luj,lvj,lnj

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*Table 1 Expected problematic minimis or sequences*

- 4 Each row of the original manuscript is identified with a single letter prefix and a sequential number; the page number appears in the identifier of the first row of text.

Prefix	Range	Page	Manuscript	Comment
H	<a href="#">H001-H137</a>	82r-84v	MS Harley treatise	head lines (titles), “written with another hand” (Geldof, 2011) are usually not counted by the selected transcription; header lines are denoted with a ‘h’ extension of the subsequent line
P	<a href="#">P138-P184</a>	84v-85r	MS Harley poem	as usual <sup>28</sup> , consecutively numbered, but with a different prefix
C	<a href="#">C001-C021</a>	125r	Cotton Titus	again, titles are not numbered in transcriptions
A	<a href="#">A000-A190</a>	face/dorse	Additional MS	headers are numbered with ‘h’ extension

*Table 2 Identifiers of texts*

#### VI.4.2. Modernization

I have decided not to (blindly) accept, as are, any of the available modernized versions from the following reasons:

- 1 I have considered punctuation of originals as non-systematic and I wanted to have a modernization without punctuation.
- 2 I wanted to have the straightest and most faithful modernization<sup>29</sup>.
- 3 Alternatives are not presented in available modernizations, just the best possible translation, that may not cover the semantic domain of the original.
- 4 Explanations in modernization are, instead, usually given in the transcriptions; i.e. regarding the workflow, in an wrong or at least inappropriate place.

<sup>28</sup> (Geldof, 2011), (Hester, 2005-2006, 2011)

<sup>29</sup> I could hardly imagine that current modernizations are free of interpretation; interpretation is, though, fair because the modernization wanted to give (benevolently) as much to the reader as possible

In order to come to a faithful modernization, I have used the following techniques:

- I worked on text-by-text basis, separately working on MSH, CT and AMS
- I have removed all punctuations (except &, that was considered just as an abbreviation)
- I have marked the complete text, e.g., red, and whenever a safe replacement of a word found, it was painted black.
- I worked on word by word basis
- split words (with or without hyphen) are extended at the end of the line and the end of the word is removed from the subsequent line

The following steps were performed in sequence, each time scanning the text from the beginning, finding “red” words of a certain kind, finding their contemporary version(s) and replacing all occurrences of that very word (eventually its plural or progressive form) to the found modernized version. The conditions of the “red” words and the replacement is given below, at each modernization (except obvious ones) verification in (University of Michigan, 2001)

Step	Condition for non-modernized word	Way of modernization	Example
1	original spelling is exactly as modern spelling and meaning is about the same	keep the same word	“in”, “of”, “lesson”, “an”, “a”, “to”
2	roman numbers	Arabic or ordinal according to the context	iiij => 4 <sup>th</sup>
3	finding words with possible (more) obvious letter transcriptions or deletion (e.g. y=>i, þ=>th, w=>u, e=>ea, e at end of word) where replacement results in a single obvious contemporary word	only if the modern spelling that fits into the context or means the same, the	þe => the, makynge => making grownde => ground
4	finding words with possible letter transcriptions or deletion where replacement results in a more contemporary variants	variants are given in {   } in decreasing probability	meuyd => {moved meant}
5	checking obviously Middle-English words	finding the contemporary equivalents in etymology and medieval English dictionaries; if there are more, the alternatives are to be presented in {}-s, separated by   -s	wath => {peril hunt}
6	Remainder	Checking current modernizations Finding in other dictionaries	bover => hew

*Table 3 Steps of modernization*

### VI.4.3. Example of transcription and modernization

Place	Sources	Transcription	Possible image	Chosen transcription	Modernization
A139	more sources (Geldof, 2011)	fool seell	[c- c-II]	seell	seel <sup>30</sup>
H019	(Hutton, 1901) (Geldof, 2011)	menyd meuyd  mevyd, movyd	m c-IIjd	meuyd	{moved meant}

Table 4 Examples of transcription

## VI.5. Marking actions

The following principles will be used during building of the terminology index.

### VI.5.1. Recognition of terms: simple to complex

Elementary actions are to be recognized from the simplest to the more complex elementary actions. For example, first “leg” and “foot”, then “right leg” then “bearing in the right leg” is to be marked.

The order will be described in the analysis part.

### VI.5.2. Categorization of terms

The following categories are defined:

- footwork
- handwork<sup>31</sup>
- title, containing numbering and type as well as topic of drills
- closure of drills
- tactical advices
- enemy actions
- dubious, for marking cases which may fall in more categories or requires further work.

At the beginning, the complete text is set to “non-marked” and, technically, non-marked text is to be scanned and modified repeatedly.

<sup>30</sup> See <https://en.wiktionary.org/wiki/seel>, but more in detail at the footnote of A139 with a complete description of the case; final conclusion was “seal”, by (Roberts, 2015)

<sup>31</sup> during carrying out the vocabulary building, the need appeared for complex handwork (with combined bodywork or footwork) and complex footwork (with combined body work and handwork)

**Categorization requires understanding and some interpretation. All actions that seem dubious must be marked so.**

During the procedure some terms may be recategorized.

The text is to be marked with Microsoft Word styles with some colour coding; both the modernized and the transcribed version is to be marked.

### **VI.5.3. Connection and separation**

Certain actions are bound to the subsequent action; some actions are separated.

For example, two consecutive footwork are separated, two consecutive handworks are also separated, but a handwork may be bound to the following (or preceding) footwork.

Connectors and separators are to be marked with styles as well (often spaces, but also the “&” that is considered a separator).

**Connectors and separators require a certain level of interpretation; they should be preferably set after the terminology index is somewhat stabilized.**

### **VI.5.4. Extension of the text**

Certain sentences use references like “it”, “same”, “the previous”, instead of specifying the exact limb, for example.

In such cases, the referred word is inserted, in double braces.

Example: [H004](#)

three feet outward & as many homeward =>

three feet outward & as many {{three feet}} homeward

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## **VI.6. Interpretation and preparation for the interpretation**

Though interpretation of the manuscripts (for which the first subchapter provides the theoretical background) fall beyond the scope of this paper, the preparatory work (described in later subchapters of this chapter) which I keep in focus must support the interpretation steps.

### **VI.6.1. AGISE/ADVISE**

The AGISE and its younger cousin, the ADVISE methodology was developed by Bart Walczak (Walczak, 2011). A brief summary is given below.

The methodology is composed of the following six steps; each border will give new level of understanding and necessarily discrediting some former thoughts, that must be considered as regular consequence of the development of knowledge and a certain detachment is needed to get rid of ideas which seemed so nice before; this way, sometimes the results of former steps is to be revisited (“It is highly probable that during this phase certain rules of confrontation that promote described techniques will emerge, and better simulators and protection will be developed.”).

- **Analysis:** estimation of the way a technique is performed and describing it as a sequence of elementary actions (EAs); the list of EAs provides the building blocks of the system
- **Division into groups/Grouping:** EAs are grouped (multidimensionally) by their characteristics, such as point of attack, role of technique (e.g. defensive, etc.) or by Decision Point (DP); DPs provide clues when and why certain techniques are selected, decision points are to be enriched with tactical advices that are often based on external constraints (judicial duel, characteristics of the weapon etc.); an optimization of the execution of techniques is starting during this phase
- **Verification:** testing of the techniques in practice, with cooperating and non-cooperating partners; verification of usefulness (damage, speed), following and counter techniques; the biomechanical optimization of the EAs is finalized; some as getting more insight, some techniques will be considered questionable, usefulness, benefits and limits of techniques is more understood, and execution of EAs will reach a proficient level; the rules of competitions (i.e. the objectives for simulating fight within the given system) are to be set
- **Interpolation:** mining and understanding and internalizing the Underlying Principles (UPs), and altering various characteristics of EAs (geometry<sup>32</sup>); during this point, EAs are merged into fluid sequences, and practiced so that they could be performed automatically
- **Synthesis:** on the basis of understanding of the teachings, during the synthesis the robust interpretation is built: gaps are filled, doubts about advices and executions and contradictions are to be identified and resolved as far as possible; the system must be ready for passing to students
- **Externalization:** unresolved issues should be verified in related material (be it from the same or different period, from another author or even for another weapon); as in case of all previous phases, it may be unavoidable to revisit certain knowledge gained during a former phase.

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<sup>32</sup> I would also add: speed, purpose

## VI.6.2. Normalization

The terminology index shows the categorized, normalized terms of the manuscripts with reference to the lines where they appear, and some contextual information.

The same elementary actions may be coded differently in the manuscripts; moreover, in certain cases the same terms may be used for different elementary actions. For example, “followed with the right foot” ([A068](#)) can be a step forward or a step backward, depending from the context.

The order of adjective and noun, as the usual order in Modern English, is the same (adjective in front of the noun) in the manuscripts (except a few cases, like [H077](#), a double **hauke** about the head **broken**). However, in such cases it is worth to associate the post-position adjective to the noun.

In case the normalization requires non-obvious interpretation, normalization must not be performed and the term should be marked either as complex or as dubious.

Therefore, to each expression in the modernized version of the manuscript will have a normalized version that is further transformed for index terms.

## VI.6.3. Terminology index<sup>33</sup>

### a. Categories

The category of original term occurrences is marked in a previous step; a single term occurrence appears only in one category (but its homonym as another occurrence may appear in more categories, for example, “**spring**” may be a thrust, that is a handwork, but elsewhere as a jump, as a footwork). It is subject of interpretation in a given context which category a term is associated and, in case of doubt, the term should be marked as dubious.

### b. Multi-level index terms

Since there are variations of the same term, like “**double round forward**” and “**double round backward**”; it is obviously good to see, under round (or double round) that it can be done both forward and backward.

### c. More index terms for the same original term

A term of the manuscripts should be found under more of its composing words; for example: **broken thrust** should appear under **thrust**, but also under **broken**.

---

<sup>33</sup> The strange jargon used below may be due to the profession of the author.

#### d. Nouns precede adjectives

Despite of the usual syntax of the English language, nouns should precede adjectives; adjectives provide the way or the direction an action is carried out.

#### e. Multiplicity

It is also important but least relevant, if the same action is repeated, and even may be relevant, how many times (2,3, as many).

#### f. Index term syntax

Syntactically, the index terms will provided as a sequence of elementary index terms, separated by colons, versions separated by semicolon; e.g. for “**long double rake**”, the index term “**rake:double:long;double rake:long**” allows the reference appearing under rake and double rake as well, with specifying “long” as a speciality of the occurrence.

The multiplicity information is to be provided as the last in the index terms, in the following form “...:**repeated:2x**”.

In case a main expression is to be repeated in a deeper level to form an understandable sentence, ~ (tilde) placeholder will be used; for example “**set left hand upon the sword**” will be indexed as “**left hand:set ~ upin the sword**”

#### g. Merging single levels

If a level is composed of a single term, the term should be merged with the level above, to reduce the size of the term index. For example: “**chase thrust contrary smitten**” will result in the index term: **contrary:thrust:chase** however, no other **contrary thrusts** were found, so finally, under contrary, under thrust, there should not be a new level for chase.

#### h. References

The reference will contain the identifier of the line of the manuscript, with an sequential identifier of the term within the line. This allows an automated reconstruction of sequences.

### VI.6.4. Decoding elementary actions

The terminology of English Longsword manuscripts is coherent and unique.

During former steps, the term marking and indexing highlight the terms that require research and explanation.

Category by category, each concept (types of drills, handworks, footworks, closures etc.) is to be described, considering the interpretations found in secondary literature, etymology and Medieval English dictionaries.

*Tactical advices including adversary actions are to be analysed at a later point.*

### VI.6.5. Sequences of elementary actions

The English longsword manuscripts are considered, based on the work of (Geldof, 2011), as a particular **linear command language**<sup>34</sup>, the fencer carrying out the commands.

In these sequences, the fencer's actions can be further decomposed to handworks and footworks, optimally—in accord—moving at the same time.

The following principles are used:

- two differently named techniques should be, indeed, different (if not in the physical characteristics, then in the tactical role)
- elementary actions are imagined as movement between two stable points (even if not a custom to name them in English Longsword)
- a subsequent action starts from a position (of the leg, feet, body, hand, sword) where the last action was finished (even if this “finish” could be just a little moment).
- at the same three-dimensional position, there may not be two limbs (leg or hand with sword) at the same time, and even more, there should be sufficient space for the body and sword for the fencer to provide freedom of movement
- whereas a step or handwork is missing, interpretation should be reconsidered and only after several trials can be additional, non-recorded footwork or handwork added to the description of the interpretation.

One additional principle was added during the interpretation (and reading secondary sources from (Black Falcon School of Arms, 2011)):

- cross-overs of leg or hands should be preferably avoided if not explicitly written (considering EL as agile style).

*The author was planning a verification system for the drills, with a description of the positions in a formal way and using logic programming languages; however, this would require considerable time. In such a system even questions “in this drill, at this position, should this rake be a right or a left one?” could be potentially answered.*

<sup>34</sup> Few or nearly no adversary actions are found in EL manuscripts providing conditional branches, such as in (dall'Agocchie di Bologna, 1572)

### **VI.6.6. Pair drills**

Though there are not too many pair drills, the extension of the above principles should be used for the positions of the two fencers, considering that there is no fencing if the fencers do not meet, or, there is no drill continuation if the fencer's or adversary's action leads to death or wound.

### **VI.6.7. (Tactical) advices and adversary actions**

English longsword manuscripts contain, especially in MS Harley Poem, certain tactical advices. Some of them are:

- local: such as a feint, or moving suddenly
- global: such as the purpose of a certain attack or defense.

The advices must be one by one analyzed and verified.

Adversary actions and fencer's reactions (mostly in MSHP) are to be described in that chapter well.

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## **VI.7. Selection of drills for the training**

I have found about 80 drills described in the manuscripts, from around 5 should be selected, for a 90 minutes training.

### **VI.7.1. Drills, not stances**

The way of teaching should follow the principles of EL, presenting briefly and not in an emphasized way the stances, and concentrating more on the fluid execution of the drills.

### **VI.7.2. Selection of drills**

Only drills with finished interpretation must be considered.

Drills presenting unique principles should take precedence, e.g. the drills at the end of AMS, show a typical framework of "a proffer, a rake ... a void and be at your stop" – this is to be presented.

### **VI.7.3. Sequence of drills**

The training concepts reflected in the manuscripts must be respected, e.g. MSHT solo drills/footwork-greeting-pair drills.

#### **VI.7.4. Additional time required**

Necessary time for warming up and stretching is to be considered, leaving about 60-70 minutes for the training.

## VII. On transcriptions, modernizations and interpretations

The transcriptions and modernizations are in the Annex.

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### VII.1. Transcription and modernizations as implicit interpretations

There are several **transcriptions** and modernizations available since the first referred transcription of (Hutton, 1901).

Most of the secondary sources detailed under **Interpretations** below contain transcriptions; without taking examples, I found that the newer the secondary source, the most reliable the transcription can be. The transcription, has surely a major effect on understanding: a scribal error later transcribed with minor failures, then translated with further errors may be even result in conclusions in theoretical aspects that may not be sufficiently grounded.

However, **modernization efforts** are often mixed with interpretation: once a term is modernized with new spelling will pull in recent connotations, or, even worse, when the modernized text would contain punctuation not available in the original, this would already provide a level of interpretation that has an overwhelming effect on practical tests.

From these modernizations one of the most outstanding is that of the Black Falcon School of Arms<sup>35</sup>.

Modernization of the manuscripts in (Heslop & Bradak, 2010) is based on an earlier transcription. However, the latter modernization is accompanied with a complete interpretation that provides a deeper understanding of the modernization as well.

The modernizations available on Wiktenauer are fair but also not free of interpretation.

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### VII.2. Interpretations (complete and partial)

There are more recent attempts to complete or partial interpretation of the longsword manuscripts. Below we provide, from known newest to oldest, the list of secondary literature considered in this paper.

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<sup>35</sup> However, this translation is not available online anymore.

The only complete (written) interpretation is the Lessons on English longsword (Heslop & Bradak, 2010), summarizing long years' research.

Thusrston provided an excellent description of the footwork of the Additional Manuscript (Thurston, 2013).

Geldof, in his master's thesis, “*þe herte þe fote þe eye to accorde: Procedural Writing and Three Middle English Manuscripts of Martial Instruction*”, (Geldof, 2011), besides its major analysis of way language is used in the manuscripts, provided a thorough transcription of all three manuscripts, and a considerably new theory to support the interpretation of the footwork, considering medieval dancing manuscripts as sources to understand footwork.

The dissertation of Hester (Hester, 2005-2006, 2011), updated in 2011, and later published in complete in (Hester, 2014) besides a better transcription of the MSH, highlights a number of former misunderstandings, even such important ones as those concerning fight in harness or unarmoured.

The article of Paul Wagner (Wagner, 1999-2009) contains “an analysis of English longsword terminology”, however, though the handwork is detailed sufficiently and footwork is fairly discussed, tactical advices are not even mentioned and most painfully, the drills, that are the core method of teaching, are not assembled.

Terry Brown published a longer article on-line, (Brown, 2009), containing a detailed analysis of the terminology of the poem of MS Harley.

Since the HEMA movements started, several organizations, fencing clubs and independent researchers started to develop their own complete interpretations, often appearing in form of youtube videos. ARMA has run a project dedicated to MS Harley (ARMA, 2000) and MSHP (Clements, 1999). The interpretations of Black Falcon School of Arms is most probably complete, there are several videos published, and they offer trainings in English longsword. They have formerly published the modernized versions of the manuscripts that are, unfortunately, not accessible nowadays.

## VIII. Explanations, glossary of terms and advices

### ***Magyarázatok, kifejezések és tanácsok***

The introductions provide some insights into the difficulties of understanding or decoding the jargon, and to the general structure and teaching method of the treaties.

Latter in this part the usual terms and expressions of the jargon of English Longsword are detailed and analyzed.

Some of the tactical advices and wisdoms of MS Harley are collected in the last chapter.

A bevezető fejezetek némi betekintést nyújtanak a megértés és dekódolás nehézségeibe, valamint az értekezések szerkezetébe és tanítási módszerébe.

A rakkövetkező fejezetek az angol hosszúkard leggyakoribb szavait és kifejezéseit tartalmazza, szükséges magyarázatokkal.

Az utolsó fejezetben összegyűjtöttem az MS Harley-ben található néhány fontosabb tanácsot és “bölcsességet”.

#### **VIII.1. Farewell to animal symbology**

##### ***Búcsú az állati szimbólumoktól***

The following animal names, i.e. animal symbols were found by various researchers<sup>36</sup> in the 3 manuscripts:

- hauke~hawk
- rabet, rabetys, rabette
- roebuck
- bor~boar
- dragon's tail

In the followings each will be discussed and, based on the discussion, it will be shown that most of the above animal names, unlike those

A kutatók<sup>36</sup> a következő állatneveket, t.i. állat-szimbólumokat találták a három kéziratban:

- sólyom
- (üregi) nyúl
- őz
- vaddisznó
- sárkányfarok

A következőkben tárgyalom ezt az öt kifejezést, és az elemzés alapján megmutatom, hogy a fenti állatnevek

<sup>36</sup> references to the secondary literature is consciously omitted

a másodlagos irodalomra vonatkozó referenciákat tudatosan hagyom el

in the German and Imperial traditions, does not bring any valuable connotations of the particular animal.

legtöbbje, a német és olasz tradícióktól eltérően, nem hordoz semmilyen értékelhető jelentést.

### VIII.1.1. Hauke~hawk: instead, “hauke”

#### Sólyom helyett „ütés”

Hauke, according to the sources of the period (except MS Harley), is proper spelling for the following contemporary words:

- hawk<sup>37</sup>
- tray on which mortar is placed or mixed<sup>38</sup>

However, it is related either in meaning or in pronunciation to the following words of the period:

- hakken<sup>39</sup>~hack: to cut with chopping blows
- heuen<sup>40</sup>~hew: etymological relative of the German word Hau, hew with a weapon

Since the word “hauke” is used almost exclusively in the first semantic domain in other sources, it seems valid to consider “hauke” with the contemporary spelling “hawk”, bringing its connotation.

However, *posta di falcon* appears in Imperial Tradition (Vadi, 1470, pp. 16v-b); it may be related to the word “hauke”. It is though unlikely that this, one time used expression of the imperial tradition would be imported into the English longsword tradition, since on the

A “hauke” szó a következő mai szavaknak felel meg a korabeli forrásokban (a Harleian kéziraton kívül):

- sólyom
- mozsárállvány

Jelentés vagy kiejtés szerint rokon szavak a korszakkóból:

- felvágni
- darabolni, ütni, a Hau német szó etimológiai rokona; ütés fegyverrel

Mivel a “hauke” szót a források túlnyomó többségében az első fenti szemantikus tartományában használják, a “hauke” szónak érvényes átírása a “hawk” ennek megfelelően a “sólyom” szó.

A *posta di falcon* megjelik az olasz tradícióban (Vadi, 1470, pp. 16v-b); ez kapcsolatban lehet a “hauke” szóval. Az viszont valószínűtlen, hogy ez az egyetlen egyszer használt olasz kifejezést emelték volna be az angol kard tradícióba, mert akkor

<sup>37</sup> <http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED20132>

<sup>38</sup> <http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED20133>

<sup>39</sup> <http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED19811>

<sup>40</sup> <http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED20684>

one hand the common word “falcon”<sup>41</sup> would be used, on the other hand this word wouldn’t be used for all kinds of hews, since it was just a stance at Vadi.

Assuming the writer wanted to use the hawk as symbol, it would have been surely mentioned in relation to “good eye” that is a known requested quality in Harleian and even in Cotton Titus.

Therefore, neither word seems not imported with its connotations, nor used explicitly as a symbol in MS Harley, even if kept in mind or the sound would bring in the connotations (as in NLP<sup>42</sup>).

Since present day readers are not familiar with falconery neither with the behavior of falcons, I have used simply the word “hauke” during the translation.

egyrészről a “falcon” szót használnák, másrészt nem használnák lépten nyomon minden ütésre, hiszen Vadinál ez egy állás volt csupán.

Feltételezve, hogy a MS Harley írója a sólymot, mint szimbólumot használta volna, nem hagyta volna ki a lehetőséget a sólyom megemlítésére a vívó egy fontos és megkövetelt tulajdonságának, a “jó szemnek” említésénél.

E fentiek alapján, a szó se nem tűnik importáltnak (annak összes mellékjelentésével), sem szimbólumként sem használtatik az MS Harley-ban, még ha esetleg a mellékjelentéseket a hangalak be is hozná (mint egy esetleges NLP technika<sup>42</sup>). Mivel a mai olvasók nem mozognak otthonosan a solymászatban, sem a sólymok viselkedését nem ismerik, egyszerűen a “hauke”, magyarul pedig az “ütés” szót használtam a fordítás során.

### VIII.1.2. Rabetis, Rabett~rabit: instead, “rabette”

#### **Nyúl helyett: „visszaütés”<sup>43</sup>**

It seems a nice couple: a hawk and a rabbit, considering one as a strike, the other maybe a

Elsőre szép párnak tűnik a sólyom és a nyúl, az egyik ütés, a másik visszaütés. De mégis

<sup>41</sup> <http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED15358>

<sup>42</sup> NLP stands for neuro linguistic programming, [https://en.wikipedia.org/wiki/Neuro-linguistic\\_programming](https://en.wikipedia.org/wiki/Neuro-linguistic_programming)

NLP's creators claim a connection between the neurological processes (neuro-), language (linguistic) and behavioral patterns learned through experience (programming), and that these can be changed to achieve specific goals...

NLP: neuro-lingvisztikus programozás, [https://hu.wikipedia.org/wiki/Neuro-lingvisztikus\\_programoz%C3%A1s](https://hu.wikipedia.org/wiki/Neuro-lingvisztikus_programoz%C3%A1s)

„...Ha valamit mondani szeretnénk, a fejünkben lévő képet/hangot/érzést szavakba öntjük. A hallgató ezeket a szavakat alakítja vissza saját maga számára hanggá, képpé vagy érzéssé...”

<sup>43</sup> This chapter and associated research was inspired by Mr. Maciej Zajac, winner of longsword competition of

A fejezetet és a kapcsolódó kutatást Maciej Zajac úr, az első Nemzetközi IFHEMA Kupa 2015 hosszúkard

reverse. But why should a two-handed sword strike be named after rabbits?

It may worth to note that hare and rabbit are two different species; the former, *Lepus europeus*<sup>44</sup> is native in the British isles, while the latter, *Oryctolagus cuniculus*<sup>45</sup>, is not<sup>46</sup>.

Recent research (2005) pointed out though that rabbits were introduced into Britain by Romans, so earlier than the Normans, earlier than the age of longsword.<sup>48</sup>

What's more, rabbits even appeared in two cookery books in the 15<sup>th</sup> century, as (Wagner, 1999-2009) pointed out<sup>49</sup>.

As a surprise though, the word “rabbit” did not mean the adult animal, as today. The original word for the adult rabbit was “coney”, while “rabbit” was the bunny. The word “coney” was gradually replaced during the 16<sup>th</sup>-17<sup>th</sup> century by “rabbit” to replace the former due to the frivolous connotations and jokes it invoked.<sup>50</sup>

miért kellene egy kétkezes kard ütését a nyúlról elnevezni?

Érdemes megemlíteni, hogy a mezei és üregi nyúl<sup>47</sup> valóban két különböző faj, s még az előbbi, *Lepus europeus*, őshonos, addig az utóbbi, *Oryctolagus cuniculus* nem őshonos brit földön.

Egy modern kutatás kimutatta, hogy már a rómaiak behurcolták az üregi nyulakat Britanniába, jóval a normannok előtt, jóval a hosszúkard korszaka előtt.

Az üregi nyúl szerepel is két XV. századi receptgyűjteményben is, ahogy ezt (Wagner, 1999-2009, p. 73) említi.

Azonban a “rabbit” szó nem a felnőtt állatot, hanem a kisnyuszit jelentette, a felnőtt nyúlra a “coney” szót használták, melyet a XVI-XVII. századtól kiszorította a “rabbit” szó. mivel az előbbi, hangzása miatt, frivol tréfákban használták.

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the first International IFHEMA Cup in 2015, who corrected me saying: “I was fast like a hare, not like a rabbit”

<sup>44</sup> <https://en.wikipedia.org/wiki/Hare>

<sup>45</sup> <https://en.wikipedia.org/wiki/Rabbit>

<sup>46</sup> [https://en.wikipedia.org/wiki/Introduced\\_species\\_of\\_the\\_British\\_Isles](https://en.wikipedia.org/wiki/Introduced_species_of_the_British_Isles)

<sup>47</sup> <https://hu.wikipedia.org/wiki/Nyúlfélék>

<sup>48</sup> <http://www.telegraph.co.uk/news/uknews/1487787/Romans-introduced-the-rabbit.html>

<sup>49</sup> Two fifteen century cookery-books, HARLEIAN MS. 279 (ab. 1430), & HARL. MS. 4016 (ab. 1450) Ed. Thomas Austin [https://ia800306.us.archive.org/20/items/twofifteenthcent00aust/twofifteenthcent00aust\\_bw.pdf](https://ia800306.us.archive.org/20/items/twofifteenthcent00aust/twofifteenthcent00aust_bw.pdf)

<sup>50</sup> See in detail: <http://english.stackexchange.com/questions/81085/coney-and-rabbit-what-s-the-difference>, “1622 Massinger Virg. Mart. II. i —A pox on your Christian cockatrices! They cry, like poulters’ wives, ‘No money, no coney’.”

fegyvernemének győztese inspirálta, hangsúlyozva, “Gyors voltam, mint egy **mezei** nyúl”.

Conclusively, in the period of longsword “rabbit” was today’s “bunny”. Despite of the fact, that running hares defend themselves with kicking<sup>51</sup>, the use of a “bunny” as an animal symbol for a reverse blow seems ungrounded.

According to the Online Etymology<sup>52</sup> dictionary, “rebate: late 14c., “to reduce;” early 15c., “to deduct, subtract,” from Old French *rabattre* “beat down, drive back,” also “deduct,” from *re-* “repeatedly” (see *re-*) + *abattre* “beat down” (see *abate*).”, whereas *abate* is from Latin “ad+battuere” (beat). Vulgar etymology could simply identify with “re-beat”.

Another meaning of the word “rebate” is related to falconry<sup>53</sup>, in the field of falconry “to bring a hawk back to the hand”. **This meaning fits into the animal symbols but does not fit to the use in fencing context**, moreover, it would further ambiguise the meaning; therefore during translation I did not consider this meaning.

Considering this etymology fact as well that connects “rabbete” to the usual Fiore sword technique “rebattare”, and also that present

Ebből következőleg a hosszúkard virágzásának idején a “rabbit” szó kisnyuszit jelentett. Annak ellenére, hogy bizonyos mezei nyulak a hátsó lábuk rúgásával védekeznek<sup>51</sup>, a “nyuszit” mint állati szimbólumot a visszaütésre nem látom megalapoztnak.

Az online etimológiai szótár szerint<sup>52</sup> “rebate: késő XIV. sz. “csökkenteni”, kora XV. sz. “kivonni”, ófancia “visszaütni, elvezetni” és “kivonni”, a “re-“ (ismételten) és “abattre” (lat. *Battuere*: ütni)” összevonásból.  
Népi etimologizálással egyszerűen “re-“ = vissza, “beat” - ütni.

A “rebate” szó egy másik jelentése viszont a solymászathoz<sup>53</sup> kapcsolódik, magyar terminológiával, a sólyom kézrehívása. **Bár ez a jelentés illeszkedik az állati szimbólumok használatába, vivás kontextusban nem értelmezhető**, sőt, félrevinné az olvasó értelmezését, a fordításnál ezért eltekintettem a „kézrehívás” jelentéstől.

Mivel a “rabbete” szó etimológialag is kapcsolódik Fiore jól ismert “rebattare” ütéshöz, és mivel a mai olvasó nem járatos a

<sup>51</sup> <http://www.thomsonsafaris.com/blog/top-5-bizarre-animal-defense-tactics/>

<sup>52</sup> [http://www.etymonline.com/index.php?term=rebate&allowed\\_in\\_frame=0](http://www.etymonline.com/index.php?term=rebate&allowed_in_frame=0)

<sup>53</sup> <http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=byte&byte=155780453&egdisplay=compact&egs=155789374>

day readers are not familiar with falconry terminology, I have chosen simply “rabette”, the most common word, for this blow.

Though this word may show some connection to the Imperial tradition, the word itself is not specialized sufficiently to consider this as a fingerprint of the Italian influence.

### VIII.1.3. Roebuck: spelling

This animal name appears in Cotton Titus [C007](#), and most probably it is a scribal error of “rabette”, anyway appearing in [C009](#).

### VIII.1.4. Boar: spelling

This animal name may appear anywhere in MS Harley, where the word “born” appears in various forms, including, as scribal error, “bor”.

### VIII.1.5. Dragon’s tail

This technique is referred in [A014](#) and defined in the drill [A105-A111](#), in the Additional Manuscript. The handwork is a thrust, (as a “lightly” performed fore thrust targeted to the face) with an associated step with the right foot.

Dragon (actually, serpent) appears in longsword context at (Vadi, 1470), considering the right hand as the serpent.

solymászati kifejezésekben, a modernizálásnál a “rabette” szót használtam, magyarra visszaütésnek fordítottam.

Bár ez a szó az olasz tradícióval kapcsolatot jelezhetné, a szó maga nem annyira specializált, hogy az olasz hatás ujjlenyomatának tekinthetnénk.

### Óz: elírás

Ez az állatnév a Cotton Titus [C007](#)-es sorában szerepel, valószínűleg elírás, mert a [C009](#) ben már „rabette” szerepel.

### Vaddisznó: elírás

Ez az állatnév az MS Harleyban mindenkorral előfordul, amikor a “born” (kb. indul valahonnan) szóvégi “n”-jét az írnok lefelejtette, így “bor”~”boar” lett belőle.

### Sárkányfarok

Ezt a technikát az Additional Manuscript [A104](#)-es sora használja, és az [A105-A111](#) gyakorlat definiálja, melyből következtethető, hogy a sárkányfarok egy szúrás („könyedén” végrehajtott arccsúrás), egy jobb lábbal való előrelépéssel.

A sárkány (sárkánykígyó<sup>54</sup>) kardvívási kontextusban szerepel (Vadi, 1470)-ban, de ott a jobb kezet jelenti.

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<sup>54</sup> Köszönök Horváth Gábor Kálmánnak a pontosításért.

Since dragons appear in numerous contexts in mythology and in literary works of the British Isles, the connotations could be all descriptive and the technique can be native.

The name of the thrust is descriptive, a sudden thrust with long reach.

Mivel a sárkányok számtalan kontextusban szerepelnek a Brit-szigetek mondavilágában és irodalmában, a kifejezés mellékjelentései értelmezhetők és a technika eredeti lehet.

A technika neve ennek megfelelően leíró, gyors, nagy hatótávolságú szúró mozdulat.

### **VIII.1.6. Conclusion**

Of the above five cases two (hauke and dragon's tail) remains, where the actual elementary action could be connected to some additional meaning of the used expression, and even though in the case of "hauke" the connection is somewhat artificial.

Based on all the above, we can state, that animal names are not used in ELT in such a symbolic or direct way like at Fiore or in the Lichtenauer traditions.

This argumentation also strengthens the positions of the "national development" theory.

### **Következtetés**

A fenti öt esetből kettőben (hauke~sólyom és sárkányfarok) található összefüggés az elemi akció és a használt szó jelentése között, és még a sólyom esetében is ez a kapcsolat némileg erőltetettnek tűnik.

A fentiek alapján állítható, hogy az állatneveket az angol kard tradíció nem használja sem szimbolikus, sem direkt értelemben olyan módon, ahogy ezt Fiore vagy a lictehnaueri tradíció teszi.

Ez az érvelés erősíti az angol hosszúkard "belő keletkezési" elméletet.

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## **VIII.2. Syntactic structures found in MSHT and AMS**

### ***Szintaktikai struktúrák az MS Harley értekezésben és az Additional Manuscript-ban***

#### **VIII.2.1. Chapters of the manuscripts**

##### **a. MS Harley Treaty**

#### ***A kézirat fejezetei***

##### **MS Harley értekezés**

This manuscript is split to the following chapters by Knot:

- The use of the two hand sword:  
8 lessons,  
flourishes, a footwork drill and solo drills,  
“to make his hand and foot accord”
  - The plays between two players:
    - ritual, 1 lesson
    - chase-type lessons, 4 lessons
    - laying down and taking up (combined or separately)  
6 lessons
  - Counters (countenances<sup>55</sup>):  
8 lessons
- Ezt a kéziratot Knot utólag a következő fejezetekre osztotta:
- A kétkezes kard használata:  
8 lecke,  
florisok, lábmunka-gyakorlat és szóló gyakorlatok a kéz és a láb összehangolására
  - Két vívó által végrehajtandó gyakorlatok
    - ritualé, 1 lecke
    - hajsza típusú leckék, 4 lecke
    - leckék a kard felvételére és letételére (egyszerre vagy külön)  
6 lecke
  - Összecsapások (szembesülés v. szembenézés az ellenféllel)  
8 lecke

## b. Additional Manuscript

This manuscript can be split, according to the title of the drills, to the following chapters:

- solo flourishes, 2 lessons:  
most probably “part of the show”<sup>56</sup> on a tournament
- ritual for laying down
- chase-type lessons, 13 lessons

## Additional Manuscript

Ezt kéziratot a gyakorlatok címe alapján a következő fejezetekre oszthatjuk:

- szóló florisok, 2 lecke  
valószínűleg a „show része”<sup>56</sup> egy tornán
- kardletétel rituálé
- hajsza-típusú leckék, 13 lecke

<sup>55</sup> <http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED9500>  
[http://www.etymonline.com/index.php?allowed\\_in\\_frame=0&search=countenance](http://www.etymonline.com/index.php?allowed_in_frame=0&search=countenance)  
<http://www.merriam-webster.com/dictionary/countenance>

„cöntenaunce” Meaning 2: controlled behavior, meaning 4: any indicative or expressive movement such as salute,...; gesture  
the word also means “face expressing mood” in modern English

<sup>56</sup> finding of (Roberts, 2015)

„cöntenaunce” 2. jelentése: kontrollált viselkedés, 4. jelentése: jelző vagy kifejező mozdulat, pl. üdvözlés, ... gesztus  
modern angolban arckifejezést jelent

(Roberts, 2015) alapján

- counters, 23 lessons:  
from 1 to 3 on the face  
from 4 to 21 on the dorse  
from 22 to 23 at the bottom of the face
- special techniques:  
2 drills on the top of the dorse of the roll
- összecsapások, 23 lecke,  
1-3 a tekercs első oldalán  
4-21 a tekercs hátoldalán  
22-23 a tekercs első oldalának alján
- speciális technikák  
2 gyakorlat a tekercs hátoldalának tetején

### c. Common order and its supposed reasons

Both manuscripts have **nearly the same order according to the type of drill.**  
**This order**, in my opinion, either reflects the order of training or the order how tournaments or contests are held.

#### VIII.2.2. Internal structure of drills

The description of the drills (in all manuscripts except the poem part of MS Harley) follow the general structure below:

- title  
composed of type of drill and number and an optional short expression of the teaching subject of the drill
- sequence of description of combined handwork and footwork  
optionally inserted advices (how to carry out a given technique or tactical explanations)
- closure  
optionally summarizing the teaching of the drill.

### A közös szerkezet és feltételezett okai

Mindkét kéziratban a **gyakorlatok sorrendje típusuk szerint majdnem egyforma**.  
 Véleményem szerint ez a sorrend vagy a tanítás, vagy a tornák-megmérettetések vezetését tükrözi.

#### Az egyes gyakorlatok belső szerkezete

A drillek leírása (MS Harley verses részét kivéve) a következő általános szerkezetet követi:

- cím  
mely a drill típusából, számából és egy esetleges rövid értelmező címből áll, ami az oktatott technika nevét tartalmazza
- kéz- és lábmunka sorozatok, esetleges beszúrásokkal, melyek a kivitelezésre vagy taktikai célra vonatkoznak
- lezárás  
esetlegesen a drill tanításának összefoglalására

The sequence descriptions of encounters in Additional MS are even more strict, almost ritual: the drills start with standard opening (*a proffer*, *a rake*...) and standard closing procedure (*[another] [a] void*)

In the followings the terminology is discussed according to this general structure.

### VIII.2.3. Structure of counters in AMS

The sequences of EAs in various counters have a common structure. It is given as follows:

- a proffer<sup>57</sup>
- a rake
- a quarter
- ...then the part named in the title...
- a quarter
- [another] [a] void
- be at your stop

Seemingly missing footwork can be filled by analysis of the first few counters.

A sorozatok leírása az Additional Manuscript összecsapásainál egy ennél is szigorúbb, szinte rituális szerkezetet követ: egy szabványos nyitást (*egy ajánlat*, *egy haránt*, ...) és kivonulást (*egy másik*, *kivonulásként*).

A következőkben a terminológiát a fenti szerkezetnek megfelelően tárgyalom.

### Az összecsapások szerkeze az AMSben

Az elemi akciók sorozatának a különböző összecsapásokban nagyon hasonló a szerkezete, mely a következő:

- egy ajánlat<sup>57</sup>
- egy haránt<sup>58</sup>
- egy negyed
- ...a címnek megfelelő technikák...
- egy negyed
- [egy másik] kivonulás[ként]<sup>59</sup>
- kerülj állásba

A részeket, a látszólagosan hiányzó lábmunkát, az első néhány összecsapásból tölthetjük ki.

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<sup>57</sup> [http://www.etymonline.com/index.php?allowed\\_in\\_frame=0&search=proffer](http://www.etymonline.com/index.php?allowed_in_frame=0&search=proffer)  
<http://www.merriam-webster.com/dictionary/proffer>

how a proffer is executed, is subject of interpretation but the tactical intent is “provocation”, as is taught at Ars Ensis Marozzo lessons.

<sup>58</sup> Veszélyesen túlterhelt szó, de a „gereblye” érthatetlen lenne; lsd. részletesen az ütések leírásánál

<sup>59</sup> Valószínűleg túlértelmezett fordítás

az „ajánlat” pontos végrehajtása interpretálandó, de taktikai szerepe „provokáció”, ahogy ezt az Ars Ensisben pl. Marozzo-nál tanítják.

- **A proffer at his face standing still**<sup>60</sup>
- then set in the right leg with a **rake**
- **a quarter voiding back the same leg**
- ...
- **{another} a quarter voiding back the left leg**
- **stand at your stop**

The later counters use these, already practices, movements to embedd the interesting part of the particular counter.

#### VIII.2.4. Structure of sequences of elementary actions

The sequences of EAs can be split at "separators" (such as at "&" in MSHT), or the combined handwork (H) and footwork (F) is connected by a recognizable word or grammatical structure (such as "with", a verb in progressive form or in past participle form).

This way a general EA can be decoded as (H with F) or (F with H). In a few cases, there are complex motions requiring bodywork as well.

In a few cases a clear target (T, e.g. face) is defined for the handwork, refining the

- **Az ajánlat az arcára menjen, álló helyzetben**
- majd tudd be a **jobb lábad egy haránttal**
- **egy negyed**, visszahúzva ugyanazt a lábat
- ...
- **egy {{másik}} negyed visszahúzva a bal lábat**
- állj meg **állásban**

A további összecsapások a már begyakorlott keretet használják az aktuális gyakorlat „érdekes” részét körbevéve.

#### Az elemi akció szekvenciáinak szerkeze

Az egyes EA-k a szövegben könnyen szeparálhatóak („&” az MSHT-ban) vagy az egyszerre végzendő lábmunka (L)-kézmunka (K) köthető össze egy felismerhető szóval vagy nyelvtani formával („with”, folyamatos vagy befejezett melléknévi igenév)

Ezen a módon egy tiszta elemi akció (K L-lel) vagy (L K-val) formában jelenik meg. Néhány esetben, komplex mozdulatnál, a test mozgására vonatkozó leírást is találunk.

Néhány esetben a kézmozdulathoz egy célt (C, pl. arc) is hozzárendel a kézirat, így a

<sup>60</sup> Left foot before right

bal lábbal a jobb előtt

above rule as (H T? with F) or (F with H T?)

However, in a number of cases, handwork may appear on its own. In such cases, footwork may be associated by default, or, another drill may serve the footwork (see encounter structures below). Likewise, a footwork appearing on its own may be associated with the handwork.

In cases where a homonym is used (that may be either a footwork, or a handwork, or both, such as *void*, *rake*, *spring*), the above structure may provide a clue for the interpretation.

In a few cases, there are advices or explanations inserted between the elementary actions, such as explanations of the stroke aventures ([H124](#)) or encouragements ([H131](#)) turning attention on potential danger.

These advices should not be mixed, however, with prescribed modifying attributes of a motion (such as “suddenly”) as described in the next point.

fenti szabály finomítandó: (K (C-re)? F-fel) vagy (F with H (C-re)?).

Sok esetben a kéz munkája önmagában jelenik meg. Ezekben az esetekben a lábmunka vagy alapértelmezés szerint kötött, vagy egy másik gyakorlat szolgál mintául (lásd az összecsapások szerkezetét). Hasonló módon az önállóan megjelenő lábmunkához is hozzárendelhető a kéz munkája.

Azokban az esetekben, amikor egy homonímát használ a szöveg (mint a void: kivonulás/üres ütés, rake: haránt lépés vagy ütés, spring: ugrás/rugó szúrás) a fenti struktúra használata adhat megoldást az interpretációhoz.

Néhány esetben a szekvenciákat magyarázatok szakítják meg, mint pl. a stroke aventure ([H124](#)) vagy bátorítás ([H131](#)) a kivitelezés valamelyen potenciális veszélyére való figyelmeztetésként.

Ezek a tanácsok nem összetévesztendők a mozdulatokhoz rendelt módosító attributumokkal, mint pl. a „hirtelen”. Ezeket a következő pontban tárgyalom.

### **VIII.2.5. Structure of the description of a single motion; modifiers**

The description of motions usually have a central word, such as “quarter”, “thrust” or “step”.<sup>61</sup>

There are, however, further attributes that modify how the motion is to be performed or provide us a physical target or a possible tactical reason; this way, some of these are of physical nature (geometry, strength, repetition, body part to attack), while some are though seemingly tactical (suddenly, lithely/lightly).

While researchers spent considerable effort for analyzing the physical attributes (without consent), the tactical modifiers are discussed just superficially.

In the following, these physical and tactical modifiers are discussed.

#### **a. Double, single, half (and quarter)**

These modifiers may modify the movement in the following dimensions:

- strength ( (Hester, 2014)
- speed
- tempo
- distance

#### **Egy mozdulat leírásának struktúrája; a módhatározók**

Az mozdulatok leírásában általában van egy központi szó, pl. „negyed”, „szúrás” vagy „lépés”.<sup>61</sup>

Vannak azonban további attribútumok, amik a mozdulat kivitelezését befolyásolják vagy a mozdulat fizikai vagy taktikai célját adják meg; ennek megfelelően vannak fizikai természetű attribútumok (geometria, erő, ismétlés, támadott terület) míg mások vélhetőleg taktikai természetűek (hirtelen, könnyedén/gyorsan).

A kutatók a fizikai módosítók analízisére jelentős erőfeszítéseket tettek (teljes megegyezés még nem született), a taktikai módosítókat felületeiben tárgyalják.

A következőkben tárgyalom ezeket a módosító attribútumokat.

#### **Dupla, egyszeres, fél (és negyed)**

Ezek a módosítók a következő dimenziókban változtathatják a mozgást:

- erő (Hester, 2014)
- sebesség
- tempó
- távolság

<sup>61</sup> In a few cases the central word is omitted: considered as default (like “in with the foot walking”, H086 should mean “[step] in with a...”)

Néhány esetben a központi szó elmarad, ilyenkor vagy alapértelemzés (pl. „be egy a lábbal sétálva” helyett „[lépj] be a ...”)

- joint of arm

There is no consent which of the above dimensions is meant, and even seemingly there is no general rule for the various motions (and it may not even be expected).

It is therefore to be defined at the particular motion which dimension are meant.

#### **b. As many times, X times, double, single,**

Repetitive actions can be performed many times, exactly 2-3 times, just twice or a single time.

Unfortunately there may be more interpretations to the words “double” and “single”, so for these two terms the possible interpretation as “number of repetitions” must be also considered, in addition to those discussed in the previous point.

#### **c. Full, short, large, great, lusty**

Most probably these are simple physical dimensions reflecting size and direction of movement, or, “lusty” may mean both reach and speed.

#### **d. In, out, back (movement)**

Back is definitely a reverse movement. However, in and out may mean either movement relative to the fencing distance (decreasing and increasing the distance), or movement to left (in) or right (out) (Brown, 2009, pp. 12-13), that is further referring to (Godfrey, 1747).

- kar ízülete

Nincs általános megegyezés a kutatók közt, hogy melyik dimenzióban kell értelmezni a módosítókat, lehet hogy nincs is általános szabály (de lehet, hogy ezt nem is lehet elvárni).

Ennek megfelelően a fentieket minden mozdulatnál egyenként kell megvizsgálni.

#### **Ahányszor tetszik, X-szer, duplán, egyszer**

Ismétlődő mozdulatokra egy gyakorlat előírhat többszöri, előírt számú, kétszeri, vagy egyszeri végrehajtást.

Sajnos a “dupla” vagy “duplán”, “egyszeres” vagy “egyszer” másr jelentenek, ezért a “double” és “single” módosítóknál az ismétlésszámot, mint dimenziót, is tekintetbe kell venni az előző pontbelielen túl.

#### **Teljes, rövid, széles, nagy, erős**

Valószínűleg ezek egyszerű fizika dimenziók a méretre vagy irányra vonatkozólag, vagy, az “erős” esetében a távolságot és sebességet egyszerre értve.

#### **Ki, be, vissza (mozgás)**

A vissza mindenkor egy hátrafelé vagy visszafelé történő mozgás. A ki és be viszont vagy vívótávolságon belülre, vagy kívülre kerülést jelenheti (csökkentés v. növelés), de jelentheti a bal (belő) és jobb (külső) oldalra való mozgást is, (Brown,

2009, pp. 12-13) szerint, tovább hivatkozva (Godfrey, 1747)-re.

### e. Back, contrary (direction or edge)

“Back” and “contrary” may mean the direction of thrusts and strikes, but the latter may mean that the strike should be performed with the false edge.

### f. In, out (position)

As above, this two may mean left (inner), right (outer) positions. It is most probably related to the fencer (and not to the adversary).

### g. Right, left, both

These terms are related to limbs, legs (feet) or hands or side of adversary.

### h. Suddenly

Used 5 times in AMS, always related to handwork; probably for the purpose of executing an unexpected motion (after a feint).

### i. Light, lightly – lithely – littly(?)

(Roberts, 2015) provides an analysis of the Medieval and Tudor use of this (or these? words, different in spelling) terms; in summary, either may mean “agile” or even “jointed”. During translation I gave optionally {lightly|fast}.

### Vissza, ellenirányban (irány vagy él)

A „vissza” vagy „ellenkező irány” jelentheti a szúrás vagy ütés irányát, de jelentheti, hogy az ütést hamis éssel kell kivitelezni.

### Kívül, belül (pozíció)

Mint előbbi pontban, e kettő jelethet bal (belso) és jobb (külső) pozíciót. Ezt valószínűleg a vívóhoz viszonyítva kell érteni (és nem az ellenfélhez képest).

### Jobb, bal, mindkettő

E két fogalmat végtagokra érti, a vívó lábaira vagy kezére vonatkoztatva, esetleg az ellenfél oldalát megadva.

### Hirtelen

5 alkalommal használja az AMS, minden alkalommal kézmozdulathoz kapcsolódóan; valószínűleg nem várt mozdulat jelzésére csel után.

### Könnyű, könnyedén – Gyorsan – Kicsinyég (?)

(Roberts, 2015) elemzi e kifejezés (vagy, akár betűzési eltérésből fakadóan, kifejezések) jelentését; jelenthet “agilisan” (gyorsan) vagy “kötötten”. A fordításnál opcionálisan használtam a két kifejezést. (Thurston, 2013) töltelékszónak tekinti, de nem osztom a véleményét.

(Thurston, 2013) considers, however, this word as “filler”, which opinion I do not share.

#### j. Softly

Found in [A147](#) in relation to step in, most probably a short or slower step.

#### k. Broken, meant, void-wasted

Broken thrusts and strikes are those where the blade of the fencer is stopped by the other blade. See under Broken thrusts and strikes.

Meant handwork is targeted to somewhere, like stop to the earth ([H096](#)) or a hauke targeted over the head ([H019](#))

Wasted ([C001](#), [H099](#)) or void ([A159](#)) handwork if it is not meant due to tactical reasons, i.e. it is a feint.

#### Lágyan

Az [A147](#)-ben belépéssel kombinálva, valószínűleg egy kisebb vagy lassabb lépés.

#### Megtört, célzott, üres

Megtört szúrás vagy ütés akkor történik, ha a vívó mozgó pengéjét a másik penge megállítja. Lásd a Megtört szúrások és ütések alatt.

Egy célzott (eredetiben “szándékolt”) kézmozdulat valamilyen célra irányul, mint egy földre irányított állás ([H059](#)) vagy fej fölre irányított ütés ([H019](#)).

Elvesztegett ([C001](#), [H099](#)) vagy üres ([A159](#)) egy kézmozdulat, ha taktikai céllal nem irányított, azaz cselnek szánják.

### VIII.2.6. The language of the manuscripts

(Geldof, 2011) analyses the language of the manuscripts, and considers “Fight-instruction is the most complex and challenging form of procedural knowledge”. In my understanding, the selected way of “procedural writing” that makes so different the Medieval English fencing books to other fencing materials of the same or later age, is an appropriate way of coding of the procedural knowledge.

#### A kéziratok nyelvezete

(Geldof, 2011) ezen vívókönyvek nyelvezetét részletesen elemzi, és megállapítja, hogy „a vívási instrukciók a legkomplexebb és legnagyobb kihívást jelentő formáját jelentik a procedurális tudásnak”. Véleményem szerint a „procedurális leírás”, mely annyira megkülönbözteti az angol vívókönyveket korának megfelelő vagy későbbi egyéb vívókönyvektől, megfelel annak a procedurális tudásnak, amit kódol.

A potential work that would bring further understanding is related to the parsing, with natural language processing parsers, the text of the manuscripts, and/or code it into reasoning languages such as Prolog, so that hypotheses could be tested in first order logic and gaps could be filled and tested.

Egy lehetséges feladat, mely további megértésekhez vezetne a szövegek számítógépes nyelvészeti eszközökkel, esetleg logikai programozási nyelvekkel való feldolgozása, melyek segítségével elsőrendű logikában való hipotézisek tesztelését, vagy a hiányzó lépések feltöltését lehethet elvégezni.

### **VIII.2.7. Proposal for training method**

Considering the above structures, and concluding that the **MSHT and AMS are consciously built training memos**, I propose **following the original order and logic of the manuscripts as the framework of a sequence of trainings**.

Based on findings of (Geldof, 2011) , **the language I consider a “command language”**.and, as such, I propose to test the use of the text of the drills as memorizing tool during trainings.<sup>62</sup>.

### **Javaslat a tréningmódszerre**

A fenti struktúra elemzés alapján arra a következtetésre jutottam, hogy **az MS Harley értekezés és az Additional Manuscript tudatosan felépített tréningeket írnak le, és eredeti formájukban javaslom ezeket végrehajtani, egy tréningsorozat kereteként**.

Tovább víve (Geldof, 2011) nyelvezetre vonakozó gondolatát, **a nyelvezetet “parancsnyelvnek” tekintem, és mint ilyet, javaslom, hogy teszteljük a szövegeket mint memorizálási segédeszközt a tréningek alatt**.

<sup>62</sup> [https://www.youtube.com/watch?v=QpYbIwWz4jI&index=20&list=PLC1Wof4L7Cg7gm146\\_TYBMefPy8U7JT2S](https://www.youtube.com/watch?v=QpYbIwWz4jI&index=20&list=PLC1Wof4L7Cg7gm146_TYBMefPy8U7JT2S)  
Since Dragon's Tayle seem to test this way of teaching, consultation seems important in this field

Úgy tűnik, a Dragon's Tayle tesztelte ezt a tanítási módszert, érdemes lenne konzultálni velük.

### VIII.3. Beginning pair drills

#### Páros gyakorlatok megkezdése

Pair drills are to be started with the following ritual or practice, according to MSHT ([H033](#))

- First take a sign of the ground there you play, between the two bucklers
- Make first a sign to him with a large hauke down to the ground
- with 3 rolling strokes
- with a hauke to the other side

This ritual is exactly what we do at the beginning of pair drills during today's trainings: first agree upon the center (also serving security of the performance of the practices) and then follows the salute.

It may worth to compare olympic fencing salutes to the described salute.

Páros gyakorlatokat a következő rituálé vagy gyakorlattal kezdi az MS Harley értekezés ([H033](#)):

- Kezdd úgy hogy megjelölök a földet, hol játszotok, a két vívó közt
- Először jelezz neki egy széles ütéssel le a földig
- [majd] három gördülő ütéssel
- [végül] egy ütéssel az ellenkező oldalon.

Ez a rituálé megfelel a mai gyakorlatunknak, először kijelölni a kettőnk közti pontot, mely a gyakorlatok biztonságos kivitelezését is szolgálja, majd ezt követi a tisztelgés-tisztítás.

Érdemes volna összevetni az olimpiai vívás és angol kard üdvözlési formuláját.

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### VIII.4. Drill types

#### A gyakorlatok típusai

MS Harley is split into four sections by a later hand, based on the type of drills. ("There are rubricated titles added in the late 17th century by Samuel Knot", (Hester, 2005-2006, 2011)).

The Cotton Titus first drill comes without a type, but the second states a type (chase), and staff drills are both typized as flourishes.

Az MS Harley értekezését egy későbbi kézírással négy részre osztották, a drill típusa alapján. („A XVII. Században Samuel Knot kiemelt címeket adott a kézirathoz” (Hester, 2005-2006, 2011)).

A Cotton Titus első gyakorlata nem, de a második megmondja a gyakorlat típusát

The Additional Manuscript has a stricter structure: there are a couple of flourishes in sequence, followed by a sequence of chases and a sequence of “counters” (i.e. encounters).<sup>63</sup> The titles usually contain the number and type of the drill as well as the topic of the drill.

#### VIII.4.1. Flourishes

Though, in general, the drills are written practices for a single person, the flourishes do not even suppose the existence of an imaginary enemy. (The language is analyzed in detail by (Geldof, 2011)).

Moreover, (Roberts, 2015) proposes that the flourishes could be presented in tournaments, to show skills and even ritually turning towards the audience (in [A029](#): turning again [and] set in your right leg before your left [and] softly lay down your sword.

#### VIII.4.2. Chases<sup>64</sup>

Chases are agile drills with the intention to of teaching aggressive attacks.

<sup>63</sup> Worth to note that the drills that do not follow the numbering and structure were most probably inserted to use the remained space at the bottom of the face and the dorse.

<sup>64</sup> Chace is also modernized by some researchers (e.g. (Wagner, 1999-2009)) as “chat”-s, though the agile nature of the drills suggests that “chase” seems a better modernization.

(hajsza), míg a bot gyakorlatokat florisként adja meg.

Az Additional Manuscript szigorúbb szerkezetű, a florisokat hajszák és összecsapások követik, majd speciális technikák következnek.<sup>63</sup> A címek többnyire tartalmazzák a gyakorlat sorszámát és típusát, valamint a témaját is.

#### Florisok

Bár, általában, a drilleket egyszemélyi gyakorlatokként írják le a kéziratok, a florisok nem is feltételezik a képzeletbeli ellenfelet sem.

Mi több, (Roberts, 2015) felételezi, hogy a florisokat a közönség szórakoztatására mutatták be tornákon, megmutatván a vívó ügyességét, és a végén a vívó a nézők felé fordul ([A029](#): ...fordulj meg újra [és] tudd be jobb lábad a bal lábad elő [és] lágyan tudd le kardod...)

#### Hajszák<sup>64</sup>

A hajszák agilis gyakorlatok, aggresszív támadások betanítására.

Érdemes megjegyezni, hogy a gyakorlatok sorrendjét megtöri az, hogy az írnok a tekercs elő és hátoldalán lévő üres részt kihasználva még beszűrt a sorrendet nem követő gyakorlatokat.

A „chace” átírást egyes kutatók, (pl. (Wagner, 1999-2009)) „chat”-ként, azaz „társalgás”-nak modernizálják, de az agilis gyakorlatok inkább a „chase” azaz hajsza modernizálást sugallják.

In AMS, many of the chases are closed with the formula “if it be twice played, it will bring you again to your ground” or similar.

This allows me to consider that even chases had a real partner, one learning the chase, the other supporting the student as an adversary, and they swap their roles to let the helper learn the drill as well.

However, it is to be tested if the supporter performs exactly the same chase but with the steps reversed.

#### VIII.4.3. Counters<sup>65</sup>

Counters are drills to practice actions that are not necessarily started by the student, but, instead, require immediate reaction.

Interpreting using Lichtenauerian approach, even if the student is temporarily in *Nach*, he should get back initiative with his very first move, or, at least, the fencers should meet in between the two fencers without regression of the student.

Even the technique that seems the most defensive does not suggest regression ([P159](#), Abide upon a pendant & lose not your land)

Az AMS-ben több hajsza is a következő formulával (vagy variánsával) zárul „és kétszer végrehajtva visszavisz alappontodhoz”.

Ebből arra következtetek, hogy a hajszákat párban tanulták valódi partnerrel, az egyik a gyakorlat tanulója, a másik az ellenfél szerepében segíti a tanulót, aztán szerepet cserélnek.

Tesztelést kíván annak eldöntése, hogy a támogató ugyanazon kézmozdulatokat hajtja-e végre, csak fordított lábmunkával.

#### Összecsapások<sup>65</sup>

Az összecsapások olyan gyakorlatok, ahol a tanuló nem feltétlenül kezdeményez, de azonnal reagál.

Lichtenaueri megközelítéssel értelmezve, még a tanuló ideiglenesen *Nach*-ban is van, azonnal vissza kell nyerje a kezdeményezést az első mozdulatával, vagy legalábbis a két vívó középen kell hogy találkozzon, a tanuló meghátrálása nélkül.

Még a leginkább védekezőnek tekinthető technika, a függő esetében sem javasolja az MS Harley verse a hátrálást ([P159](#) bújj a függőd mögé és ne add fel földed.)

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<sup>65</sup> “Counter” though meaningful in the context of fencing, is modernized as „encounters”, since the drills do not start with typical defensing manoeuvres.

A „counter”-t (hárítás) bár értelmezhető a vívás kontextusában, mégis „encounter” nek szokás értelmezni, mivel a gyakorlatok nem védekező manőverekkel kezdődnek.

According to (Wagner, 1999-2009), counters are situation drills for more complex situations.

However, since the AMS encounters are highly ritualized, I do not see exactly the situation for which students the are prepared. Instead, in my opinion, counters teach how to use an appearing possibility, with various techniques, for a successful attack while keeping the student in good defense. This are *katas*, as (Hester, 2014) states, coreographed movements for practice purposes as in Japanese martial arts.

(Wagner, 1999-2009) szerint az összecsapások szituációs gyakorlatok.

Mivel az AMS összecsapásai erősen ritualizáltak, nem látszik pontosan, milyen szituációra is készítik fel a tanulót a gyakorlatok. Ehelyett véleményem szerint a folytonos biztonságban tartás mellett a támadás felmerülő lehetőségének változatos technikákkal való kihasználási módjait gyakorolatja be. Ezek valóban *katák*, ahogy (Hester, 2014) állítja, koreografált gyakorlatok mint japán harcművészletekben.

#### VIII.4.4. Graphical representation of drill types

Flourish-Floris

#### A típusok képi megjelenítése

P<sup>66</sup>

Chase-Hajsza

P → A<sup>67</sup> and after A ← P

Encounter-Összecsapás

P → ← A or

P ← A then P → A

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### VIII.5. Elementary actions: footwork and handwork

#### *Elemti akciók: lábmunka és kézmunka*

##### VIII.5.1. Footwork

The way of describing footwork of the two longer manuscripts (MSHT and AMS) are somewhat different; MSHT uses rather

##### Lábmunka

A két hosszabb kéziratban (MSHT és AMS) leírt lábmunka leírási módja valamelyest különbözik; az MSHT egyszerűbb

<sup>66</sup> Protagonist, the student who learns the technique / tanuló

<sup>67</sup> Antagonist, the adversary in supporter role / segítő

simplistic terminology, while AMS defines the footwork more accurately, maybe, from terminology viewpoint, even redundantly.

The footwork itself is considered also different in the two manuscripts: according to (Roberts, 2015), AMS footwork is more circular, while MSHT footwork is more triangular<sup>68</sup>. I cannot yet proof this until the interpretation finished.

Another characteristics of the footwork is the obvious perception that the style of ELT is “in-and-out” (Wagner, 1999-2009); this can be easily seen by overviewing the footwork within a single drill: **set in left leg** in often followed by **void back the left leg** (e.g. [A094](#)). This style matches to the proposals of Lichtenauer but also to modern longsword sportfencing.

The following sections summarize the work of (Thurston, 2013) and (Wagner, 1999-2009), with comments where necessary. An alternative approach of (Geldof, 2011) is also presented in a separate point.

#### a. Footwork terms in MS Harley

terminológiát használ, míg az AMS pontosabban, bár terminológiai szempontból nemileg redundánsan írja le a lábmunkát.

A két kézirat lábmunkájának kivitelezése is eltéréseket mutat; (Roberts, 2015) szerint az AMS lábmunkája cirkuláris, míg az MSHT trianguláris<sup>68</sup>. Az interpretáció befejeztéig ezt nem tudom eldönteni.

A lábmunka egy másik sajátossága a „be-ki” stílus (Wagner, 1999-2009); ezt könnyű látni a gyakorlatok lábmunkájának elemzésével: **tedd be a bal lábad** majd **húzd vissza a bal lábad** (pl. [A094](#)). Ez a stílusú lábmunka megfelel nemcsak a lichtenaueri, de a modern hosszúkard sportvívásnak is.

A következőben összefoglalom (Thurston, 2013) és (Wagner, 1999-2009) munkáinak vonatkozó részét; ahol szükséges, megfelelő megjegyzésekkel teszek. Egy külön pontban (Geldof, 2011) alternatív megközelítését is bemutatom.

#### Az MS Harley lábmunka fogalmai

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<sup>68</sup> Personal communication with Mr. B. Roberts.

Személyes kommunikáció Ben Robertsszel.

### Simple footwork

The footwork in MS Harley is mostly expressed in rather simple terms:

- bearing in the foot-leg
- back step
- in with the foot walking
- in with the foot
- standing
- at the end of step: right as fore as left

### Cock step

Cock steps ([H022](#) and [H023-H024](#), the latter is an exceptional footwork drill) are interpreted differently by the researchers. Surprisingly this step is missing from the dance coreographies (Anon. Gresley MS, ~1500-2000), therefore we can get no help from them.

- (Wagner, 1999-2009) interprets this as a short step
- (Thurston, 2013) as setting in the fore leg and following by the rear, “motion powered by the read leg”
- (Heslop & Bradak, 2010) similar to Thurston

### Outward – homeward ([H005](#), [H011](#) etc)

I interpret the outward step as either a diagonal step to the right, or directly toward the adversary enemy and the homeward as backward step from this position.

### Egyszerű lábmunka

Az MS Harley legtöbbször meglehetősen egyszerű kifejezéseket használ:

- a láb(fej) bevitele
- visszalépés
- besétálva
- be(lépve)
- megállván, álló helyzetben
- lépés végén: jobb annyira elől, mint bal

### Kakaslépés

A kakaslépést ([H022](#) és [H023-H024](#), az utóbbi egy tiszta lábmunka gyakorlat) a különböző kutatók eltérően értelmezik. Meglepő módon ez a lépés hiányzik a tánckoreográfiákban (Anon. Gresley MS, ~1500-2000), így innen segítséget nem kapunk.

- (Wagner, 1999-2009) rövid lépésként interpretálja
- (Thurston, 2013) belépve az első lábbal és követve a hátsóval, az erőt a hátsó lábbal adva (mint az olimpiai standard lépés)
- (Heslop & Bradak, 2010) Thurstonhoz hasonlóan

### Kilépés – hazalépés ([H005](#), [H011](#) stb.)

Ez kilépést vagy átlósan jobbra, vagy az ellenfél felé tett megközelítésnek és a hazalépést onnan visszalépésnek értelmezem.

The usual unit of outward is “foot”; however, it is unclear if it is step or distance, and, if distance, counted from the enemy or “leaving your earth”.

Taking three feet distance from the adversary means about coming into typical fencing distance, as (Wagner, 1999-2009) proposes.

A kilépés és hazalépés egysége a „láb”; épp csak az nem egyértelmű, hogy ez lépést vagy távolságot jelent, és ha távolságot, akkor ez az ellenségtől vagy kiinduló ponttól való távolságot jelenti.

A 3 lábnyi távolságra az ellenfélől kb. vívótávolságon belülre kerülést jelent, ez (Wagner, 1999-2009) javaslata.

### **Spring ([H012?](#), [H040](#) etc.) a skip or a thrust?**

(Thurston, 2013), for AMS, considers spring as a clear footwork.

In MSHT “spring” maybe both a handwork and a footwork. When it is associated with a target, it must be handwork ([H081](#): spring... up on to the visage).

Luckily in a few cases the “spring of the foot” ([H078](#)) makes it clear.

In all other cases it must be defined according to the context; if associated to handwork, then spring is footwork, if associated to footwork, then handwork, or even the sword can spring up to your shoulder.

Considering spring as footwork, it is surely a swift movement of both legs, a jump.

### **Ugrás ([H012?](#), [H040](#) stb.) vagy rugó?**

(Thurston, 2013), az AMSben a “spring” elemi akciót ugrásnak értelmezi.

Az MSHT-beli „spring” mind lábmunka, mind szúrás lehet. Amikor céllal társul, mint a [H081](#) arcra bevitt “spring”, akkor bizonyosan kézmunka.

Szerencsére néhány esetben a szöveg egyértelműen jelzi, hogy „ugrás a lábbal” ([H078](#)).

A többi esetben eldöntendő, hogy pl. kézmunkával társul (akkor lábmunka), vagy lábmunkával (akkor kézmunka) vagy épp a kardot kell felugratni a vállra (összetett kézmunka).

Amennyiben a „spring” lábmunka, bizonyosan valamilyen gyors mozdulat, ugrás, minden lábbal.

### **Modified footwork**

Only one modified step was detected:

- great step ([H060](#))

### **Módosított lábmunka**

Egyetlen módosított lábmunkát találtam:

- nagy lépés ([H060](#))

## b. Footwork terms in Additional MS

The footwork in Additional MS are simple movements as well as qualified versions of the simple movements.

Definitions below are usually from (Thurston, 2013), all to be checked during interpretation. His analysis of various springs is very detailed but I do not see the independence and interdependence of “full” and “short” qualifiers.

### Simple footwork

- set (in)  
increasing the distance of the fencer and the adversary  
maybe a complex manoeuvre, combined with handwork, or an attribute of handwork ([A106](#) void quarter, feint)  
see under handwork
- following  
repetition of the same action with the other leg, in or out depending on the former step,  
(my interpretation may be different from that of (Thurston, 2013), considering, e.g. [A028](#) where a voiding back the left leg is followed in with the right)
- Spring (when footwork)  
however, (Thurston, 2013) provides a detailed discussion not repeated here.

### Az Additional MS lábmunka fogalmai

Az Additional MS minden egyszerű, minden az egyszerű lábmunka minősített változatait használja.

Az alábbi definíciókat, ha más képp nem jelzem, (Thurston, 2013) adja meg, de az interpretációban ellenőrizni kell, pl. az ugrás analízise nagyon alapos, de további tanulmányozás nélkül egyelőre nem értem a „full” és „short” függetlenségét és összefüggését.

### Egyszerű lábmunka

- Belépés
- Visszalépés vagy kivonulás  
a vívó és ellenfele közti távolság növelése ez komplex manőver is lehet, kézmunkával kombinálva, vagy a kézmunka attribútuma ([A106](#) üres ütés, csel)  
lásd a kézimozdulatoknál
- Követés  
az előző mozgás másik lábbal való megismétlése, lehet belépés vagy visszalépés az előző lépéstől függően (ez az interpretáció (Thurston, 2013) étól eltérő, pl. az [A028](#) miatt, ahol a ballal való visszalépést a jobb követi)
- Ugrás (mikor a „spring” lábmunka)  
Thurston részletesen elemzi az ugrást és a hozzá kapcsolódó kézmodulatot.

Briefly quoting: spring is “rather it is an expression of concept[s]” and ““spring takes one far from the centre line and changes the line of attack”.

In my present understading, it is a swift movement, a leap, usually combined with a single-handed thrust (the latter translated as the mechanical invention of the 15<sup>th</sup> century used in clocks<sup>69</sup>.

Definition given at (Thurston, 2013, p. 36): right foot forward, traversal kind of step with left foot with correcting the position by placing the **right foot behind the left**.

#### Modified footwork expressions

- Short spring  
right foot forward, left leg step to left,  
right dragged before left, turning towards  
the adversary
- full short spring  
left foot forward, traversal kind of step  
with right foot with correcting the position  
by placing the **left foot before the right**)
- full spring  
left forward, right traversal somewhat to  
the right, **left dragged behind right**
- light step  
probably a smaller or slower step  
(Thurston, 2013): not analyzed

Röviden idézve: a *spring* „inkább egy fogalom kifejezése” és „az ugrás levisz a középvonalról és megváltoztatja a támadás szögét”.

Értelmezésem szerint a „spring” hirtelen mozdulat, ugrás, többnyire gyors, egykezes szúrással kombinálva (ez utóbbit rugónak fordítottam, mely XV. századi találmány).

(Thurston, 2013, p. 36) definíciója: jobb láb elől, ballal átlósan kilépve a jobb elé, majd a jobbat, korrigálva a pozíciót, a bal mögé helyezni

#### Módosított lábmunka kifejezések

- Rövid ugrás  
jobb láb elől, ballal bal irányba lépve,  
jobbat bal elé téve, ellensége felé fordulva
- teljes rövid ugrás  
bal elől, jobbal átlósan kilépve a bal elé,  
majd balt, korrigálva a pozíciót, a jobb **elé** helyezni)
- teljes ugrás  
bal elől, jobbal átlósan jobbra lépve, balt a jobb mögé csúsztatva
- könnyed lépés  
valószínűleg egy kisebb vagy lassabb  
lépés  
(Thurston, 2013): nem analizálta

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<sup>69</sup> <http://www.etymonline.com/index.php?term=spring>, (n.3) the Hungarian term (rugó) is originated from the word “kick” yet shares 3 letters with the word “jump” (ugrás) used for the footwork

## Complex footwork

There are a couple of terms that express footwork combined bodywork and bodywork, or even tactical advices.

There are a few examples presented below, providing some resembling steps of other masters.

Those examples where “gound” or “earth” were mentioned, are not quoted here, since they are considered as tactical advices.

- [A015](#) Turning your body: Fiore’s *volta stabile*?
- [A079](#) turning your body … all upon the left foot: Fiore’s *tutta volta*?
- [H119](#) half round of the second foot
- [A093](#) set in your left leg cross before your right leg: di Grassi crossing step as described at the low ward (di Grassi, 1594, p. F2)

### c. An alternative approach to interpret fencing footwork

(Geldof, 2011, p. 57) proposed an alternative approach to understanding longsword fencing footwork, based on recognition of shared vocabulary of fencing footwork and dance coreography descriptions in the (Anon. Gresley MS, ~1500-2000) of the period.

The following common terms were detected:

- Single (*synglys*)
- Double (*duble*)

## Komplex lábmunka

Néhány esetben a szöveg a lábmunkát a test mozgatásával együtt komplex mozdulatként írja le, vagy a mozdulat taktikai tanácsot is takar. Íme néhány példa, más mesterek hasonló lépéseiivel.

Az „alappont”-ot vagy „föld”-et tartalmazó kifejezéseket nem adom itt meg, mert ezeket taktikai tanácsoknak tartom.

- [A015](#) fordítsd tested: Fiore *volta stabile* - stabil fordulás?
- [A079](#) fordítsd tested … mindezt a bal lábadon: *tutta volta*? - teljes fordulás?
- [H119](#) fél forduló a jobb lábbal
- [A093](#) tedd a bal lábad keresztezve a jobb elé: di Grassi keresztező lépés, az alsó védésnél részletezve (di Grassi, 1594, p. F2)

## A lábmunka egy alternatív megközelítése

(Geldof, 2011, p. 57) a lábmunka megértéséhez egy alternatív értelmezést javasolt, amit azon észrevételre alapoz, hogy a vívás és a korabeli tánc koreografijának (Anon. Gresley MS, ~1500-2000) szókészlete átfedő.

A közös szavak a következők:

- Egyszeres
- Dupla

- Rake (*rakkys*), as a diagonal movement
- Retreat (*retrett*, maybe expressed as step back)
- Haránt, mint diagonális mozdulat
- Visszavonulás (ami visszalépésként szerepelhet a vívó kéziratokban)

During the interpretation efforts must be taken to test the hypothesis.

Az interpretációkor erőfeszítéseket kell tenni a hipotézis fizikai ellenőrzésére

### VIII.5.2. Handwork

The manuscripts contain considerable number of hand-and-sword motion types (handwork); many of them are mentioned in all manuscripts. In the following points it is considered, that the ELT is a coherent tradition, though keeping in mind that the movements could be potentially differently interpreted in the different manuscripts, and a careful practitioner could find these differences during interpretation.

Some of the motions are differently interpreted by the researchers; the differences are briefly presented below.

Certain manoeuvres with combined footwork or with additional tactical intent are discussed separately.

Handwork are given in order and brief description of (Wagner, 1999-2009) with critical comments if necessary.

Techniques mentioned a single time with little known surroundings will not be discussed (more speculation than facts).

### Kézmunka

A kéziratok tekintélyes számú kéz- és kard mozdulatot tartalmaznak (ezeket kézmunkának nevezem); sok ezek közül mindegyik kéziratban előfordul. A következőkben feltételezem, hogy a tradíció egységes, észben tartva, hogy a mozdulatokat potenciálisan másként is lehet értelmezni az egyes kéziratokban, és a gondos interpretálás alatt ezekre a különbségekre fény derülhet.

Néhány mozdulatot a különböző kutatók másként és másként értelmeznek. A különbségeket jelzem, ahol szükséges. Azok a mozdulatokat, melyeket valamilyen lábmunkával kombinálva kell végezni, vagy melyeknek valamilyen taktikai oka van, külön pontokban tárgyalom.

A kézmozdulatokat (Wagner, 1999-2009) nek megfelelő sorrendben és annak rövidített tartalmával adom meg, kritikai megjegyzésekkel, ha szükséges.

Egyszer előforduló techikákat vagy alig ismert körülmények között végrehajtandókat nem tárgyalok (több a spekuláció mint a tény.)

## a. Wards

### Stop

Though stop and step can be easily misread in the manuscripts, nevertheless in most cases steps are finished in stops, therefore both spellings could be understood at most places.

There is no definition how this *stop* could look like. Most probably this is a *Pflug* like, natural stance.

Considering the ADVISE, we should see other sources; (Wagner, 1999-2009) refers to (Silver, 1599)

*All single weapons have foure wardes.... The Single sword hath two with the point up, and two with the point downe. The Staffe and all manner of weapons to be used with both handes have the like.*

A track of the upper guards or a “fool” like guard can be found at [H070](#), as a *stop meant on earth*

### Pendant

(Wagner, 1999-2009) does not specially mention this as a ward, or they may consider it as one of those where the point is down. I interpret pendant as the Hanging Point — Hengetort, (Meyer, 1570).

This is inline with (Heslop & Bradak, 2010), and seems fitting to the advice of MSHP [P159](#) *abide upon a pendant*

## Állások

### Állás

A “stop” és “step” szavakat könnyű félreolvasni a kéziratokból, de sok lépés állással fejeződik be, ezért végső soron minden olvasat értelmezhető a legtöbb helyen.

A *stop* állás nincs definiálva, nem tudjuk, hogy néz ki pontosan. Legvalószínűbb, hogy egyszerű, természetes eke szerű állás.

Az ADVISE metodológiát követve meg kell néznünk későbbi forrásokat. (Wagner, 1999-2009) hivatkozik (Silver, 1599)-re, aki azt írja:

*Minden egykezes fegyvernek 4 állása van... Az egykezes kardnak kettő heggyel fel, kettő heggyel le. Azonképp a Botnak s minden másféle fegyvereknek is kik két kézzel használtatnak.*

A felső állások vagy egy „bolond”-szerű állás nyomát a [H070](#)-ben találhatjuk meg, “állás a föld felé irányítva”.

### Függő

(Wagner, 1999-2009) nem említi állásként a függőt, vagy beleéríti a fenti „heggyel le” állásba ezt is.

Én a lógó hegyként —Hengetort, (Meyer, 1570) —értelmezem a függőt.

Ez megegyezik (Heslop & Bradak, 2010) leírásával és illeszkedik az MSHP [P159](#) tanácsával: *biújj a függő mögé.*

**Preparation for stroke adventures**

A dynamic stance is described at many places as the preparatory position for the stroke adventures ([H119-H132](#)).

In this position the fencer turns his (naked!) back to the adversary and prepares for a large hauke.

The transitorial position is surely the *posta di donna*.

**Előkészület a „kifordult v. merész” ütésre**

Egy dinamikus állást több helyen is leír az MSHT, mint a kifordult vagy merész ütés indító pozícióját ([H119-H132](#)).

Ebben a helyzetben a vívó a (meztelen!) hátát fordítja az ellenfél felé, és egy széles ütésre készül.

Ez az átmeneti állás minden bizonnal a *posta di donna*.

**“Roof” by the cheek**

A non-named transitorial position can be discovered at [H013](#) and [H076](#), as a transitorial position, where haukes (quarter) are hit “down by the cheek” or “breaking by the cheek”.

This seems the definition of the Roof of Lichtenauer. Characteristic to the agile nature of ELT, that this stance is merely temporary.

**Tető állás: kard az orcánál**

Egy nem megnevezett átmeneti pozíciót lehetelfedezni a [H013](#)-ban és a [H076](#)-ban, ahol ütésekkel (negyedet) “lefelé az orca mellől” vagy az “orcánál megtörve” indítanak.

Ez Lichtenauer *Vom Tag*, tető állásának látszik. Jellemző az angol kard tradíció agilis voltára, hogy ez az állás teljesen ideiglenes.

**Bicornio?**

[A162](#) can be identified or similar to *bicornio* of Fiore, “bring back with your right hand fair before your breast ready to thrust”

**Unikornis?**

[A162](#) sorban leírt tartást (Wagner, 1999-2009) Fiore unikornisával azonosítja: “hozd vissza kardod jobb kezeddel mellkasod előtt szúrásra készen”.

**b. Thrusts****Foyne~Foign~Thrust**

The word "Foyne" can be identified as thrust<sup>70</sup>.

The qualified versions are:

**Szúrások****Szúrás**

A foyne (fune) középkori angol szó azonosítható a „szúrás”-sal.

A minősített formái:

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<sup>70</sup> <http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED16511>

- [A041](#), [A110](#) bow thrust (at his belly)  
performed as a back thrust with voiding  
back the right leg  
bent blade from above  
most probably *Mutieren*
- [C011](#), [A050](#) back thrust  
after a downright stroke, most probably a  
*punta riversa*
- [H052](#) chase thrust  
thrust carried out as following a receding  
adversary  
(Wagner, 1999-2009) identifies this as the  
fore thrust
- [C009](#), [A057](#) fore thrust  
thrusting a retreating adversary, with a  
fore step, targeting the face ([A055](#)) or the  
other side ([C011](#))
- [A155](#) thrust with left hand
- [H114](#) turned thrust  
not discussed, insufficient information
- [A041](#), [A110](#) íves szúrás (hasra)  
vagy egy ellenoldali szúrásként, a jobb láb  
visszahúzásával  
meghajló pengével, valószínűleg felülről  
valószínűleg mutálás
- [C011](#), [A050](#) ellenoldali szúrás  
mindig le-jobb ütés után, valószínűleg egy  
*punta riversa*
- [H052](#) hajsza szúrás  
távolodó ellenfelet követő szúrás  
(Wagner, 1999-2009) azonosnak tekinti az  
előre szúrással
- [C009](#), [A057](#) előre szúrás  
távolodó ellenfél szúrása, előrelépéssel,  
az ellenfél arcára ([A055](#)) vagy a másik  
oldalra ([C011](#))
- [A155](#) szúrás bal kézzel
- [H114](#) forduló szúrás  
nem tárgyalom, elégletek információ

## Spring

Spring is surely a homonym, used both as a footwork (fortunately sometimes it is mentioned as “spring of the foot”, like in [H076](#)) as discussed above and as handwork.

As handwork, most researchers agree, it is a thrust, performed usually with a single hand. Interpretation comment: the name may come from the movement, that is to be performed fast and pulling back the sword (as can be

## Rugó

A “spring” homónima, lábmunkaként egy ugrás ahogy korábban részleteztem (szerencsés esetben leírják, hogy ugrás a lábbal, mint pl. a [H076](#)ban), egyben kézmozdulat is.

Mint kézmozdulat, ahogy a kutatók valamennyien egyetértenek, egy szúrás, amit általában egy kézzel hajtanak végre.

Interpretációs megjegyzés: a név eredete az lehet, hogy a mozdulatot gyorsan kell végrehajtani és a kardot vissza kell húzni

seen in present days' sport fencing), in order to take back the control.

Various qualified springs are:

- [H085](#) broken double spring  
too vague the context for the time being,  
(Wagner, 1999-2009) proposes a long  
reach spring
- [H012](#) upward spring
- [A077](#) backward spring  
maybe *punta riversa*
- [H081](#) right side spring  
targeted to the face, maybe same as the  
backward spring

### Dragon's tail

This thrust is mentioned in [A013](#) without no more information than setting in the right leg, while the inserted drill starting at row [A105](#) on the top of the dorse defines, most probably in [A108](#), as follows:

*“set in your left foot then lightly with the right hand and {{right}} foot thrust forth a thrust at his face”*

### Winding (*Winden*)

A description of winding can be found at [A054](#), called “broken thrusts”, i.e. thrusts carried out in binding, on both sides; thus it may be both inner and outer winding.

(ahogy modern sportvíásban is láthatjuk), a kontrol visszaszerzése érdekében.

A minősített formái:

- [H085](#) megtört dupla rugó  
egyelőre homályos a kontextus  
(Wagner, 1999-2009) szerint ez egy nagy  
hatótávú szúrás
- [H012](#) fölfelé irányuló rugószúrás
- [A077](#) visszairányú rugó  
talán *punta riversa*
- [H081](#) jobb oldali rugó  
arcra irányított *punta riversa*

### Sárkányfarok

Ezt a szúrást az [A013](#) említi, de más információt, mint hogy a jobb lábat be kell vinni, nem tartalmaz; ám a beszűrt gyakorlat a tekercs hátoldalán az [A105](#)-s sortól definiálja, valószínűleg a [A108](#)-as pontban, a köveketkezőképpen:

*“tedd be bal lábad majd {gyorsan| könnyedén} a jobb kezeddel és {{jobb}} lábad(dal?) szúrj előrefelé egy szúrást az arcába”*

### Csavarás

A csavarás leírását tartalmazza az [A054](#)-es sor, “tört szúrásnak”, vagyis kötésben végrehajtott szúrásnak nevezve, minden oldalon; ennek megfelelően ez mind belső, mind külső csavarás lehet.

### c. Strikes

MS Harley uses mostly qualified haukes, while Additional MS provides some more, named strikes.

#### Hauke (MSH, CT)

This is a generic term for various strikes. In non-qualified form, in my interpretation, it is to be performed as an *Oberhau*.

Various qualified forms are:

- contrary hauke ([H027](#))
 

after a cross-hauke, therefore most probably from the left to the right, started with crossed hands, combined with a footwork backwards  
     true or false edge remains open; in my view **true edge** (to reduce motions with crossed hands)  
     in case cross hauke is the *Krumphau*, the contrary hauke is a *riverso ridoppio* or *falso manco* from bottom to up probably with a defensive intent
- cross hauke ([H025](#) and [H027](#))
 

according to [H025](#) it is to be performed with crossed hands, and in this drill it targets the legs  
     (Wagner, 1999-2009) identifies this with the *Krumphau*, but it is not obvious, since the target is very low
- half hauke, broken half hauke
 

may be repeated, twice, so left and right version should be valid (in all referred cases!)

### Ütések

Míg az MS Harley többnyire minősített ütéseket használ, addig az AMSben több, megnevezett ütés is van.

#### Ütés (MSH,CT)

A "hauke" egy általános kifejezés, különböző ütésekre használják. Nem minősített formája szerintem felső ütés.

Minősített formái:

- ellenirányú ütés ([H027](#))
 

egy keresztezett ütés után, ennek megfelelően balról jobbra ütve, keresztezett kézzel indítva, hátralépéssel kombinálva  
     igaz vagy hamis él kérdése nyitva marad; szerintem **igaz él** (a keresztezett kezet csökkentendő)  
     ha a keresztezett ütés valóban a *Krumphau*, akkor az ellenirányú ütés a *riverso ridoppio v. falso manco* valószínűleg védekező szándékkal
- keresztezett ütés ([H025](#) és [H027](#))
 

[H025](#) szerint keresztezett kézzel kell kivitelezni, és ebben a gyakorlatban a láb a cél  
     (Wagner, 1999-2009) a *Krumphauval* azonosítja, ám ez nem nyilvánvaló, mert a célja a láb, ami nagyon mélyen van
- fél ütés
 

lehet ismételt, tehát jobb és bal oldalon is jó ( minden esetben!)  
     ez valószínűleg egy rövid ütés ([H053](#),

- most probably a short hew ([H053](#), both feet in), targeting the elbows ([H009](#)), perhaps a retreat handwork ([H053](#) and at end of drill in [H009](#)) maybe broken at retreat ([H056](#))
- double hauke not a simply repeated hauke, because it can be repeated ([H120](#)) the same place it turns out that it goes on both sides in harmony with the theory of (Hester, 2014), the word "double" may mean strength, since it is in relation to the stroke aventures (that is the *posta di donna*) in [H046](#) however, it may also mean distance (see large hauke below)
  - large hauke may not be a separate hew, just the same as double hauke, since it is used also with "naked back" in [H130](#), that could also be the *posta di donna*, and a very strong stroke that lets the adversary fly to the sky may go up ([H104](#)) and down ([H035](#))
  - hauke up (see before, large or double hauke up to the sky)
  - broken, round, swing, quarter discussed separately below
- mindkét lábbal vívótávolságon belül (?!)) célja a könyök (legalábbis [H009](#)ben) és talán kivonulásnál ([H053](#) lábmunka és [H009](#) menet vége) lehet törött a visszavonulásnál ([H056](#))
- dupla ütés nem egy kétszer ismételt ütés, mert [H120](#) szerint a dupla ütés ismételendő ugyanitt kiderül, hogy minden oldalon érvényes (Hester, 2014) elméletével egybehangzóan a „dupla” szó erőt jelenthet, mivel a dupla ütést a kifordult ütés (azaz *posta di donna*) kivitelezésénél használják a [H046](#)-ban jelenthet azonban távolságot is (lásd a széles ütést lent)
  - széles ütés lehet, hogy nem különbözik a dupla ütéstől lévén hasonló kontextusban, [H130](#)-ban mezteken háttal és bátran kell kivitelezni, ami ismét *posta di donna* -ra utal, nagy erővel, ami az ellenfelet az ég felé repíti mehet fel ([H104](#)) és le ([H035](#))
  - felfelé menő ütés (lásd fent, széles vagy dupla ütés az ég felé)
  - tört, kör, lengő, negyed külön tárgyalva

### Downright stroke (MSHP,AMS)

Strike performed with left leg back-step ([A005](#)) or right leg fore step (at least to align with left leg [A007](#) or more forward [A047](#)), from top to down, from right to left.

From the direction and use, it seems like a usual *mandritto squalembrato*.

During interpretation there must be given a *diferentia specifica* between downright strike and the quarter, since both are used often, there **must** be a difference how they are to be carried out—probably the downright stroke is finished in a low position.

The difference is also made using a late work (Boemus & trans. Watermann, 1555), speaking about cutlass fight of tartars, “*Thei haue curtilasses of iii. quarters longe: not double edged but backed. Thei fighte all with a quarter blowe, and neither right downe, ne foyning.*”

### Quarter (all manuscripts)

According to (Wagner, 1999-2009), this is the strike that is the hardest to interpret.

Speculations are based on (Swetnam, 1617), defining wrist, half (elbow) and quarter (shoulder?) blows, being the latter two slower, at the quarter directed to the legs (at least with sidesword).

The researchers often support their (not substantially different) definitions by

### Le-jobb ütés (MSHP,AMS)

Hátralépő bal ([A005](#)), vagy előrelépő jobb (legalábbis a bal lábig [A007](#) vagy előrébb [A047](#)) lábbal felülről le, jobbról balra kivitelezett ütés.

Az irányból és használatból következően ez egy jobb harántütés, szokásos *mandritto squalembrato*.

Az interpretációnál a negyed ütéstől meg kell különböztetni, mivel mindenkor gyakran előfordul, valami különbségnek kell lennie a kivitelezés módjában, valószínűleg a le-jobb ütés teljesen lemegy valamilyen alsó tartásba. A kettő közti különbség meghatározásában segítséget nyújthat (Boemus & trans. Watermann, 1555), mely, tatárok szablyavívásáról ról szólvan ezt írja: „*háromnegyed yard [70cm] hosszú cutlass [rövid szablya], nem kétélű, de hátalt(?)*. Csak negyeddel harcolnak, sohase jobb-le ütéssel, sem szúrással.”

### Negyed (minden kéziratban)

(Wagner, 1999-2009) szerint ez a legkevésbé érthető és legnehezebben interpretálható ütés.

Az elméleteket (Swetnam, 1617)-ra alapozzák, aki csukló, fél (könyök) és negyed (váll?) ütésekkel definiál, az utóbbi kettő lassabb, és a negyed célját a lábban határozza meg (egykezes fegyverrel).

Nem igazán különböző definíciókat a kutatók a következőkkel támasztják alá:

- body divisions, appearing at many masters (of other traditions) (Anglo, 2000, pp. 128-129)
- quartering, and thus diagonal(<sup>71</sup>) sectioning of human of body
- a test negyedei, több mesternél (más tradíciókban), (Anglo, 2000, pp. 128-129)
- felnégyelés, ennek megfelelően a test diagonális(<sup>71</sup>) felosztása



*Figure 7 Quartering*

- relation to quarterstaff<sup>72</sup>.

These may be true, but I cannot really agree to these explanations.

As it can be seen in the above pictures, an executor appears in the quartering images, holding a sword or axe. Analysis of his stances may bring us to a more sound theory to be proven during tests.

The quarter must be a very effective and usual (natural) strike, from upper position, either a

- hosszúbot, nevében a „negyed” azonban mászt jelenthet.

Bár ezeknek lehet alapja, mégsem értek egyet maradéktalanul ezekkel.

Ahogy a fenti képeken látszik, a felnégyelésnél a bakó kardot vagy bárdot tart. Állásainak esetleg vágásának elemzése vihet inkább közel minket egy megalapozottabb elmélethez, melyet tesztekkel kell majd igazolni.

A negyed egy hatékony és szokásos (természetes) ütés kell hogy legyen, felső

<sup>71</sup> These randomly selected images suggest a different handwork!

Ezek a véletlenszerűen választott képek más kézmozdulatot sugallnak!

<sup>72</sup> <https://en.wikipedia.org/wiki/Quarterstaff#Etymology>

vertical *Scheitelhau* or, diagonally, a *Zornhau* type (*fendente* or *squalimbro*).

It should be a strike (hauke), since it is sometimes mentioned as a qualifier of the hauke in the earlier MSHT (in [P141](#) and [H071](#)). In AMS appears as “quarter” without “hauke”.

To be distinguished, during interpretation, from down-right stroke as written above.

Various qualified forms are:

- back ([A051](#), [A070](#))
- backward ([A038](#) combined with a back step)
- both hands ([A002](#)) or single hand ([A013](#))
- blown as void, with the purpose of safe defense ([A120](#))
- full quarter (e.g. [A168](#))  
footwork same as for down-right stroke
- running  
as a tactical role, MSHP proposes with running for the footwork, in order to set the adversary out of the way
- single ([H098](#))
- wasted ([H098](#))

### Round (all manuscripts)

“Round” (strike, as given in all manuscripts, e.g. [P161](#), [C001](#), [H004](#), [A043](#)) sounds like a descriptive term, but rounds and circular movements can be performed in a number of ways thus that researchers cannot really come

pozícióból, vagy függőleges, skalp, vagy jobb haránt, düh-ütés (*fendente* v. *squalimbro*).

A korábbi MS Harley kéziratban még szerepel, mint az ütés minősítője ([P141](#) és [H071](#)), de az AMS ben már egyértelműen csak magában használják.

Pontosan megkülönböztetendő az interpretáció idején a jobb-le ütéstől.

Minősített formái:

- visszafelé ütött
- hátrálva ütött (?) ([A038](#) hátralépéssel kombinálva)
- két kézzel ([A002](#)) vagy eggyel ([A013](#)) megürtve
- üres, távoltartó vagy menekülő szereben, biztos védelem céljából ([A120](#))
- teljes negyed ([A168](#))  
lábmunka a jobb-le ütéssel megegyező
- futó  
taktikai szerepként az MSHP [P179](#) az ellenfél mozgásából való kitérítésére ajánlja, futó lábmunkával
- egyszeres ([H098](#))
- csel, avagy elvesztegetett negyed ([H098](#))

### Kör (minden kéziratban)

A “kör” (ütés, pl. [P161](#), [C001](#), [H004](#), [A043](#)), mintha elengedően leíró kifejezés lenne, mégis, kört vagy a kard cirkuláris mozgását elég sokféleképpen lehet végrehajtani ahhoz, hogy a kutatók ne értsenek egyet benne.

to a common understanding. Therefore, instead of quoting, I analyze below the ways rounds, double rounds, half rounds etc. can be performed.

Complete rounds, can be found in various schools; they are performed with various type of swords: (*s)tramazzone* (Marozzo, 1536) with *spadone* and (*dall'Agocchie di Bologna*, 1572) with side sword, *molinetto* (Manciolino, 1523); true or false edge like circling *talho* and *revez* with *montante*, (de Figueyredo & trans. Meyers, 1651).

Not in a complete cycle, but a typical circular hit is the *tondo* and *Zwerchhau*, but, like Fiore's *mezzano*, could be nearly complete starting and finishing in *posta di donna*. The closest hit is (Meyer, 1570, p. XX verso), *Rinde* and *Doppel Rinde*.

Various rounds can be physically performed along the following dimensions:

- the plane of the path of the circle, e.g. vertical, horizontal, diagonal
- inside or outside, i.e. circle covering the belly or the back
- true or false edge
- direction as clockwise or counter-clockwise
- the joint of arm, as origo, around which the movement turns, e.g. wrist, elbow, shoulder
- repetition count, e.g. double or single

Ennek megfelelően inkább elemzem, mint idézem, milyen módon lehet dupla, fél, ellenirányú stb. köröket végrehajtani.

Teljes kör ütést/vágást különböző iskolákban találunk, különféle fegyverekkel hajtanak végre: : (*s)tramazzone*, (Marozzo, 1536) spadone-val, és (*dall'Agocchie di Bologna*, 1572) egykezes karddal, *molinetto* (Manciolino, 1523) egykezes karddal; hamis és igaz éssel a körben vezetett *talho* és *revez montante*-val, (de Figueyredo & trans. Meyers, 1651)

Nem teljes kör, de cirkuláris mozdulat pl. a *tondo* és a keresztütés. Fiore *mezzano* ütése lehet majdnem teljes kör, *posta di donna*-ból indulva és másik oldaliba érkezve.

A legközelebb talán (Meyer, 1570, p. XX verso), *Rinde* és *Doppel Rinde* ütése lehet.

A körök kivitelezésénél a következő dimenziókat vehetjük figyelembe:

- a kör által kijelölt sík iránya, pl. vertikális, horizontális, keresztezett
- belső vagy külső, vagyis a hasat vagy a hátat védi a kör
- igaz vagy hamis él
- iránya óramutató járása szerint vagy ellenkezőleg
- a kar izülete, ami körül a mozgás fordul, pl. csukló, könyök, váll
- ismétlészám, pl. dupla vagy egyszeres

- broken or not

From the various cases and situations, the following seem possible, according to (Wagner, 1999-2009)

- double: two rounds, quick succession (“double” as strength, is excluded)
  
- double: one in one direction, the other reverse  
(twice attacking same opening not worth, speeding a longsword not needed / may not be useful)
- single footwork, i.e. “double” also means speed
- high position: on the head<sup>73</sup> or, in another transcription, over the head ([H014](#))

Based on the above, the various forms, in the manuscripts, can be described as follows, but remain to be tested under the interpretation:

- double round ([P164](#), [C001](#), [P151](#))  
above head, two complete circles,  
direction changed (Meyer *Doppel Rinde*)
- half round ([H113](#)), broken half round  
([H082](#))  
*Zwerchhau*, maybe blocked *Zwerchhau*
- single round ([C018](#))  
true edge, attacking the left side of the adversary

- tört vagy végigvitt

A következőket feltételezhetjük, (Wagner, 1999-2009) szerint:

- dupla kör: két kör, gyors egymásutánban (dupla erő kizártó, nem értelmezhető)
  
- dupla: fej felett, egy ütés egy irányba, a másik a másikba  
(értelmetlen kétszer ugyanazt a nyílást támadni, gyorsítás pedig hosszúkardnál nem kell/nem hasznos)
- egy lépés alatt történik a vérehajtás, azaz a „dupla” sebességet is jelent
- magasan kivitelezve: a fejre, vagy, más átírásban, a fej felett ([H014](#))

A fentiek alapján formái az angol kéziratokban az alábbi módon írhatók le, de értelmezendők a tesztek alatt:

- dupla kör ([P164](#), [C001](#), [H004](#), [A034](#))  
fej felett, 2 teljes kör, váltott irányban  
(Meyer *Doppel Rinde*)
- fél kör ([H113](#)), törött fél kör ([H082](#))  
keresztütés, kivédett kereszütés
  
- egyszeres kör ([C018](#))  
igaz éssel az ellenfél balját támadva

<sup>73</sup> borne on y head (Wagner) vs. borne ouer þe hed (Geldof)

The transcription Wagner used was diffent at this point Wagner egy korábbi átírást használt from the current one.

- whole round ([P151](#))  
a complete circle combined with a half;  
maybe a preparation or a feint in this  
context, since the tactical advice here says  
that the adversary should not know how  
the peril comes
- running round ([H021](#))  
unclear, in a solo flourish only, but maybe  
combined with the running footwork of an  
agile chase when the player leaves the  
ground-Earth point
- foreward round ([A036](#)), contrary round  
([A043](#))  
the direction counterclockwise and  
clockwise respectively
- teljes kör ([P151](#))  
teljes kör egy féllel kombinálva,  
előkészület vagy csel ebben a  
kontextusban, mivel a taktikai tanács  
szerint az ellenfél ne tudja, hogyan kerül  
veszélybe
- futó kör ([H021](#))  
nem értelmezhető, csak egy florisban van,  
de valószínűleg egy agilis hajsza futó  
lábmunkájával kombinált, melynek során  
a vívó elhagyja az alappontját
- előre irányban ütött kör ([A036](#)),  
ellenirányban ütött kör ([A043](#))  
óramutató járásával szemben vagy  
megegyező irányban megütve

### Proffer (AMS)

Proffer ~ offer is a typical handwork to start a counters. The way to carry out is not specified, but it could be either a thrust or a strike with a particular tactical role: commencement of the fight. According to this, we can consider it as a provocation, as used by (Marozzo, 1536). The associated footwork can be standing still without step, and the target of the handwork is determined, e.g. in [A025](#), as the face.

### Rake (all manuscripts)<sup>74</sup>

The English word “rake” has the following meaning:

### Ajánlat (AMS)

Az Ajánlat az összecsapások tipikus kezdő kézmozdulata. Kivitelezése nincs pontosan megadva, lehet szúrás vagy ütés, melynek sajátos taktikai célja van: a harc megkezdése. Ennek megfelelően provokációnak tekinthetjük, mint (Marozzo, 1536)-nál. A hozzá tartozó lábmunka lehet akár lépés nélküli álló helyzet, a kézmozdulat célterülete pedig az arc.

### Haránt ( minden kéziratban)<sup>74</sup>

A “rake” angol szó jelentései a következők:

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<sup>74</sup> This term caused the most problems to understand and will need careful consideration during the interpretation.

Ez a kifejezés okozta a legtöbb fejtörést és az interpretáció során nagy figyelmet kell rá fordítani.

*Tool in agriculture<sup>75</sup>*

- long handle, can be held by two hands
- having teeth or tines which can scratch (or, actually, can rake)
- may be turned, when, for example, used as hay rake for building haystack

*Rake as verb<sup>75</sup>*

Rake with its teeth may scratch or scrape.

Rake in falconery means the fly of the hawk from the falconer or after catching to pray<sup>76</sup>.

*Rake as direction<sup>75</sup>*

“inclination from the perpendicular” or “... from horizontal”

(Geldof, 2011) identifies the word as a dance step, and, in general, considers rake as a diagonal movement.

*Rake as character<sup>77</sup>*

“...man who is habituated to immoral conduct...” (particularly, related to women)

The rake, in this sense, is also related to German word, “Krumm”<sup>78</sup>, which also means a person behaving in an illegal or illegitimate way.

*Summary and translation*

Rake, in certain contexts, may mean a “diagonal step”, as it was found formerly under **Footwork** chapter.

*Gereblye, kerti szerszám<sup>75</sup>*

- hosszú nyél, két kézzel használandó
- fogával karmolni vagy tépni tud
- a szénagereblyét megfordítják a széna szárításakor, felrakáskor

*A “rake” mint ige<sup>75</sup>*

Igeként karmolást, karcolást jelent, ahogy a gereblye fog a sebez.

A solymászatban a sólyom elszállását jelenti a solymászról vagy a préda elkapása után.<sup>76</sup>

*A “rake” mint irány<sup>75</sup>*

Eltérés a merőlegestől vagy vízszintestől.

(Geldof, 2011) tánclépésként azonosítja, és általában, haránt mozdulatként tekinti.

*A “rake” mint jellemvonás*

(Hölgyekkel) erkölcselenül viselkedő férfi, “nem egyenes” ember.

A “rake” ezen jelentése rokonságot mutat a „Krumm”<sup>78</sup> német szó egyik jelentéstartalmával, mely, emberre értve, illegális vagy illegitim jelző.

*Összegzés és fordítás*

A „rake” egyes kontextusokban jelenthet lépést, ahogy ezt korábban a **Lábmunka** fejezetben megállapítottuk.

<sup>75</sup> <http://www.merriam-webster.com/dictionary/rake>

<sup>76</sup> <https://sites.google.com/site/breckfalconry/glossary>

<sup>77</sup> [https://en.wikipedia.org/wiki/Rake\\_\(character\)](https://en.wikipedia.org/wiki/Rake_(character)) special thanks to Mr. Christopher Carlile-Kovács, turning my attention to this

<sup>78</sup> <http://www.duden.de/rechtschreibung/krumm> special thanks to Mr. Gerd Schrick for the explanation

There are places where it is surely a handwork, like in [H059](#).

As a concept, this means in my interpretation a “diagonal movement”. During interpretation it should be carefully checked if the meaning as diagonal step could be valid at all.

It was translated to Hungarian as “diagonal” without further specifying if this is a step or strike.

#### *Target of rake strike*

[A004](#) specifies the target as the elbows. No other occurrence is specific.

#### *Tactical role of the rake strike*

[P178](#) gives us about a possible use of the rake: it abides the adversary at bay.

#### *Possible definitions of the simple rake strike*

Rake can be:

- A diagonal *Unterhau*, with a great right step as found in the videos of Black Falcon School of Arms<sup>79</sup>
- A kind of a *Krumphau*, as seen in Dragon’s Tail interpretation<sup>80</sup>

According to (Wagner, 1999-2009), it is to be performed with the tip of the sword.

(Heslop & Bradak, 2010) considers as a fast, percussive, wrist cut.

None of the above are mutually exclusive!

Egyes helyeken bizonyosan kézmozdulat, pl. [H059](#).

Általános értelemben, haránt irányú mozgásnak értelemezem. Az interpretációjánál előfordulásonként elemzni kell, vajon érvényes lehet-e a haránt lépés jelentés.

Magyarra harántlélésként fordítottam, arra vonatkozó további pontosítás nélkül, hogy lépés vagy ütés az adott előfordulás.

#### *A haránt ütés találati területe*

Az [A004](#) szerint a harántütés a könyököt célozza. Nincs egyéb előfordulás, ami a harántütés célját kijelölné

#### *A haránt ütés taktikai célja*

A [P178](#) szerint a haránt ütés célja az ellenfél sakkban tartása.

#### *Az egyszerű harántütés lehetséges definíciói*

A harántütés lehet

- Diagonális alsó ütés, nagy jobb kilépéssel, ahogy a Black Falcon School of Arms videóján<sup>79</sup> látható
- kampóütés, a Dragon’s Tail interpretációjában<sup>80</sup>

(Wagner, 1999-2009) szerint a kard hegyével kell végrehajtani.

(Heslop & Bradak, 2010) gyors, pergő, csuklóból induló vágásként adja meg.

Egyink fenti definíció sem zárja ki a másikat!

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<sup>79</sup>

[https://www.youtube.com/watch?v=Chwr4IP7MeQ&index=24&list=PLC1Wof4L7Cg7gm146\\_TYBMefPy8U7JT2S](https://www.youtube.com/watch?v=Chwr4IP7MeQ&index=24&list=PLC1Wof4L7Cg7gm146_TYBMefPy8U7JT2S)

<sup>80</sup> [https://www.youtube.com/watch?v=i03V5ZcbVs&index=15&list=PLC1Wof4L7Cg7gm146\\_TYBMefPy8U7JT2S](https://www.youtube.com/watch?v=i03V5ZcbVs&index=15&list=PLC1Wof4L7Cg7gm146_TYBMefPy8U7JT2S)

**Qualified forms**

Since even the interpretation of the basic form is problematic, no explanations are given below.

- cross rake ([A178](#))
- down rake ([H046](#)) and downward rake ([H060](#)); upward rake ([H059](#))
- right side ([A071](#)), evry side ([A018](#))
- repeatable, even 3 times ([H059](#))

**Rabette (MSHP, CT, AMS)**

As formerly discussed, rabette is or similar to *rebattare* of Fiore.

Various qualified forms are:

- broken ([A187](#))  
though this sounds somewhat redundant, since its purpose is to hit the sword of the adversary, maybe the purpose is to keep the swords in binding
- light (e.g. [A125](#))  
most probably a fast but not too violent rabette
- voiding back ([A100](#))

**Stroke aventures (MSHT, MSHP)**

The “stroke aventures” is defined in [H026](#) as “the cause of stroke aventures is called for a man turns his back to his enemy”.

This strike is found in [H045](#) and [H048](#), [H078](#), [H093](#), [H123](#) and [P152](#).

The definition describes the *posta di donna*, as detailed above, and the strike after it may

**Minősített formái**

Mivel még az alapforma értelmezése is kérdéses, az alábbiakban nem adok meg semmilyen magyarázatot.

- keresztezett haránt ([A178](#))
- haránt le ([H046](#)) és haránt lefelé ([H060](#)), haránt felfelé ([H059](#))
- Jobb oldalra ([A071](#)) minden oldalon ([A018](#))
- ismételt, még háromszor is ([H059](#))

**Visszaütés (MSHP, CT, AMS)**

A fenti elemzés szerint a visszaütés vagy Fiore rebattare-ja, vagy ahhoz hasonló.

Minősített formái:

- törött ([A187](#))  
bár a visszaütés célja az ellenfél kardjának félreüttése, lehetséges, hogy e pontban a kötést fent kell tartani
- könnyed (pl. [A125](#))  
valószínűleg egy gyors de nem erőszakos visszaütés
- kivonulásként ([A100](#))

**Kifordult/merész ütés (MSHT, MSHP)**

[H026](#) szerint “A {merész|kifordult} ütést azért hívják így mert az ember hátát fordítja az ellenségnek.”

Ez az ütés a [H045](#) és [H048](#), [H078](#), [H093](#), [H123](#) és [P152](#) sorokban fordul elő.

A definíció Fiore *posta di donna*-ját írja le, melyből következő ütés egyszerű ütés ([H093](#)),

be a simple hauke ([H093](#)), a carter stroke ([H122](#)), a rake down ([H046](#)) or a double hauke ([H048](#)).

### **Snatch (MSHT, AMS)**

Snatch is performed with left hand ([A130](#)), and could be doubled ([H105](#)), (Wagner, 1999-2009) considers it as a light, harassing cut, snatching back the sword even with a single hand. (Heslop & Bradak, 2010) defines it as a “bite” targeting the crone or the face, similar to the German *Schnappen*<sup>81</sup>.

### **Cleaving**

Mostly related to cleaving the elbows with a rake.

However, [P160](#) suggests a step in with the left leg and cleave right down (such way cleaving should be different from down-right stroke); cleaving could also be just a modifier.

### **Falling stroke, swing, wipe**

Their name suggest the use, but, since each are mentioned only a few times, the interpretation shall remain speculative.

### **Cantel, doblet, carter stroke**

Since these handwork appear only once or twice and their names does not help more than feeding speculative thoughts, these handworks are not discussed.

kocsis ütés ([H122](#)), haránt le ([H046](#)) vagy dupla ütés ([H048](#)) lehet.

### **Elkapás (MSHT, AMS)**

Az elkapást lehet ballal kivitelezni ([A130](#)), és lehet duplázott ([H105](#)).

(Wagner, 1999-2009) gyors, zaklató vágásként definiálja, a vágás utáni azonnali visszahúzással.

(Heslop & Bradak, 2010) definíciója szerint arcra vagy fejre küldött „harapás”, a német *Schnappen*<sup>81</sup>-re hasonlít.

### **Hasítás**

Többnyire a könyökök hasításával kapcsolatos, haránttal.

A [P160](#) a bal lábbal való előrelépéshoz köti a hasítást, innen jobb-lefelé hasítva (vagyis a hasítás különböző a jobb-le vágástól) vagy akár lehet csak egy módosító is.

### **Zuhanó ütés, lengő ütés, félresöprés**

Bár neveik sugalmazók a használatra nézve, túl kevészer fordulnak elő ahhoz, hogy az interpretáció ne maradjon spekulatív.

### **Kápa, duplázott, kocsis ütés**

Mivel ezek a kézmozdulatok egyszer vagy csak kevészer fordulnak elő a szövegekben és nevük legfeljebb spekulációkat engednek meg, nem tárgyalom ezeket

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<sup>81</sup> I am not familiar with Schnappen and I have, in general, no firm interpretation of Snatch.

Nem ismerem a német Schnappent, és általában is, nem tudom értelmezni ennél pontosabban az elkapás technikáját.

#### d. Broken thrusts and strikes

Broken thrusts and strikes are those where the blade of the fencer is stopped by the other blade, and the direction of the attack must be changed.

Typical scenario is *Winden*, that, though not named, can be seen with bound blades in [A054](#).

#### Megtört szúrások és ütések

Megtört szúrás vagy ütés akkor történik, ha a vívó mozgó pengéjét a másik penge megállítja, és a támadás iránya meg kell hogy változzon.

Egy tipikus folytatása a csavarás, mely nem megnevezett technika az angol hosszúkardban; kötött pengével történik, tisztán követhető az [A054](#)-ben.

### VIII.6. Advices and Wisdoms

#### Tanácsok és bölcsességek

##### VIII.6.1. Teachings between the lines

Several instructions or advices are provided between the footwork and handwork descriptions, that either explain the way the movements are to be performed or provide relevant information about the purpose or conditions of the given movements.

In the followings I provide some of these, without trying to be exhaustive.

##### Earth or ground: the base point

Formerly it was mentioned, referring to (Wagner, 1999-2009), that the style of footwork in the manuscripts is “in-out”.

In my understanding, the “Earth” and “ground” words define this point, from where the attacks start and where the retreats finish.

##### Tanítások a sorok között

A lábmunka és kézmunka leírásai között számtalan apró instrukció vagy tanács szerepel, mely a kivitelezés módjára vonatkozik vagy a mozdulat célját vagy körülményeit világítja meg.

A teljesség igénye nélkül álljon itt néhány.

##### Alappont vagy föld

Korábban említettem, (Wagner, 1999-2009) ra hivatkozva, hogy a kéziratok által leírt lábmunka be-ki stílusú.

Értelmezésem szerint a „föld” – és ritkábban, a „ground”-alappont szó–definiálja ezt a pontot, ahonnan a támadások indulnak és a visszavonulások megérkeznek.

The lines supporting this theory, mainly in MSHT, are:

- break of the Earth ([H020](#))
- bears out the Earth ([H023](#))
- standing on the earth still ([H070](#))
- transposing of thy earth of both feet ([H117](#))
- it be played it will bring you again to your ground ([A033](#) and others).

#### Fencing distance, reaching the adversary

The 3 feet distance or 3 steps are mentioned several times in MSHT.

What could it mean with today's human height and longswords?

This is about the size of the blade.

After the salute ([H035-H037](#)) the tip of swords of the two fencers do not touch each other even with extended arms.

If one of them approaches the other by 3 feet, the tip of the swords touches each other when the swords are held in "stop" (*Pflug*).

If both fencers approach the other with 3 feet, they exactly reach each other nearly a healthy distance for *incrossada* of Fiore.

Considering the growth of the average height of modern humans that is about the ratio of bastard sword vs. longsword as well as letting grow the "foot" with less than one inch, the second distance may just fit to the following found in MSHT:

- [H005](#) 3 feet outward and backward

Az elméletet támogató sorok, főleg az MSHT-ban:

- szakadj el földedtől ([H020](#))
- elhagyja a földet ([H023](#))
- állj a földön ([H070](#))
- mozdítsd ki minden lábad alappontját ([H117](#))
- ha kétszer játsszák, visszavisz alappontodhoz ([A033](#) és más helyek).

#### Vívótávolság, az ellenfél elérése

A 3 lábnyi (90 cm) távolságot vagy 3 lépést az MSHT több helyen említi.

Mit jelenthet egy mai testmagasságú embernek et a távolság?

Először is kb. a pengehosszt.

Az üdvözölés ([H035-H037](#)) után a két vívó kardjának csak a hegye sem érheti el egymást, még kinyújtott karral sem.

Ha valamelyikük három lábnyival közelebb lép, kardjuk hegye éppen eléri egymást ha „állás”-ban vannak (*Pflug*).

Ha mindenketten 3 lábnyit lépnek előre, majdnem egy *incrossada* hoz megfelelő távolságot értnek el.

Ha tekintetbe vesszük a modern ember testmagasság-növekedését, mely kb. megfelel a fattyúkard és hosszúkard hossz-arányának, és kevesebb mint egy hüvelykkel megnöveljük a "láb" méretét, a második távolság meg fog felelni az MSHT kéziratában találhatóaknak:

- [H005](#) 3 lábnyit ki majd vissza

- [H024](#) 3 cock steps ... come home out of danger  
(1 cock step 1 foot?)
- [H046](#) stroke aventure smitten on 3 feet

### Feints

A few terms may be characteristic to feints, or, at least, to modify the tempo or gaining the advantage.

#### *Suddenly*

In [A064](#), after a left leg step back, a rake is played *suddenly* (whereas rake, being a diagonal move, is to be used to block the movement of the enemy, [P178](#)) this way an attacking adversary could be stopped

Change of attack can be seen in [A178](#), when, after a sequence of cross rakes, *suddenly* a full quarter is to be played. This concept must be well-known to any fencer.

Further uses of suddenly are: [A074](#) and [A187](#) (see below).

Similarly, the term “lightly” or “lithely” (associated to footwork as well as to handwork) may have also a tactical meaning, as discussed in (Roberts, 2015); however, it is subject to further research.

#### *...As you...*

[A181](#) contains a feint described as “lift up your sword as you would smite a quarter” and then “suddenly with your left hand thrust forth”

- [H024](#) 3 kakas lépést ... hogy kijöjj a veszélyből  
(1 kakas lépés 1 láb?)
- [H046](#) kifordult ütést 3 lábról üsd meg

### Cselek

Néhány kifejezés cseleket, vagy legalábbis megváltozott tempót vagy az előny visszaszerzését jelezheti.

#### *Hirtelen*

Az [A064](#)-ben, egy bal lábbal való visszalépést követően egy hirtelen harántütés következik (a harántütés, mint átlós mozdulat, az ellenfél mozgásának megállítására alkalmas, [P178](#)) ezen a módon a támadó ellenfél megállítható

A támadás megváltoztatása látható [A178](#)-ban, ahol a kereszt harántok sorozata után *hirtelen* egy teljes negyedet kell ütni. Ez a csel ismerős lehet minden vívó számára.

A “hirtelen” további használata [A074](#)-ben és [A187](#)-ben található (lásd lentebb).

Hasonlóképp, a “könnyedén” kifejezés (melyet lábmunkához és kézmozdulathoz is rendelegek megtalálhatunk) szintén jelezhet valamilyen taktikai szándékot, ahogy ezt (Roberts, 2015) tárgyalja; ez további kutatást kíván.

#### *...Mintha...*

Az [A181](#) sor taltamaz egy cselet, “emeld fel a kardodat mintha negyedet ütnél” majd “hirtelen a bal kezeddel szúrj előre.”

[A187](#) presents changing a rabbete to a broken rabbete, also introducing the movement “as you would play a rabbete”.

### Bravery

Cases when the player is in or goes into danger, are marked by the following expressions:

- bravely [A093](#)
- fierce heart [H131](#)
- bold spirit and merry heart [H097](#)
- shame on a false heart that dare not abide ([P168](#))

After the marker there come some advices or actions that lead to winning the situations.

### VIII.6.2. Explicit advices

MSHP contains a set of advices bound to certain techniques.

#### Accord of eye, hand, foot, heart

A central concept is found in of MSH and CT, the accordance of the heart (my interpretation: intention), eye (perception and recognition), hand and foot.

The solo drills of MSHT are meant as given in [H030](#), for nothing else then “*make his hand and foot accord*”. This advice I consider as **an important objective to the structure and purpose of the English longsword training and a notion of the outstanding level of consciousness of the “author”**.

Later the manuscripts several times (altogether in 6 cases) advise, in various

Az [A187](#) egy visszaütés mozgásának megtörését mutatja, a mozgást “mintha visszaütést ütnél”-lel vezeti be.

### Bátorság

Azokat az eseteket, mikor a vívó veszélybe kerül vagy tudatosan vállalja, a következő kifejezések vezetik be:

- bátran [A093](#)
- rettenthetetlen szívvel [H131](#)
- bátor lélekkel és vidáman [H097](#)
- szégyen az álnokra/gyávára ki nem mer kitartani ([P168](#))

A jelzést olyan akció követi, mely a szituációból való kibontakozást jelzi.

#### Kifejezett tanácsok

Az MSHP egyértelmű tanácsokat ad, bizonyos technikákhoz kötve.

#### Szem, kéz, láb, szív összehangolása

Az MSH és CT egy központi fogalma a szív (értelmezésem szerint a szándék), a szem (érzékelés és felismerés), kéz is láb összehangolása.

Az MSHT szóló gyakorlatainak célját a [H030](#) a kéz és láb összehangolásában jelöli meg. **Ezt egy, az angol kard tréning felépítésére és céljára vonatkozó fontos célnak gondolom** és a “szerző” felettesebb tudatos hozzáállásának tekintem.

A kézirat további részében összesen 6 ilyen megjegyzés van, különböző gyakorlatokban,

drills, “to let your... and ... accord”, selecting sometimes hand and foot only and elsewhere adding heart or eye (most probably, also conscious of which of the four is selected).

These advices survived in different form, since we find a similar concept in later, renaissance works of English school of fencing, namely, the speed of movements of the hand, foot and body as discussed in (Brown, 2010), referring to (Silver, 1599).

#### **Advices related to certain techniques**

MSHP contains several advices related to techniques, some more are provided by MSHT and a few even by AMS. A few advices are presented below; the complete list can be found in the Annex under XII.3.10

Tactical terms and advices.

- abide him with a rake and spring ([P146](#))
  
- abide your adversary at bay with a round or rake ([P178](#))
  
- turn your back to the enemy for stroke aventures ([H126](#))
  
- let strokes fast follow after his hand ([P172](#))
  
- smite him to the ground ([A090](#))
  
- spare not your haukes ([P157](#))
  
- flee not hastily for a little pride so your enemy should not suspect the peril waits for him ([P170](#))

ahol a “hangold össze...-t és -t” található, hol a kezet és lábat, hol még a szemet és/vagy szívet is hozzáéve (valószínűleg szintén tudatosan).

Ezek a tanácsok fennmaradtak más formában, mivel hasonló fogalmakat angol vívóiskola későbbi, reneszánsz munkáiban is találunk, mely a kéz, láb és test mozgásának a sebességét tárgyalja. Ezt (Brown, 2010) részletesen ismerteti, hivatkozva (Silver, 1599)-re.

#### **Technikákhoz kötődő tanácsok**

Az MSHP jónéhány technikához köthető tanácsot ad, de MSHT és kevésbe, de az AMS is szolgál hasonlóval. Néhány tanácsot nemutatok, a teljes lista megtalálható a függelékben, XII.3.10 pontnál.

- haránttal és rugóval hív ki ellenfeled ([P146](#))
  
- körrel vagy haránttal szorítsd sarokba ellenfeled ([P178](#))
  
- a kitfordult ütéshez fordulj háttal az ellenfélnek ([H126](#))
  
- kövessék gyorsan ütéseid egymást ([P172](#))
  
  
- sújtsd ellenfeled a porba ([A090](#)).
  
- ne spórolj ütéseiddel ([P157](#))
  
- ne hajszold a könnyű dicsőséget, ellenfeled ne is sejtse, mily veszélyben van ([P170](#))

### VIII.6.3. Adversary actions

There are altogether 6 cases found when the manuscript prepares the fencer to an action of the adversary.

These are as follows:

- he lays rounds and rakes running by his side → shame on false heart that dare not abide ([P169](#))
- if he {wishes to|will} abide → fall upon his harness ([P149](#))
- when your Enemy begins to come in with a proffer → proffer back steadfastly in his face
- when he begins to play a proffer → lightly set in your left leg with a rabette voiding back ([A099](#))
- when your Enemy plays a proffer with a rake and begins to pluck back his sword to set a quarter → lightly set in your left leg with the said Rabette ([A101](#))

Please note that such advices appear in the drills that are, in my theory, inserted later at the empty spaces at the end of the face and top of dorse of AMS, which also support the theory that these drills were copied from another source.

### VIII.6.4. Advices in relation to rules of competitions

I have found two comments that could suggest some rules for tournaments if we wish to reproduce the realistic fight of

### Az ellenfél akciói

Összesen 6 eset van, mikor a kéziratok az ellenfél akciójára készítik fel a vívót.

Ezek a következők:

- mikor ellenfele köröket & harántokat üt oldalról elfutván → szégyen a gyávára ki ellenállni nem mer ([P169](#))
- ha megállna v. szembeszállna → ess neki a páncéljának v. fegyverének ([P149](#))
- mikor ellenfeled egy ajánlattal jön be → rendíthetetlenül üss egy ajánlatot az arcába
- mikor egy ajánlatot kíván bevinni {gyorsan|könnyedén} tudd be bal → lábad egy visszaütést visszahúzva (?) ([A099](#))
- amikor ellenséged egy ajánlatot visz be egy haránttal és elkezdi visszahúzni kardját hogy megüssön egy negyedet → {gyorsan|könnyedén} tudd be bal lábad az iménti visszaütéssel ([A101](#))

Érdemes megjegyezni, hogy ezek a tanácsok az AMSben a feltételezésem szerint üres helyekre utólag írt gyakorlatokban vannak, és ez erősíti azt a feltételezést, hogy ezek a gyakorlatok más forrásból lettek idemásolva.

### Tanácsok versenyszabályokra nézve

Két megjegyzést találtam a kéziratokban melyek az angol hosszkardvívás valós szimulációjára alkalmas versenyszabályok

English Longsword. (The verification step of ADVISE explicitly requests finding objectives for simulated fight.)

kidolgozásához nyújtanak támponot. (Az ADVISE metodológia verifikációs lépése külön felhívja az a figyelmet az ilyen szimulált harc céljainak kigyűjtésére.)

### Higher hit

Grieve not greatly thou you be touched a little for an after stroke is better if you dare him smite

### Felsőbb találat

Ne nagyon bánd ha kicsit elér hisz egy utánütés jobb, ha jól meg mered ütni

### Area for fight

Though somewhat artificial, I have found two comments that the area for fight should be closed:

- allure's end ([H088](#))  
maybe English fencers fought on a wall-walk, or in closed spaces?
- abide at a bay ([P178](#))  
this fraction suggest that there should be a bay where your adversary should stay

### Küzdőtér

Két megjegyzést találtam, ami arra utalhat, hogy a küzdőtérenek zártnak kell lennie:

- a folyosó vége ([H088](#))  
lehetséges, hogy ez a részlet várfalak futófolyosójára vagy zárt térben való harcra utal?
- tartsd a sarokban/sakkban/öbölben ([P178](#))  
ez a részlet csak akkor értelmes, ha az ellenfelet be lehet szorítani

## I X. Proposed drills for training

### Ajánlott gyakorlatok egy bemutató edzésre

The following drills are proposed for a demonstration of the characteristic elements of the English longsword tradition.

The preparation of the training material will require yet further interpretation work.

During testing of the training material, it is to be seen if the “chanting” of the verbal instructions increases the efficiency.

Az alábbi gyakorlatok az angol kard jellemző elemeit tartalmazzák, ezért javasom kidolgozásukat egy bemutató edzésre.

A tréninganyag elkészítése még további interpretációs munkát kíván.

A tréninanyag tesztelés során ellenőrizendő, hogy a verbális instrukciók skandálása növeli-e a hatékonyságot.

#### IX.1. Solo drills

##### Szóló gyakorlatok

###### IX.1.1. Footwork only drill

H023	The 6 lesson bears out the earth with 3 cock steps	A hatodik lecke a földetől elszabadulva 3 kakaslépéssel
H024	& so {{with 3 cock steps backward}} come home out of danger again.	& ugyanigy gyere ki a veszélyből ismét.

###### Lábmunka gyakorlat

###### IX.1.2. Simple solo drill

###### Egyszerű szóló gyakorlat

H003	first ground begins with a hauke	első alapvetés kezdete egy útés
H004	{} bearing in with the foot with a double round with 3	közben bevívén a lábat egy dupla körrrel 3
H005	feet outward & as many {{3 feet}} homeward making	lábnyíl kilépéssel & ugyanannyi hazalépéssel majd
H006	end of the play with a quarter cross smitten	befejezvén a menetet egy negyeddel kereszben ütve
H007	with a hauke snatch setting down by the foot.	egy utánakapó útessel letevén a lábhoz.

#### IX.2. Salute

##### Üdvözlés

H032	The play of the 2 hand sword	Kétkezes karddal való játék
H033	between 2 bucklers first take	két vívócsatlósszámára melyet kezdd úgy
H034	a sign of the ground there you play between 2	hogy megjelölök a földet hol játszódtok a két
H035	bucklers. Make first a sign to him with a large	vívó között. Először jelezz számára egy széles
H036	hauke down to the ground with 3 rolling	ütéssel le a földig majd három gördülő
H037	strokes with a hauke to the other side.	ütéssel s kövessd egy útessel a másik oldalra.

### IX.3. Pair drills

#### Páros gyakorlatok

##### IX.3.1. Laying down the sword

##### A kard letétele

H064	The 8 lesson & the second laying a down of your	A nyolcadik lecke és a második letétele
H065	sword <b>2 haukes</b> with a quarter & {[step]} in with the foot with	kardodnak két útés egy negyeddel és belépve
H066	a broken hauke a laying down to the foot with	egy tört útés letétele a lábhoz
H067	a contrary hand.	az ellentétes kézzel.

##### IX.3.2. A complex chase

##### Egy hajsza

A076h	The 13rd Called the getting chase	A tizenharmadik <b>avagy a megszerző hajsza</b>
A076	A quarter fair before you with both hands <b>standing still</b> play a proffer at	Egy negyed messze magad előtt két kézzel <b>megálva</b> vigyél be egy ajánlatot <b>az</b>
A077	<b>his face</b> following with your <b>rakes</b> backward smite a spring turning with	<b>arcára</b> követve <b>egy harántal</b> visszafelé üss egy rugót és megfordulva egy
A078	a full stroke following with your <b>rakes</b> before you smite a quarter <b>turning</b>	egy teljes csapást követve <b>harántokkal magad előtt</b> üss egy negyedet <b>megfordítva a</b>
A079	<b>your body</b> play 2 quarters all upon the left foot	<b>tested</b> <b>vigyél be 2 negyedet</b> s tedd mindezt a bal lábadon

##### IX.3.3. Counter framework

##### Összecsapások mintagyakorlata

A080h	The 1st point of the counter	Az első összecsapás
A080	A proffer at <b>his face</b> standing still then set in the right leg with a	Egy ajánlat az arcába <b>megálva</b> majd <b>tedd be a jobb lábad</b> <b>egy</b>
A081	<b>rake</b> and a quarter voiding back the same [right] leg with another <b>quarter</b>	<b>haránttal</b> és <b>egy negyed</b> visszahúzva ugyanazt a [jobb] lábad <b>egy másik negyed</b> majd
A082	<b>then</b> <b>void back your left leg</b> and <b>stand at your stop</b>	<b>húzd vissza bal lábad</b> és <b>kerülj állásba</b>

##### IX.3.4. Single handed counter

##### Egykezes összecsapás

A138h	The 12th point called the Seal	A tizenkettedik pont <b>avagy a pecsét</b>
A138	A proffer a rake with a quarter full and another a void standing	Egy ajánlat <b>egy haránt</b> egy teljes negyeddel és egy másik <b>visszavonulva</b> <b>egy helyben álla</b> (gyorsan/könnyedén) a bal kézzel üsd meg a fejét a pecséttel
A139	still lightly with the left [left] hand to his head cast a Seile	majd <b>tedd be jobb lábad</b> és <b>üss egy teljes negyedet</b> <b>egy másikkal kivonulva</b> kerülj állásba
A140	then set in your right leg and smite a quarter full with another	
A141	<b>void</b> be at your stop	

## X. Summary

### Összefoglaló

This work contains the findings collected during my research of the teachings of Medieval English Longsword started in September 2015.

I was not aware of the difficulty of the task for such a short time and therefore I could not achieve all my original, unrealistic goals – despite of the numerous persons who supported or helped me during my studies.

My work can be considered as preparatory material for the forthcoming interpretation, which I would be delighted to continue as a member of a research group.

Ez a munka 2015 szeptemberében megkezdett középkori angol kard területén végzett kutatásom eredményeit tartalmazza.

Nem jól mértem fel a feladat nagyságát ilyen rövid időre tervezve, és ezért nem tudtam mindenzt elérni, amit eredeti, irreális céljaimban kitűztem – annak ellenére, hogy munkámban számtalan segítő és támogatóra találtam.

Munkámat előkészítő tevékenységeknek tekintem az interpretációhoz, amit egy munkacsoport tagjaként szeretnék folytatni.

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## X.1. Results

### Eredmények

This preparatory work served the following results (supposed novelties marked):

- the bibliographic details and historical backgrounds of the manuscripts were provided,
- purpose, target audience of the teachings was analysed as well as the weapon used, *with a new hypothesis on the audience*,

Ez az előkészítő munka a következő eredményeket szolgáltatta (megjelölve a vélt újdonságokat):

- ismertettem a kéziratok bibliográfiai és történeti hátterét,
- a szövegek tanításainak célját, közönségét valamint a feltétezett fegyvert elemeztem, *hipotézist felállítva a célközönségre*,

- *an identification system was presented for the manuscripts,*
- *transcriptions made by other researchers were converted, compared, sometimes corrected and commented, using this identification system,*
- *a new modernization was prepared, being careful to avoid any interpretation,*
- *a Hungarian transformation was prepared, trying again to minimize interpretation,*
- *a theoretical background known in the field was presented that outlines the way the interpretation should be carried out,*
- *a categorization was produced to reveal the various actions of the manuscripts.,,*
- *a pre-interpretation category was assigned to all expressions of the texts,*
- *a primary normalization of the volatile terminology was created,*
- *the normalized expressions were transformed into a terminology index,*
- *the structure of texts was analyzed on various granularity on chapter level on the level of internal structure of drills on expression level,*
- *kidolgoztam egy azonosítási és hivatkozási rendszert a kéziratokra,*
- *konvertáltam, összevetettem, néha javítottam és megjegyzésekkel láttam el a más kutatók által készített átírásokat, felhasználva az azonítási rendszert,*
- *új modernizációt készítettem, ügyelve arra, hogy elkerüljem az interpretációt,*
- *a szöveget magyarra transzformáltam, fordítás interpretatív jellege miatt ismét ügyelve a minimális interpretálásra,*
- *összefoglaltam az interpretációhoz majdan szükséges, a vívókönyvek elemzésénél mások által használt elméleti háttér elemeit,*
- *egy kategóriarendszert készítettem mellyel a kéziratok akciói elemezhetők,*
- *a szövegek kifejezéseinek elsődleges, interpretáció előtti kategorizációját elvégeztem,*
- *a változékony terminológia egy elsődleges normalizációját elvégeztem,*
- *a normalizált kifejezésekkel terminológia indexet készítettem,*
- *a szövegek struktúráját több szinten elemeztem fejezet szinten, gyakorlat belső szerezetét tekintve, és kifejezés szinteken,*

- based on the published results of other researchers related to the specific language of the texts I have proposed a training method,
- a summary of each elementary action found (footwork, handwork) was provided with brief explanations found in the literature and extended with *some comments*,
- terminology difficulties were explained and connotations associated to certain expressions was detailed or *clarified*,
- *advices and certain theoretical comments of the texts were collected and explained*,
- some drills were selected as typical ones for the purpose for a later demonstration of specificities of Medieval English longsword texts.
- kutatók által publikált, a speciális nyelvezetre vonatkozó eredményekhez kapcsolódóan javaslatot tettem egy tréningmódszerre,
- a megtalált elemi akciók (lábmunka, kézmozdulatok) mindegyikéhez rövid az irodalomban talált magyarázatot adtam *saját megjegyzésekkel*,
- a zsargon sajátosságait ismertettem és a kifejezések egyes konnotációit részben részleteztem, *részben tisztáztam,,*
- *a szövegekben talált tanácsokat és víváselméleti megjegyzéseket kigyűjtöttem és magyaráztam*,
- kiválasztottam néhány tipikus reprezentáns gyakorlatot egy későbbi demonstráció számára.

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## X.2. Further foreseen work

### További feladatok

Since this work is a preparatory document for the interpretation, the following theoretical and practical research is planned to be carried out:

- providing a draft interpretation for the selected drills,
- preparation and testing of the verbal training method,

Mivel ez a munka egy előkészítő anyag az interpretációhoz, a kövekező elméleti és gyakorlati teendőket látom:

- egy elsődleges interpretáció készítése a kiválasztott gyakorlatokhoz,
- a verbális tréningmódszer kidolgozása és tesztelése,

- interpretation, following the steps of the ADVISE methodology,
  - alternative footwork verification,
  - preparation of a command parser for fencing instructions,
  - semiautomated verification of the interpretation,
  - preparation of a full training material.
- interpretáció, az ADVISE lépésein követve,
  - az alternatív lábmunka verifikálása,
  - egy parancsértelmező (szoftver) készítése a vívási instrukciók elemzésére,
  - az interpretáció félautomatikus verifikálása,
  - tréninganyag készítése.

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## XII. Annexes

### Függelék

#### XII.1. The manuscripts: complete transcribed and modernized versions

##### A kéziratok: teljes átírt és modernizált szöveg

###### XII.1.1. MS Harley 3542: Treatise part

This manuscript (both the treatise and the poem parts) is transcribed by various experts; since there are little differences in the transcriptions, it may not cause significant misinterpretation to use a single one without critical comments. However, (Hester, 2005-2006, 2011) provided several improvements of the transcription of (Hutton, 1901), whose transcription is published also in Wiktenauer. Hester's comment may be worth to quote: "*He [Hutton] often transcribed these sigils as accent marks, thereby rendering entire words as nonsense. Nor was he familiar with runic letters such as the thorn, as shown by his transcription of 'þe' as 'ye'.*" (Hester, 2005-2006, 2011, p. 17).

An even more recent transcription of all the three texts where found in the thesis of Geldof (Geldof, 2011). With the kind permission of Mr. M. Geldof, his transcription is provided below with a translation produced as described above in the methodology part.

82r <sup>82</sup>	H000	/The Vse of the two hand sworde//	The Use of the two hand sword
	H001	The ferste pleynig & begynnyng of the	The first playing <sup>83</sup> & beginning of the
	H002	substansce of þe too honde swerde/ þe	substance of the two hand sword/ the
	H003	ferst grounde begynnyþ w <sup>t</sup> an hauke	first ground begins with a hauke <sup>84</sup>
	H004	berying in w <sup>t</sup> þe foote w <sup>t</sup> a double Rownde w <sup>t</sup> .ij.	bearing in with the foot with a double round with 3
	H005	fete howtewarde & as meny homward maky-	feet outward & as many homeward making
	H006	ng ende of þe play w <sup>t</sup> a quarter cros smetyn	end of the play with a quarter cross smitten
	H007	w <sup>t</sup> an hauke snach settyn downn by þe foote	with snatch setting down by the foot.
	H008	The .ij. lesson ys .ij. haukys / Lectio secunda	The 2 lesson is 2 haukes
	H009	w <sup>t</sup> .ij. halfe haukys cleuyng þe elbowys	with 2 half haukes cleaving the elbows
	H010	wyth þe same ij doubyl rowndys forsayde w <sup>t</sup>	with the same 2 double rounds foresaid with
	H011	.ij. foote owtward. & as meny hamward/ Lect	3 foot outward. & as many homeward.
	H012	The .iij. lesson ys a spryne upward. w <sup>t</sup> .2.	The 3 <sup>rd</sup> lesson is a spring upward. with 2
	H013	an hauke quarter. downe by þe cheke. w <sup>t</sup> .ij. dou[-]	a hauke quarter down by the cheek with 2
	H014	byl rowndys stondyng borne ouer þe hed. w <sup>t</sup> a dow[-]	double rounds standing borne over the head with a

<sup>82</sup> "This title added in Knott's hand" (Geldof, 2011), therefore line number not added

<sup>83</sup> (etymology) play~excercise: Old English plegan, plegian "move rapidly, occupy or busy oneself, exercise; frolic; make sport of, mock; perform music,"

<sup>84</sup> *hauke* H&B: modernized as hawk:

(etymology) hack (v.1) ... "to cut roughly, cut with chopping blows," c. 1200

hew (v.) ... Old English heawan "to chop, hack, gash, strike with a cutting weapon or tool" (related also to German Hau); hack, hew, or hawk would be misleading

H015	byl rownde bornn in w <sup>t</sup> þe foote. w <sup>t</sup> .ijj. owtwardes	double round born in with the foot with 3 outwards.
H016	The .ijj. lessonn. ys w <sup>t</sup> a dowbil hauke/ Lectio	The 4 <sup>th</sup> lesson is with a double hauke
H017	wyb .ij. doubil rowndis beryng in w <sup>t</sup> a stop/ .3.	with 2 double rounds bearing in with a stop
H018	vp ouer bothe feete/ Lectio quinta	up over both feet.
H019	The .5. lesson ys w <sup>t</sup> an hauke meynd ouer be	The 5 <sup>th</sup> lesson is with a hauke moved over the
H020	hede. but bere h <sup>t</sup> vp w <sup>t</sup> a stop. breke of þ <sup>e</sup> erþe	head but bear it up with a stop break of the earth
H021	w <sup>t</sup> remnyng rowndis ouer þ <sup>e</sup> hede w <sup>t</sup> .ij. halfe hau[-]	with running rounds over the head with 2 half haukes
H022	kis born w <sup>t</sup> .ij. koc stappis of þ <sup>e</sup> foete/ <Lectio 6> <sup>22</sup>	born with 2 cock steps of the foot.
H023	The .6. lesson beres ovte þ <sup>e</sup> erþe w <sup>t</sup> .ij. koc stoppes	The 6 lesson bears out the earth with 3 cock steps
H024	& so come home ovte of danger a zayne/ <Lectio .7./	& so come home out of danger again.
82v <sup>85</sup>	H025 [T]he .7. lesson ys. Smyte an hauke cros. cros ouer	The 7 lesson is Smite a hauke cross. Cross over
	þe elbovis w <sup>t</sup> a bak stop & so smyte h <sup>t</sup> on þ <sup>e</sup> fet	the elbows with a back stop & so smite it on the feet
	H027 [T]he .8. lesson ys w <sup>t</sup> an hauke cros smytyn w <sup>t</sup>	The .8. lesson is with a hauke cross smitten with
	a bak stop bornn w <sup>t</sup> bob <sup>e</sup> fete & a contrary hauke	a back step born with both feet & a contrary hauke
	H029 hamward born w <sup>t</sup> .ij. stoppis/ These ben strokes	homeward born with 2 steps. These been strokes
	& revle of þ <sup>e</sup> .ij. hondswerd to make hys hond	& rules <sup>86</sup> of the 2 hand sword to make his hand
	H031 & ys foete a corde/	& his foot accord.
	H032 [T]he pley of þ <sup>e</sup> .ij. hondswerde	The play of the 2 hand sword/
	H033 by twene .ij. bokelers ys. fyrt take	between 2 bucklers is first take
	H034 a Sygne of þ <sup>e</sup> gronde þere ȝe pley by twene .ij.	a sign of the ground there you play between 2
	H035 bokelers. Make ferst a Sygne to hem w <sup>t</sup> a lar[.]	bucklers. Make first a sign to him with a
	H036 ge hauke downn to þ <sup>e</sup> grownde. w <sup>t</sup> .ijj. rollyn	large hauke down to the ground with 3 rolling
	H037 strokis. w <sup>t</sup> an hauke to þ <sup>e</sup> oder side/	strokes with a hauke to the other side.
	H038 [T]he .ij. lesson ys a chase. or an hauke wyb	The 2 lesson is a chase. or a hauke with
	H039 a quarter bornn in w <sup>t</sup> a kocstop. \& an hauke bornn	a quarter born in with a cock step & a hauke born
	H040 in w <sup>t</sup> a chase foynn. y[s] made vp w <sup>t</sup> a lyȝte spryng/	in with a chase thrust is made up with a light spring/
	H041 [T]he .3. lessonn ys. a chase. w <sup>t</sup> .ij. havkys/	The 3 lesson is. a chase. with 2 haukes
	H042 cleuyng þe elbovis/	cleaving the elbows.
	H043 [T]he .4. lessonn. ys a chase smytyn w <sup>t</sup> .ij. half	The 4 lesson. is a chase smitten with 2 half
	H044 rowndis. w <sup>t</sup> .ij. kocstoppis. a quarter w <sup>t</sup> a stoppe	rounds with 2 cock steps a quarter with a step
	H045 an hauke w <sup>t</sup> a chase foyn. w <sup>t</sup> þe stroke a ven-	A hauke with a chase thrust with the stroke
	H046 ture smytyn on .ijj. fete. & made vp w <sup>t</sup> a rake	a-venture smitten on 3 feet & made up with a rake
	H047 downn. & bore vp w <sup>t</sup> a dovbil hauke. & so serue	down & bore up with a double hauke & so serve
	H048 þ <sup>e</sup> stroke auentur vp on bob <sup>e</sup> fete/	the stroke a-venture up on both feet.
	H049 [T]he .5. lesson. ys a chase w <sup>t</sup> an hauke/ & w <sup>t</sup>	The 5 lesson is a chase with a hauke & with
	H050 a bakstop stondyng on þ <sup>e</sup> foote. & playing on	a back step standing on the foot & playing on
	H051 bat oper syde a quarter & þ <sup>e</sup> same chase. & an hauke	that other side a quarter & the same chase. & an hauke
	H052 w <sup>t</sup> a stop. & an hauke w <sup>t</sup> a chase foyn contrary smy[-]	with a stop & a hauke with a chase thrust contrary smitten
83r	H053 ten. & so smyte in w <sup>t</sup> boþe Feete i[n] made vp w <sup>t</sup> .ij.	& so smite in with both feet in made up with 2
	H054 halfe hauke. w <sup>t</sup> .ij. bakstoppis. & w <sup>t</sup> þ <sup>e</sup> remnyng	half hauke with 2 back steps & with the running
	H055 [T]he .6. lesson ys .ij. hauke quarters / robnys	The 6 lesson is 2 hauke quarters / robnys <sup>87</sup> (?)
	H056 w <sup>t</sup> a brokyn halfe hauke a leyng dovn/	with a broken half hauke a laying down
	H057 to þ <sup>e</sup> foete w <sup>t</sup> a contrary honde & þis is þ <sup>e</sup> fyrt	to the foot with a contrary hand & this is the first
	H058 leyng a dovne/	laying a down.
	H059 [T]he .7. lesson & þ <sup>e</sup> fyrt takyng vp ys .ijj. Ra-	The 7 lesson & the first taking up is 3
	H060 kys vpward. & .ijj. dovneward/ & þan in w <sup>t</sup> a	rakes upward. & 3 downward & than in with a
	H061 grete stoppe. w <sup>t</sup> doubyl quarter wel smytyn. beryng	great step. with double quarter well smitten bearing
	ovte w <sup>t</sup> þe foete a brokyn halfe hauke settyn	out with the foot a broken half hauke setting

<sup>85</sup> Possible typo (82r) in (Geldof, 2011) is corrected to 82v<sup>86</sup> Revle~rule (Brown), H&B does not translate but explains it as “rule”<sup>87</sup> Robnys: H&B rovnys~rouns ~ step in; Hester: rovnyd; original could look like rovnijl or rovnijl which could even be rounys, robuys

H063	downe þe swerde by þ <sup>e</sup> foete/	down the sword by the foot.
H064	[T]he .8. lesson & þ <sup>e</sup> secunde leyng a dvnve of þy	The 8 lesson & the second laying a down of your
H065	swerde .ij. haukys w <sup>t</sup> a quarter l&/ in w <sup>t</sup> þe foete w <sup>t</sup>	sword 2 haukes with a quarter & in with the foot with
H066	a brokyn hauke. a leyng dvnve to þe foete w <sup>t</sup>	a broken hauke a laying down to the foot with
H067	a contrary honde	a contrary hand. <u>bookmark29</u>
H068	[T]he .9. lesson & þ <sup>e</sup> secunde takyng vp of þy sw-	The 9 lesson & the second taking up of your sword
H069	erde ys .ijj. haukys on euerych syde stondyng	is 3 haukes on every <sup>88</sup> side standing
H070	on þ <sup>e</sup> erthe stil w <sup>t</sup> a stop born meuyd on þ <sup>e</sup> erþ <sup>e</sup>	on the earth still with a stop born <sup>89</sup> moved <sup>90</sup> on the earth
H071	w <sup>t</sup> an hauke quarter born w <sup>t</sup> a stop. & w <sup>t</sup> a dou-	with a hauke quarter born with a stop. & with a
H072	byl quarter honde & foete born ouer þ <sup>e</sup> hede. An	double quarter hand & foot born over the head. An
H073	hauke menyd settyn by swerd by foete/	hauke {moved meant} <sup>91</sup> setting your sword by your foot/
H074	[T]he .10. lesson & þ <sup>e</sup> .ijj. leyng dvnve/	The 10 lesson & the 3 laying down/
H075	of þy swerd ys a quarter & in w <sup>t</sup> þe foete/	of your sword is a quarter & in with the foot
H076	& an hauke brokyng at þ <sup>e</sup> cheke. & þen a doubil	& a hauke breaking at the cheek & then a
H077	hauke a bovte þe hed brokyn. & þen in w <sup>t</sup> a	double hauke about the head broken & then in with a
H078	spryng of þ <sup>e</sup> foete. w <sup>t</sup> a stroke auentures. w <sup>t</sup> a quar-	spring of the foot. with a stroke aeventures with a quarter
H079	ter & w <sup>t</sup> a snache. leyng to þ <sup>e</sup> erþe w <sup>t</sup> a contrary hond/	& with a snatch laying to the earth with a contrary hand
H080	[T]he .11. lesson & þe ijj. takyng vp/	The 11 lesson & the 3 taking up
H081	ys w <sup>t</sup> a spryng w <sup>t</sup> þ <sup>t</sup> on hond riȝte/	is with a spring with that on hand right/
83v	vp on to þ <sup>e</sup> visage w <sup>t</sup> an halfe rounde brokyn in	up on to the visage with an half round broken in
H083	to a stop w <sup>t</sup> a reverence to þe cros of þy hilte	to a stop with a reverence to the cross of your hilt
H084	w <sup>t</sup> a long cartr stroke smetyn flat dvnve by þ <sup>e</sup>	with a long {carter <sup>92</sup> /quarter} stroke smitten flat down by the
H085	bak. w <sup>t</sup> a doubil brokyn spryng bak þ <sup>e</sup> foete	back with a double broken spring back the foot
H086	a drawyng. & in w <sup>t</sup> a long rake dobil. in wyþ	a drawing & in with a long rake double in with
H087	þe foete walkyng & on eche foete .ij. rakys. &	the foot walking & on each foot 2 rakes &
H088	at þ <sup>e</sup> alurys ende smyte in .ijj. rakys doublle	at the allures <sup>93</sup> end smite in 4 rakes double
H089	born in to a stop. & so þ <sup>e</sup> other rakys in to þ <sup>e</sup> a-	born in to a stop & so the other rakes in to the
H090	lures ende. & dovbil þ <sup>t</sup> on in to a stop. a gaynn	alures end. & double that on in to a stop again
H091	turnyng in w <sup>t</sup> a long doubil rake w <sup>t</sup> a stop. &	turning in with a long double rake with a stop &
H092	w <sup>t</sup> þ <sup>t</sup> oper hond spryng vp by swerd to þy ryȝt	with that other hand spring up your sword to your right
H093	shulder & smyte by stroke auentures w <sup>t</sup> an	shoulder & smite your stroke aeventures with a
H094	hauke settyn dvnve by swerd by þe foete/	hauke setting down your sword by your foot
94	//To encounter w <sup>th</sup> the Too Hand sword//	//To encounter with the Too Hand sword//
H095	and as for þ <sup>e</sup> first contenance of þ <sup>e</sup> .ij. hond <sup>30</sup>	and as for the first countenance(?) of the 2 hand
H096	swerde. þ <sup>u</sup> shalt walk in w <sup>t</sup> .ijj. foete	sword. You shalt walk in with 3 foot
H097	to þy aduersary w <sup>t</sup> a bold spirte & a me-	to your adversary with a bold spirit & a
H098	ry herte w <sup>t</sup> a sengyl quarter. & a sengyl quarter	merry heart with a single quarter & a single quarter
H099	wastid wastyd w <sup>t</sup> a carte stroke. & þ[en] smyte þy <sup>31</sup>	wasted to the {west waist} <sup>95</sup> with a (carter/quarter(?)) stroke & then smite your
H100	counter bothe of & on & lete þy honde & þy foet	counter both off & on & let your hand & your foot
H101	acorde togeder in goede afense/	accord together in good offense(?).

<sup>88</sup> H&B: each; seems no matter<sup>89</sup> H&B: bor ~ boar, appearing a single time; Geldof adds ‘n’, but then ‘born moved’ sounds strange<sup>90</sup> H&B managed; however, menyd, meuyd, mevyd may all like meuijd; modernized as “moved”<sup>91</sup> H&B managed; however, menyd, meuyd, mevyd may all like meuijd; modernized as “moved”<sup>92</sup> H&B: lashing, similar to carter’s movement<sup>93</sup> H&B: passage from French aleure; however: allure~ “to attract, captivate; train a falcon to hunt” or “gait, way of walking”; Hester: lure or enticement; modernized as “allure” and waiting for a better idea (later it is written as a-lure, in H090)<sup>94</sup> “This title added in Knott’s hand” (Geldof, 2011), therefore line number not added<sup>95</sup> Hester: wastyd ~ aimed at the waist; Brown: p. 15 wested, based on DSL

However: wastyd~reduced, based on “tyl all þe substawnse be wastyd in-to powder”~”until all the substance reduced to powder” (in an alchemical recipe, quoted by B. Wojnik Masters Thesis, The way of obtaining the Grand Elixir: an edition of the ‘Tamyrtone’ text in BL Harley 1747)

H102	[T]he .ij. counter ys w <sup>t</sup> a doubil quarter w <sup>t</sup> by	The 2 <sup>nd</sup> counter is with a double quarter with your
H103	foete goyng & a dobil quarter wastid in to a	foot going & a double quarter wasted in to a
H104	stop & in w <sup>t</sup> by foete & smyte a large hauke	stop & in with your foot & smite a large hauke
H105	up in to p <sup>e</sup> skye. w <sup>t</sup> a doubil snache/	up in to the sky with a double snatch.
H106	[T]he .3. lesson of þe cownter ys. a rake on eche	The 3 <sup>rd</sup> lesson of the counter is. a rake on each
84r	H107 foete goyng til þ <sup>u</sup> come to þy aduersary. w <sup>t</sup> a dou-	foot going till you come to your adversary. with a
	H108 bil quarter w <sup>t</sup> hole defense born w <sup>t</sup> an oper dobil quar-	double quarter with hole defense born with another double quarter
	H109 ter w <sup>t</sup> hole defense/ breke in & sygne a toche w <sup>t</sup>	with hole defense/ break in & sign a touch with
	H110 a large sprynge & smyte w <sup>t</sup> fers stroke meynd	a large spring & smite with fierce stroke moved <sup>96</sup>
	H111 w <sup>t</sup> hole defence & so smyte þ <sup>s</sup> cownter bop <sup>e</sup> of &	with hole defense & so smite this counter both of &
	H112 on. & bovre þy strokis of eche of þy countrs/	on. & bovre <sup>97</sup> your strokes of each of your counters/
	H113 [T]he .4. cownter ys .ij. halfe rovndys/	The 4 <sup>th</sup> counter is 2 half rounds/
	H114 wyth a temyd foyne. beryng in þ <sup>e</sup> foyne w <sup>t</sup> a quar-	with a turned(?) thrust. bearing in the thrust with a quarter
	H115 ter. & an hauke at þe skye w <sup>t</sup> a snache w <sup>t</sup> by ho-	& a hauke at the sky with a snatch with your
	H116 le defence born a fore the. & þ <sup>s</sup> cownter most be	whole defense born a fore the. & this counter must be
	H117 smete w <sup>t</sup> transpsyg of þy <sup>e</sup> erpe of bop <sup>e</sup> fete for	smite with transposing(?) of thy earth of both feet for
	H118 surenesse of defence/	sureness of defense/
	H119 [T]he .5. cownter is an halfe rownde of þ <sup>e</sup> secende	The 5 <sup>th</sup> counter is an half round of the second
	H120 foete. & þan smyte .ij. dobil haukys & bop <sup>e</sup> sides	foot. & than smite 2 double haukes & both sides
	H121 hole. & broken cnter hym w <sup>t</sup> ferst foete. w <sup>t</sup> a do-	whole & broken {counter(?) / cartar(?) / quarter(?) } him with first foot with a
	H122 bil quarter. & so smyte a carter stroke but teme	double quarter & so smite a carter stroke but turn
	H123 hym w <sup>t</sup> a stroke auenturs w <sup>t</sup> hole defence. &	him with a stroke aeventures with whole defense &
	H124 þys smyte þ <sup>s</sup> cownter bop <sup>e</sup> of & on. & lete by eye	this smite this counter both of & on & let your eye
	H125 by foete. & by honde acorde in by defence. þ <sup>e</sup>	your foot & your hand accord in your defense. The
	H126 cause of stroke auenturs is callyd. for a man ter-	cause of stroke aeventures is called for a man
	H127 nyth hys bak to hys enmy/	turns his back to his enemy.
	H128 [T]he .6. cownter ys beryng in w <sup>t</sup> .ij. foynys on	The 6 counter is bearing in with 3 thrusts on
	H129 bothe fete. & loke þ <sup>u</sup> tune hond & foete & smyte	both feet & look you tune(?) hand & foot & smite
	H130 a large quarter. & ber in a stop w <sup>t</sup> by bak na-	a large quarter & bear in a stop with your back
	H131 kyd born. & smyte a large hauke w <sup>t</sup> fers hert	naked(?) born & smite a large hauke with fierce <sup>98</sup> heart
	H132 & draw hym sor vp to þ <sup>e</sup> skye/	& draw him sore up to the sky/
	H133 [T]he .7. cownter ys meynd w <sup>t</sup> .ijj. meynd foynis	The 7 <sup>th</sup> counter is moved with 3 moved thrusts
	H134 & transpose ham bop <sup>e</sup> goyng & comyng. & smyte	& transpose ham(?) both going & coming. & smite
	H135 þy foynys w <sup>t</sup> in þy sengyl quarter smyte a	your thrusts with in your single quarter smite a
84v	H136 & at þe last quarter smyte a Large sprynge w <sup>t</sup> a	& at the last quarter smite a Large spring with a
	H137 lusty stop a for & þen a chace foyne/	lusty stop afore & then a chase thrust/

<sup>96</sup> Mevyd: H&B: managed, The Idea of the Vernacular: An Anthology of Middle English Literary Theory by Jocelyn Wogan-Browne, Ian Richard Johnson, p. 63: mevyd~moved

<sup>97</sup> H&B: execute; however: bower, i.e. bend; **bōwer** (n.) : A young hauke able to leave the nest but not ready to fly. (Univ. of Michigan, Middle English Dictionary)

<sup>98</sup> Hutton: fierce

## XII.1.2. MS Harley 3542: Poem part

The recent transcription of the poem part on Wiktenauer is from Terry Brown, not substantially different from the used source from (Geldof, 2011).

99	//The play with the 2 hand sword in verse//	//The play with the 2 hand sword in verse//
P138	[A]man þ <sup>t</sup> wol to þ <sup>e</sup> to[ ]hond swerd lere þop <sup>e</sup>	A man that will to the to hand sword learn both
P139	close & clere/ He most haue a goede eye	close & clear/ He most have a good eye
P140	þop <sup>e</sup> fer & nere/ & an in stop. & an owte	both far & near/ & an in stop. & an out
P141	stop. & an hauke quatere/A cantel. a doblet. an	stop & a hauke quarter/A cantel <sup>100</sup> , a doblet <sup>101</sup> , an
P142	half for hys fere/ too rowndys. & an halfe w <sup>t</sup>	half for his companion <sup>102</sup> / two rounds & an half with
P143	a goede chere/ this ys þ <sup>e</sup> ferst cownter of þ <sup>e</sup>	a good cheer / this is the first counter of the
P144	toohond swerd sere/ Bynde hem to gedere &	two hand sword sir/ Bind him together &
P145	sey god sped/ two quarters & a rownde a stop þ <sup>u</sup>	say god speed/ two quarters & a round a stop you
P146	hym bede/ A rake w <sup>t</sup> a spryng þere þ <sup>u</sup> hym a by-	him {bid/pray} <sup>103</sup> / A rake with a spring there you him abide
P147	de/ Falle in w <sup>t</sup> an hauke & stride noȝte to wyde/	/ Fall in with a hauke & stride not <sup>104</sup> too wide/
P148	smyte a remnyng quarter owte for hys syde	smite a running quarter out for his side
P149	Fal a pon hys harneys yf he wole a byde	Fall upon(?) his harness if he will(?) abide
P150	come in w <sup>t</sup> a rake in euery a syde	come in with a rake in every a side
P151	An hole rownde & an halfe. wath so h <sup>t</sup> be tyde	A whole round & an half {peril/hunt} <sup>105</sup> so it betide
P152	.ij. quarters & a rownde. & auenturs stroke wyth	3 quarters & a round & adventures stroke with
P153	Bere up hys harness & gete þ <sup>u</sup> þe gryth	{bear/thrust/lift} <sup>106</sup> up his harness & get you the {girth/preparation} <sup>107</sup>
P154	Dobyl vp lytly & so as y seye	Double up lightly & so as I say
P155	Fal in w <sup>t</sup> an hauke & bere a goede eye	Fall in with a hauke & bear a good eye
P156	A spryng & a rownde & stap in wyth	A spring & a round & step in with
P157	spare noȝt an hauke yf he hye in by kyth	spare not a hauke if he lies in your {kith/neighborhood/reach} <sup>108</sup>
P158	smyte a remnyng quarter sore owte of by honde	smite a running quarter sore out of your hand
P159	A byde a pon a pendent & lese not by londe	Abide upon a pendant & lose not your land
P160	Smyte in by lyfte foete & cleue ryst doune	Smite in your left foot & cleave right down
P161	sede owte of by ryste hond & smyte an hauke	gather <sup>109</sup> out of your right hand & smite a hauke
P162	rovnde/ Fresly smyte by strokis by dene/ And <sup>35</sup>	round/ Freshly smite your strokes in succession <sup>110</sup> / And
P163	hold wel by lond path hyt may defend/	hold well your land(?) path it may defend <sup>111</sup> /
85r	P164 thy rakys. by rowndis. by quarters a bowte	your rakes. your rounds. your quarters about(?)
	P165 Thy stoppis. by foynys. lete hem fast rowte	Thy steps. your thrusts. let them fast {rout/route} <sup>112</sup>
	P166 Thy sprygys. by quarters. by rabetis also	Thy springs. your quarters. your rebates also

<sup>99</sup> “This title added in Knott’s hand” (Geldof, 2011), therefore line number not added

<sup>100</sup> Meaning discussed in detail in Terry Brown’s paper (reference required); the original word is not rewritten here, since it appears only once it is questionable if further analysis is practical or merely academic

<sup>101</sup> Double appears many times, doblet (doublette) double and a half: formerly mentioned several times!

<sup>102</sup> Fer: H&B: fear, <http://www.angelfire.com/planet/megalophias/harleymodern.html#Fere>: companion, company, also ability, life, or health; Brown and (etymology): companion

<sup>103</sup> Bede should rhyme with “speed”; Brown, H&B translates bede to “bid”; I opt for “bead”, in the meaning of “pray”, that fits to the rhythm and rhyme and meaningful

<sup>104</sup> Noȝte ~ naught ~ not, (etymology) Old English, “good for nothing.”

<sup>105</sup> Wath: (Wiktionary) “ford, stream” meaningless; Brown: “peril, danger, risk”, H&B: opts for scribal error, “what”, (etymology) Old English waƿ “hunting”, <http://www.utexas.edu/cola/centers/lrc/ielex/R/P2112.html> Indo-european Lexicon “pursuit; roving”; also appears later

<sup>106</sup> Bere: Brown provides several options, and discusses in detail the various meanings in connection to gryth~girth;

<sup>107</sup> Gryth: H&B: girth (belt around the belly of a horse), Brown: girth, Hester: peace

However: (<https://en.wiktionary.org/wiki/graih>) graith: preparation, arrangement, condition, Merriam-Webster <http://www.merriam-webster.com/dictionary/graih>: to make ready and put in order

<sup>108</sup> Brown: kith~one’s district

<sup>109</sup> Geldof: sede, Brown, Hester Geder~gather

<sup>110</sup> By dene: Brown: at once, in succession, together

<sup>111</sup> Brown uses a transcription “by sene” and explains as “easy to see/evident”

<sup>112</sup> H&B: route~ to send (someone or something) along a particular route (Merriam-Webster), Brown: rout ~ defeat/stunning blow/to strike a blow

P167	Bere a goede eye & lete by hond go	Bear a good eye & let your hand go
P168	Fy on a false hert þ <sup>t</sup> dar not a byde	Shame on <sup>113</sup> a false heart that dare not abide
P169	wen he leyb rovndys. & rakys rennyng by h <sup>s</sup> side	when he lays <sup>114</sup> rounds. & rakes running by his side
P170	Fle not hastily for a lytil pryde	Flee not hastily for a little pride
P171	For lytil wote by aduersary wath hym shal betide	For little knows <sup>115</sup> your adversary peril (to) him shall happen <sup>116</sup>
P172	lete strokys fast folowe after hys honde	let strokes fast follow after his hand
P173	And hauk rovnde & in w <sup>t</sup> a stop & fal þ <sup>t</sup> þ <sup>u</sup> stond	And hauke round & in with a stop & fall that you stand
P174	Greue not gretly þov þ <sup>u</sup> ne tochyd a lyte	Grieve not greatly thou be touched a {little/light}
P175	ffor an after stroke ys beter yf þ <sup>u</sup> dar hym smyte	for an after stroke is better if you dare(?) him smite
P176	A gode rovnde w <sup>t</sup> an hauke & smyte ryȝt dovne	A good round with a hauke & smite right down
P177	Gedyr vp a doblet & spare not hys crovne	Gather <sup>117</sup> up a doblet & spare not his crown
P178	w <sup>t</sup> a rownde & a rake a byde at a bay	with a round & a rake abide at a bay <sup>118</sup>
P179	w <sup>t</sup> a rennyng quarter sette hym oute of hys way	with a running quarter set him out of his way
P180	Thys lrp <sup>e</sup> þ <sup>e</sup> lettrs þ <sup>t</sup> stondyn in hys syste	These are <sup>119</sup> the letters <sup>120</sup> that stand(ing) in his {site/sight}
P181	To teche. or to play. or ellys for to fyste	To teach. or to play. or else for to fight
P182	These lrp <sup>e</sup> þ <sup>e</sup> strokys of þy hole grovnde	These are the strokes of your whole ground
P183	For hure. or for dynte or ellys for depys	For hurt or for dint <sup>121</sup> or else for death
P184	wonde	wound

<sup>113</sup> Fie on: expression of disgust; Brown proposes “shame on”, all others keep “Fie on”

<sup>114</sup> Hester, Brown: “seyþ” ~ “sees” Geldof: “leyþ” ~ “lays” whereas the original could be “seyþ” as well; f may be read as s or l, as well as f); it is therefore examined if feyþ could be the original intention; however, “faith” those not fit into the context.

<sup>115</sup> [http://www.etymonline.com/index.php?allowed\\_in\\_frame=0&search=wot](http://www.etymonline.com/index.php?allowed_in_frame=0&search=wot) wot~knows

<sup>116</sup> Betide~happen

<sup>117</sup> Collect time or prepare for

<sup>118</sup> At bay: Brown considers “the state of being kept off by the bold attitude of an opponent”; However, see <http://idioms.thefreedictionary.com/at+bay>, contradictory meanings; “at a safe distance” but also an animal in a corner facing hunting dogs (since late 1500); in the current context both could be meaningful: keeping the other in safe distance from me (defensive attitude) keep him in the corner with rounds and rakes (offensive attitude); considering the context, “spare not his crown”, I think, the latter is more meaningful

<sup>119</sup> Appears twice, Geldof: lrp<sup>e</sup>, Hester,Brown transcription: buþe and modernized as “are”, H&B beeth and modernized as “is”; these two, so different, transcriptions may come from the following minims: fiiþ or liiþ which, mathematically, may have the following transcriptions (f|s|l)(ui|ui|in|ni|m|rñ|nr)þ and (h|b)(u|r|i|i|ir|n) þ, not considering options without vowels (excluding then Geldof’s): (f|s|l)(ui|ui|in|ni)þ or (h|b)(u|r|i|i|ir)þ; there seems no evidence that buþe corresponds to “are”, nevertheless in a technically non-challenging place

<sup>120</sup> Letter (v) ~ to instruct ([http://www.etymonline.com/index.php?allowed\\_in\\_frame=0&search=letter](http://www.etymonline.com/index.php?allowed_in_frame=0&search=letter)) as known: learning, teaching, in plural: “the profession of authorship or literature”

<sup>121</sup> Blow, stroke (Merriam-Webster) “typically one made with a weapon in fighting” (Google) as verb: “to impress or drive in with force” (Merriam-Webster)“

### XII.1.3. Cotton Titus XV

The source used was the version of (Geldof, 2011) later revised by the author in Wiktenauer and also published in (Geldof, 2014).

105	C000	<u>Strokez off ij hand swerde</u>	<u>Strokes of two hand sword</u>
	C001	Fyrste a rownde for the waste sengyll w <sup>t</sup> a fune	First a round for the waste single with a thrust <sup>122</sup>
	C002	Also a quarter w <sup>t</sup> a fune. A rake sengyll w <sup>t</sup> a fune	Also a quarter with a thrust. A rake single with a thrust
	C003	A dowfull rownde a dowbyll rake with a nawke.	A double round a double rake with a hauke <sup>123</sup> .
	C004	A quarter & a rake & a wype with a spryng vydyng	A quarter & a rake & a wipe with a spring voiding
	C005	with the lyfte hand. with a quarter w <sup>t</sup> a fune skypyng	with the left hand with a quarter with a thrust skipping
	C006	with a wype. Than a quarter & breke a fune atte be ryght	with a wipe. Than a quarter & break a thrust atte(?) the right
	C007	shulder w <sup>t</sup> a rabecke	shoulder with a roebuck <sup>124</sup>
	C008	Than be chase Fyrst a dowbyll rownde w <sup>t</sup> a bakke fune	Than the chase First a double round with a back thrust
	C009	and a fore fune rennyng w <sup>t</sup> a rabette pan ban rowndez	and a fore thrust running with a rabette then than(?) rounds
	C010	voydyng with a reste a pan a bakke fune to the (ton)e	voiding with a reste(?) a than a back thrust to the (ton)e(?)
	C011	a fore fune to the (tother) w <sup>t</sup> a bakke fune to be fune w <sup>t</sup> a	a fore thrust to the (tother) with a back thrust to the thrust(?) with a
	C012	n awke (suyng). And euer be fote be hand the hye	hauke <sup>125</sup> (suyng). And ever(?) the foot the hand the eye <sup>126</sup>
		& the herte to accorde	& the heart to accorde
	C013	<u>Stroekez atte be ij hand staffe</u>	<u>Stroekez atte(?) the 2 hand staff</u>
	C014	The fyrist pointe is a florysh about the	The First point is a flourish about the
	C015	fynger be nexte florysh is abowte be hande	finger the next flourish is about the hand
	C016	And thanne ij quarteres And a rownde and	And then 3 quarters And a round and
	C017	ij rakes & ij funes ij quarteres closede	2 rakes & 2 thrusts 3 quarters closed
	C018	staffe A j rounde war hym your armes be hynde	Staff. A j(?) rounde war(?) him your arms behind
	C019	& than ij hawkes for be wrong syde (bryng)	& than 2 haukes for the wrong side (bring)
	C020	A fune for hym in be tother syde And be	A thrust for hym in the tother(?) side And the
	C021	herte be fote be Eye to accorde et	heart the foot the eye to accord et
		cet cet	

<sup>122</sup> Fune~foin~thrust

<sup>123</sup> A nawke: either scribal error or erosion: hawke; another hypothesis () suggests (and appears again) “an awk”, that may be a *reverso*. Later, in the staff part, *hawke* is written anyway. For consistency of transcription in this paper, hauke is used

<sup>124</sup> Rabecke: H&B: roebuck, however, appears only once and 2 lines later rabette appears. Since a high thrust is understood from the text, the roebuck is found feasible thus H&B interpretation is accepted.

<sup>125</sup> Here “a” and “n awke” is written in two lines, so the “an awke” hypothesis does not hold.

<sup>126</sup> hye: eye; almost a quote from Harleian and from the staff part

### XII.1.4. Additional manuscript 39564

The text provided below is Stevie Thurston (Thurston, 2014 (upload)), referred as ST, from the Wiktenauer version; corrections performed based on the possibly newer transcription of (Geldof, 2011), referred as MG; however, Ben Roberts (Black Falcon School of Arms) prepared recently a complete new transcription and checked against the version of Geldof. Mr. Roberts kindly provided me his work in manuscript, that, actually, contains not only further transcriptions of some not recognized words and further corrections, but also explanations of techniques and wording, and even a nearly complete interpretation. Hereby I refer to his version with BR (Roberts, 2015) whereas corrections to the Geldof version seemed necessary. Comments are added only in cases where the difference may lead to a potentially different translation. In such cases the latest, i.e. (Roberts, 2015) version is considered; however, obvious scribal errors are yet corrected and, if the meaning is not affected, marked with underline, otherwise footnotes added. Despite of semiautomated comparisons I have made, there still could be some mistakes committed during this proofing.

*Unfortunately the text from Mr. Roberts arrived after the preparation of the elementary actions and, due to lack of time, not all of the modification could be taken in consideration in the index of elementary actions given in the Annex.  
(Roberts, 2015) proposes several corrections on the order and titles of the drills. Such modifications must be part of the interpretation.*

face	line	text	translation
	A001h	The fyrste fflyrsh	The first flourish
A001		A quarter fayre before yow <deleveryde> w <sup>t</sup> oon hande voydnyg bake	A Quarter fair before you <delivered> with one hand voiding back
A002		the ryght fote. wyth <a[n other]> quarter w <sup>t</sup> bothe hands. A downe ryght	the right <sup>127</sup> foot with another quarter with both hands. A downright
A003		stroke voydnyg bake the lyfte fote standyng styl play ij Rakys lythly	stroke voiding back the left foot standing still play 3 rakes lightly
A004		Clevynge by the[e]lbowes w <sup>t</sup> a quarter fayre before yow wyth both handys	cleaving to the elbows, with a quarter fair before you with both hands
A005		And ij quaeters after w <sup>t</sup> ij turnes A downe ryght stroke voydnyg bake	And 2 quarters after with 2 turns A downright stroke voiding back
A006		the lyfte fote. styl standyng play p <sup>e</sup> sayde ij Rakys w <sup>t</sup> a quarter fayre	the left foot. still standing play you [the] said 3 rakes with a quarter fair
A007		before you And ij quarters after w <sup>t</sup> ij turnes A downe ryght stroke	before you And 2 quarters after with two turns A downright stroke
A008		settyng forth p <sup>e</sup> ryght fote as forward <sup>128</sup> p <sup>e</sup> lyfte w <sup>t</sup> a brokyn foyne <sup>1</sup>	setting forth the right foot as [be]fore [?] left with a broken thrust
A009		uppon the lyfte syde an other on p <sup>e</sup> ry<ght>t syde turnyng p <sup>e</sup> swerde under	upon the left side another on the right side turning the sword under
A010		p <sup>e</sup> ryght arme bryng hyt <sup>129</sup> w <sup>t</sup> p <sup>e</sup> same sy<de> wyth a brokyn foyne uppon	the right arm bring it <sup>130</sup> with the same side with a broken thrust upon
A011		p <sup>e</sup> lyfte syde an other upon the ryght syde turnyng yo' swerde sete <sup>131</sup>	the left side another upon the right side turning your sword set
A012		the poyn特 softtle before yow uppon the grownde	the point softly before you upon the ground.

<sup>127</sup> ST: left, original: right

<sup>128</sup> MG: no transcription, BR: forward

<sup>129</sup> MG: <up>, BR: <up> removed

<sup>130</sup> ST: it, original: hyt; later it is clearly standing for “it”; however, at this very point “hit” would not be too bad.

<sup>131</sup> ST: set, Hutton’s original: fete

A013h	<u>The secunde florish</u>	The second flourish
A013	A quart' faire before you w <sup>t</sup> oon hande standyng styl Sete In b <sup>e</sup>	A quarter fair before you with one hand stading still set in the
A014	ryght lege <sup>132</sup> w <sup>t</sup> a dragonys tayle then sett the lyfte hande uppon b <sup>e</sup>	right leg with a dragon's tail then set the left hand upon the
A015	swerde smytyng a quart' faire before you w <sup>t</sup> oon hande tumyng yo <sup>r</sup>	sword smiting a quarter fair before you with one hand turning your
A016	body sete in youre ryght legge as fore as yo <sup>r</sup> lefft bryngyng the	body set in your right leg as fore as your left bringing yhe
A017	poynte off the swerde ouer yo <sup>r</sup> hede sete hyt downe softly before yow	point of the sword over your head set it down softly before you.
A018	uppon b <sup>e</sup> grownde then stonde styl play youre Rakys uppon e<vr>y syde	upon the ground then stand still play your rakes upon evry side
A019	as ofte as ye wyll restyng upon youre ryght arme then smyte	as often as you will resting upon your right arm then smite
A020	a downe ryght stroke voydynge b <sup>e</sup> lefft legge bryngyng after	a downright stroke voiding the left leg bringing after
A021	the ryght legge w <sup>t</sup> a rake lyfte vppe b <sup>e</sup> swerde ouer yo <sup>r</sup> hede	the right leg with a rake left up the sword over your head
A022	bryng forth the b <sup>e</sup> ryght legge as fore as b <sup>e</sup> lyfte.. play a brokyn	bring forth the right leg as fore as the left. play a broken
A023	foyne vppon eu <sup>r</sup> y syde turnyng the sworde ouer the <sup>133</sup> ryght arme	thrust upon evry side turning the sword over your right arm
A024	settyng the poynte softtley before yow on the grownde.	setting the point softly before you on the ground.
A025h	<u>The laying downe off b<sup>e</sup> swerde</u>	<u>The laying down of the sword</u>
A025	A pfur to hys face folowing In w <sup>t</sup> the ryght legge w <sup>t</sup> a rake	A proffer to hys face following In with the right leg with a rake
A026	standyng styl smyte a quart' faire before yow w <sup>t</sup> an other after	standing still smite a quarter fair before you with another after
A027	voynge bake the ryght legge then smyte a downe ryght stroke	voynge back the right leg then smite downright stroke
A028	voynge bake the lyfte legge w <sup>t</sup> a rake folowing In w <sup>t</sup> the ryght	voynge back the left leg with a rake following In with the right
A029	legge lyfting vp yo <sup>r</sup> handys ouer yo <sup>r</sup> ryght shulder turnyng	left lifting up your hands over your right shoulder turning
A030	A gayne sete in yowre ryght legge before yowre lyfte softtley ley	Again set in your right lef before your left softly lay
A031	Downe yowre swerde	Down your sword.
A032h	<u>The first Chace</u>	<u>The first Chase</u> <sup>134</sup>
A032	A ffull stroke a for foyne w <sup>t</sup> a quart' lythly dely <u>r</u> yde And yff	A full stroke a fore thrust with a quarter lightly delivered(?) <sup>135</sup> and if
A033	hyt be tweys playde hyt wyll bryng you a gayn to yo <sup>r</sup> grunde.	it be twice played it will bring you again to your ground.
A034h	<u>The seconde chace</u>	<u>The second chase</u>
A034	A dowble rownde wyth a bake foyne and a quarter lyghtly dely <u>r</u> yde	A double round with a back thrust and a quarter lightly delivered
A035	And hyt be tweys pleyd hyt wyll bryng you a gayne to yo <sup>r</sup> grunde	and it be twice played it will bring you again to your ground.
A036h	<u>The thyrd Chace</u>	<u>The third Chase</u>
A036	A dowble rownde forwarde an other bakewarde A downe ryght stroke	A double round forward another backward A downright stroke
A037	voynge bake b <sup>e</sup> lyfte legge a bake foyne voynge bake the ryght	voynge back the left leg a back thrust voiding back the right
A038	legge folowing in wyth the lyfte legge smyte a quart' bakewarde	leg following In with the left leg smite a quarter backward
A039	And ff hyt be tweys pleyd hyt will bryng you to yo <sup>r</sup> grunde	And if it be twice played it will bring you to your ground
A039h	<u>The fourthe Chace callyd b<sup>e</sup> bowne foyne</u>	<u>The fourth Chase called the bow</u> <sup>136</sup> thrust
A040	A dowble rownde forwarde an other bakewarde a downe ryght stroke	A double round forward another backward a downright stroke
A041	voynge bake the lyfte legge A bake foyne w <sup>t</sup> a bow foyne <sup>137</sup> voynge	voynge back the left leg A back thrust with a bow thrust <sup>138</sup> voiding
A042	bake w <sup>t</sup> the ryght legge lyghtly smyte a quarter	back with the right leg lightly smite a quarter
A042h	<u>The fyfte Chace callyd all b<sup>e</sup> rowndys</u>	<u>The fifth Chase called all</u> <sup>139</sup> the rounds
A043	To <sup>140</sup> doble rowndys forewarde and there folowes Contrarie all to	Two <sup>141</sup> double rounds forward and there follows Contrary all to
A044	oon man and yff you pleyn hyt a gayne hyt wyll bryng yow to yo <sup>r</sup> ground	one <sup>142</sup> man and if you play it again it will bring you to your ground

<sup>132</sup> MG: lege, BR: loge; scribal mistake corrected and MG accepted<sup>133</sup> ST: thy, BR: the most probably irrelevant distinction<sup>134</sup> Chace or chate, in various transcriptions, would lead to modernisation: chase or chat; the former may express “attack”, the latter “pair drill” or “conversation”; I have chosen “chase”, (1) to separate from “counter” that could be also “encounter” (2) because if the offensive nature of this kind of drills<sup>135</sup> ST: delivered; somewhat far from the spelling dwlyvyde but I had no better choice<sup>136</sup> bowne ~ bow<sup>137</sup> ST: bow foyne, BR: bowfoyne, space added considering it as scirbal mistake<sup>138</sup> The half-sword technique of Thibault requires a turn that is not described here; also, the usual bow stance of the Imperial school is a finishing one but here the drill continues?<sup>139</sup> ST: “at the round”<sup>140</sup> ST: Do, BR: To, considerable difference; To is accepted<sup>141</sup> To translated to Two<sup>142</sup> ST: your, based on Hutton’s original ‘yon’

A045h	<u>The sixte Chace callyd b<sup>e</sup> tūblyng<sup>143</sup> chace</u>	<u>The sixth Chase called the tumbling<sup>144</sup> chase</u>
A045	To <sup>145</sup> doble rownds forewarde w <sup>t</sup> as mony bakewarde all vpon the	Two <sup>146</sup> double rounds forward with as many backward all upon the
A046	lyffe fote lyhtly delyuerde/ then tumble forewarde rounde as a ball	left foot lightly delivered/ then tumble forward round as a ball
A047	that ys to say wythe a downeryght stroke sete forewarde the ryght	that is to say with a downright stroke set forward the right
A048	fote bryngynge the swerde ou <sup>r</sup> youre hede voyde bake the lyffe fote	foot bringing the sword over your head void back the left foot
A049	w <sup>t</sup> an other downeryght stroke folowyde w <sup>t</sup> the ryght fote then	with another downright stroke followed with the right foot then
A050	bryng bake the same fote w <sup>t</sup> a bake foyne sete In the lyffe fote	bring back the same foot with a back thrust set In the left foot
A051	and smyte bake a quarter	and smite back a quarter
A052h	<u>The seuyneth Chace</u>	<u>The seventh Chase</u>
A052	A full stroke a fore foyne folowed w <sup>t</sup> a quart <sup>r</sup> pleying a brokyn	A full stroke a fore thrust followed with a quarter playing a broken
A053	foyne vpon the ryght syde an other on the lyffe syde therste forth <sup>4</sup>	thrust upon the right side another on the left side thrust <sup>147</sup> forth
A054	a for foyne folowyd w <sup>t</sup> ij quarters w <sup>t</sup> the sayde brokyn foynes	a fore thrust followed with 2 quarters with the said broken thrusts
A055	pleyde on eu[er]ly syde threste forthre a fore foyne at hys face voyding	played on every side thrust forth a fore thrust at his face voiding
A056	bake wythe ij quarters	back with 2 quarters
A057h	<u>The Eghete Chace callyde b<sup>e</sup> spryng</u>	<u>The Eight Chase called the spring</u>
A057	A full stroke a fore foyne settynge forthre the b <sup>e</sup> lyffe fote w <sup>t</sup> the lyffe	A full stroke a fore thrust setting forth the left foot with the left
A058	hande smyte a spryng voyding bake b <sup>e</sup> same fote w <sup>t</sup> <sup>148</sup> a full stroke	hand smite a spring voiding back the same foot with a full stroke
A059	then pley a bake foyne w <sup>t</sup> an other spryng voyding bake the lyffe	then play a back thrust with another spring voiding back the left
A060	fote w <sup>t</sup> a ffull stroke then voyde bake the ryght fote and pley a doble	foot with a full stroke then void back the right foot and play a double
A061	foyne w <sup>t</sup> a spryng voyding bake b <sup>e</sup> lyffe fote wythe a ffull stroke	thrust with a spring voiding back the left foot with a full stroke
A062	pleyng an other doble foyne w <sup>t</sup> a spryng voyding bake b <sup>e</sup> lyffe	playing another double thrust with a spring voiding back the left
A063	fote wyth a full stroke and a bake foyne.	foot with a full stroke and a back thrust.
A064h	<u>The ix<sup>th</sup> Chace callyd b<sup>e</sup> four poynts</u>	<u>The ix<sup>th</sup> Chase called the four points</u>
A064	A downe ryght stroke voyding bake b <sup>e</sup> lyffe legge sodenly pley a	A downright stroke voiding back the left leg suddenly play a
A065	rake folowede wyth b <sup>e</sup> ryght legge stondyng styl pley a quart <sup>r</sup> fayre	rake followed with the right leg standing still play a quarter fair
A066	before you then lete In the lyffe legge and smyte bake a quart <sup>r</sup> .	before you then let In the left leg and smite back a quarter.
A067h	<u>The x<sup>th</sup> chace callyd the v poynts</u>	<u>The x<sup>th</sup> chase called the 5 points</u>
A067	A downe ryght stroke voyding bake the lyffe fote sodenly pley a rake	A downright stroke voiding back the left foot suddenly play a rake
A068	folowyd wyth b <sup>e</sup> ryght fote then voyde bake the lyffe legge wythe an	followed with the right foot then void back the left leg with
A069	other downe ryght stroke and pley a bake foyne voyding bake the	another downright stroke and play a back thrust voiding back the
A070	ryght legge steppe In w <sup>t</sup> b <sup>e</sup> lyffe legge and smyte bake a quarter.	right leg step In with the left leg and smite back a quarter.
A071h	<u>The xi<sup>th</sup> Chace callyd iij poynts</u>	<u>The 11<sup>th</sup> Chase called 3 points</u>
A071	A Rake vpon b <sup>e</sup> ryght syde standyng Styll smyte a quarter voyding bake	A Rake upon the right side standing still smite a quarter voiding back
A072	the ryght legge stryke an other after.	the right leg strike another after.
A073h	<u>The xii<sup>th</sup> Chace callyd iii poynts &lt;conrie&gt;<sup>5</sup></u>	<u>The 12<sup>th</sup> Chase called 3 points &lt;counter<sup>149</sup>&gt;</u>
A073	A downe ryght stroke voyding bake w <sup>t</sup> the lyffe legge lyhtly pley a Rake	A downright stroke voiding back with the left leg lightly play a Rake
A074	folowede wyth the ryght legge then [v]oyde bake the same legge sodenly	followed with the right leg then void back the same leg suddenly
A075	pley a quarter	play a quarter
A076h	<u>The xiii<sup>th</sup> Callyde b<sup>e</sup> gettyng chace</u>	<u>The 13<sup>rd</sup> Called the getting chase</u>
A076	A quart <sup>r</sup> fayre before yow w <sup>t</sup> bothe handys standyng styl pley a pfer <sup>150</sup> at	A quarter fair before you with both hands standing still play a proffer at
A077	his face folowing w <sup>t</sup> yo <sup>r</sup> Rakys bakewarde smyte a spryng turnyng w <sup>t</sup>	his face following with your Rakes backward smite a spring turning with
A078	a full stroke folowing w <sup>t</sup> yo <sup>r</sup> Rakys before yow smyte a quarter tur[-]	a full stroke following with your Rakes before you smite a quarter
A079	nyng yowre body pley ij quarters all vpon b <sup>e</sup> lyffe fote	turning your body play 2 quarters all upon the left foot

<sup>143</sup> ST: ambling, BR: tūbling whereas û is a notation of a nasal m<sup>144</sup> MG: “(en)bling likely should read as ‘tumbling,’ it is not possible to see *tum* in the space provided”<sup>145</sup> ST: Do, BR: To, considerable difference; To is accepted<sup>146</sup> To translated to Two<sup>147</sup> MG p.88: therste~threste (just like two lines below), that is thrust<sup>148</sup> ST: wythe, BR: w<sup>t</sup><sup>149</sup> MG: “...likely ‘contrary’ ... the text in the manuscript is slightly smudged”, ST: “same”<sup>150</sup> ST: profer, BR: pfer, minor difference

A080h	<u>The Fyrste poynte of þ<sup>e</sup> cownter</u>	<u>The first point of the counter</u>
A080	A profur at hys face standyng stylly then sett In þ <sup>e</sup> ryght legge w <sup>t</sup> a	A proffer at his face standing still then set In the right leg with a
A081	rake and a quart <sup>r</sup> voydng bake þ <sup>e</sup> same legge w <sup>t</sup> an other quart <sup>r</sup> then	rake and a quarter voiding back the same leg with another quarter then
A082	voyd bake yo <sup>r</sup> lyfite legge and stande at yowre stoppe	void back your left leg and stand at your stop
A083h	<u>The Seconde Countyr callyd þ<sup>e</sup> full spryng</u>	<u>The second Counter called the full spring</u>
A083	A profer a rake w <sup>t</sup> a quarter an other voyde lythly smyte a full	A proffer a rake with a quarter another void lightly smite a full
A084	spryng settyn in þ <sup>e</sup> ryght legge w <sup>t</sup> a quart <sup>r</sup> and an other voyde be	spring setting in the right leg with a quarter and another void be
A085	at yo <sup>r</sup> stoppe.	at your stop.
A086h	<u>The thyrde Countyr callyd þ<sup>e</sup> shorte spryng w<sup>t</sup> fallyng stro[ke]</u>	<u>The third Counter called the short spring with falling stroke</u>
A086	A profer a rake w <sup>t</sup> a quarter an other voyde stondyng stylly a shorte	A proffer a rake with a quarter another void standing still a short
A087	spryng w <sup>t</sup> a fallyng stroke then let In the Ryght legge w <sup>t</sup> a quart <sup>r</sup>	spring with a falling stroke then let In the Right leg with a quarter
A088	an other voyde and be at yowr stoppe	another void and be at your stop
A089h	<u>The xxij<sup>th</sup> Callyd the large profer w<sup>t</sup> a rabet &amp; þ<sup>e</sup> fore quart<sup>r</sup></u>	<u>The 22<sup>th</sup> Called the large proffer with a rebate<sup>151</sup> &amp; the fore quarter</u>
A089	A profer large stondyng stylly lythly pleyn a rabet at hys leggs lowe	A proffer large standing still lightly play a rebate at his legs low
A090	by þ <sup>e</sup> grownde then lythly set In þ <sup>e</sup> ryght legge w <sup>t</sup> a quart <sup>r</sup> and smyte	by the ground then lightly set In the right leg with a quarter and smite
A091	him to þ <sup>e</sup> grownde then voyde bake the same legge and be at yo <sup>r</sup> stoppe	him to the ground then void back the same leg and be at your stop
A92h	<u>The xxiiij<sup>th</sup> callyd þ<sup>e</sup> facyng wyth þ<sup>e</sup> spryng</u>	<u>The 23<sup>th</sup> called the facing with the spring</u>
A092	Also stondyng at yo <sup>r</sup> defence when yo <sup>r</sup> Enemy be gynyth to cum <sup>152</sup> In w <sup>t</sup> A	Also standing at your defense when your Enemy begins to come <sup>153</sup> In with A
A093	p <sup>r</sup> fer bake stedfastly In hys face and preuely sett In yowre lyffte legge Cros	proffer back steadfastly In his face and bravely <sup>154</sup> set In your left leg Cross
A094	before yowre ryght legge lythly smytyng a full spryng. at hys leggs	before your right leg lightly smiting a full spring. at his legs
A095	And then <sup>155</sup> voyde a bake yo <sup>r</sup> lyfite lege and be att yowre stoppe. then	And then void a back your left leg and be at your stop. then
A096	Other else <sup>156</sup> sett In the ryght w <sup>t</sup> a full quart <sup>r</sup> and an other voyde and be att	Other else set In the right with a full quarter and another void and be at
A097	yowre stoppe	your stop

<sup>151</sup> The original “rabet” is translated as “rebate”, which is both meaningful in the Imperial School (Fiore “rebatare”), also fits linguistically (<http://etymonline.com/index.php?term=rebate> “late 14c., “to reduce;” early 15c., ... from Old French rabatre “...beat down, drive back,...”)

The animal symbol for “rabbit” (coming from Walloon or French) does not really hold since in this period the word “rabbit” was started to be used in the 14<sup>th</sup> century, in the meaning “young of the coney”, and the species (*Oryctolagus cuniculus*) was not quite common in Northern-Europe, not native to England. If the “rabbit” symbol is considered, the technique itself could be also imported from Italian (where the word is used in fencing and the animal is native).

<sup>152</sup> MG: turn, BR: cum~come

<sup>153</sup> ST: comes, based on Hutton’s “cum” instead of MG:“turn”; finally, “come” accepted

<sup>154</sup> preuely translated as bravely; at Thurston, “suddenly” is written for Hutton’s transcription “puely”

This particular part sounds like a step in block of a thrust with a Zwerchhau, that sounds brave but feasible, finishing with a Winden

<sup>155</sup> ST: also, BR: then

<sup>156</sup> MG: marked as not legible

dorse	A098h	<u>The stoppyng Rabetts</u>	<u>The stoping Rebates</u> also standing at your defense. when you are right to <sup>159</sup> your Enemy
	A098	also standyng att yo <sup>r</sup> defence. when yow <sup>157</sup> be ryght yowre <sup>158</sup> Enmy	when he begins to play A proffer lightly set In your left
	A099	when he begynth to pley A profer lyghtly sett In yo <sup>r</sup> lyfte	leg with a Rebate voiding back voiding back the same leg
	A100	lege w <sup>t</sup> a Rabett voydng bake voydng bake the same legge	be at your stop Other else when your Enemy plays A proffer
	A101	be at yowre stopp Other els when yo <sup>r</sup> Enmy pleyth A p'fer	with a rake and begins to pluck back his sword to set
	A102	w <sup>t</sup> a rake and be gynnhyt to pluke bake hys swerde to sete	a quarter lightly set In your left leg with the said Rebate
	A103	a quart <sup>r</sup> lyghtly sett In yowre lyfte legge wth b <sup>e</sup> sayde Rabett	then void Back the same leg and be at your stop
	A104	then voyde Bake the same legge and be att yowre stoppe	<u>The Dragon's tail with the pendante</u>
	A105h	<u>The Dragonys tayle w<sup>t</sup> the pendant</u>	A proffer with a Rake standing still with your right hand play
	A105	A profer w <sup>t</sup> a Rake standyng styl w <sup>t</sup> yowre ryght honde pley	a void quarter above his head and as the sword waves
	A106	a voyde quart <sup>r</sup> a bous hys hede and as the swerde wavyth <sup>160</sup> a	{above about} <sup>161</sup> over your head set In your left foot then lightly with
	A107	bowte. ouer yowre hede sett In yowre lyfte fote then lyghtly wthy	the Right hand and foot thrust forth A thrust at his face
	A108	the Ryght honde and foete threste forth A foyne at hys face	standing still lightly bring back your sword with both hands
	A109	standyng styl lyghtly bryng bake yowre swerde w <sup>t</sup> both honds	and thrust a bow <sup>163</sup> thrust at his belly then smite a full quarter
	A110	and threste a bowe <sup>162</sup> foyne att hys bely then smyte a full quart <sup>r</sup>	And another void and be at your stop
	A111	And an other voyde and be att yowre stoppe	<u>Amen Quod I. Ledall</u>
	A112x	<u>Amen Quod I. Ledall</u>	<u>The iii<sup>th</sup> callyd the Rabett w<sup>t</sup> a downe ryght stroke</u> A proffer A rake with a quarter set in your left leg with a rebate then set
	A112h	<u>The iii<sup>th</sup> callyd the Rabett w<sup>t</sup> a downe ryght stroke</u>	in your right leg with a downright stroke with both hands with
	A112	A p'fur A rake w <sup>t</sup> a quart <sup>r</sup> sett In yowre lyfte legge w <sup>t</sup> a rebett then sett	a thrust and a quarter with another void be at your stop
	A113	in yowre ryght legge w <sup>t</sup> a downeryght stroke w <sup>t</sup> bothe honds wthy	<u>The v<sup>th</sup> callyd the iij quarters</u> A proffer a rake with a quarter full standing still play another void
	A114	a foyne and a quarter w <sup>t</sup> an other voyde be att yo <sup>r</sup> stoppe	above his head with another at his legs then void back the right
	A115h	<u>The v<sup>th</sup> callyd the iij quarters</u>	leg with another quarter and be at your stop
	A115	A p'fur a rake wth a quarter full stondyng styl pley an other voyde	<u>The vi<sup>th</sup> point called the crosss Rake</u> A proffer a cross rake with a thrust at his face. with a quarter full and an
	A116	above hys hede w <sup>t</sup> an other at hys leggs then voyde bake the ryght	other A void be at your stop
	A117	legge w <sup>t</sup> an other quarter and be att yowre stoppe	<u>The vii<sup>th</sup> point called the downright stroke</u> A proffer a rake with a quarter another a void a downright stroke
	A118h	<u>The vii<sup>th</sup> point called the crosss Rake</u>	followed with the right leg then standing still lightly play a fore
	A118	A profur a cros rake w <sup>t</sup> a foyne at hys face. w <sup>t</sup> a quarter full and an	foye w <sup>t</sup> a quarter and another void be at your stop
	A119	other A voyde be at yowre stoppe	<u>The viii<sup>th</sup> called the rebate with a Downright stroke</u> A proffer a rake with a quarter Another A void a downright stroke
	A120h	<u>The viii<sup>th</sup> called the rebate with a Downright stroke</u>	followed with the right leg with a fore thrust setting In the left leg
	A120	A p'fur A rake wth a quarter an other a voyde a downeryght stroke	lightly play a rebate then set In the right leg with a downright
	A121	folowyde wth the ryght legge then standyng styl lyghtly pley a fore	stroke a thrust with a quarter another a void be at your stop
	A122	foyne w <sup>t</sup> a quarter and an other voyde be att yowre stoppe	<u>The ix<sup>th</sup> called the double rounds with ij thrusts</u> A double round forward with a thrust at his face Another at his
	A123h	<u>The ix<sup>th</sup> called the double rounds with ij thrusts</u>	belly standing still play a quarter full with another void be at your stop
	A123	A p'fur a rake w <sup>t</sup> a quarter A nother A voyde a downe ryght stroke	<u>The x<sup>th</sup> called the snatch</u> A proffer a rake with a quarter full voiding back the right
	A124	folowyde w <sup>t</sup> the ryght legge w <sup>t</sup> a fore foyne settyn In the lyfte legge	leg with the left hand smite A snatch then void back your left
	A125	lyghtly pley a rabett then sett In b <sup>e</sup> ryght legge w <sup>t</sup> a downeryght	leg And be at your stop
	A126	stroke a foyne w <sup>t</sup> a quarter an other a voyde be att yo <sup>r</sup> stoppe	
	A127h	<u>The x<sup>th</sup> called the snatch</u>	
	A127	The ix <sup>th</sup> callyde the rabett w <sup>t</sup> a Downeryght stroke	
	A128	A double rounde forwarde w <sup>t</sup> a foyne at hys face An other att hys	
	A129	bely standyng styl pley a quarter full w <sup>t</sup> an other voyde be att yo <sup>r</sup> stoppe	
	A129h	<u>The x<sup>th</sup> called the snatch</u>	
	A129	A profur a rake wth a quarter full voydng bake the ryght	
	A130	lege w <sup>t</sup> b <sup>e</sup> lyfte honde smyte A snache then voyde bake yo <sup>r</sup> lyfte	
	A131	lege And be att yowre stoppe	

<sup>157</sup> MG: marked illegible<sup>158</sup> ST: be ryghe, BR: be ryght; the latter sounds meaningful<sup>159</sup> Sir Gawayne and the Grene Knyght, J. R. R. Tolkien: “henne he bo3e3 to the beryghe, aboute hit he walkez” ~ “and he turned to the **mound** and walked round it” whereas “mound” was used in meaning “to enclose with a fence” ([http://www.etymonline.com/index.php?allowed\\_in\\_frame=0&search=mound](http://www.etymonline.com/index.php?allowed_in_frame=0&search=mound))

Hutton could not spell this word (bepayste) and Thurston translated it to “deceive”

<sup>160</sup> ST: turnyth, BR: wavyth<sup>161</sup> ST: “about”, Geldof: “above”<sup>162</sup> ST: bove, BR: bowe; it could be another reference to the bow thrust, or it is an above thrust (imbroccata?)<sup>163</sup> above thrust or a bow thrust? this is a relevant reference that should be clarified during interpretation!

A132h	<u>The xi<sup>th</sup> callyde b<sup>e</sup> shorte spryng w<sup>t</sup> ij foynes folowynq</u>	The xi <sup>th</sup> called the short spring with ij thrusts following
A132	A profur a rake w <sup>t</sup> a quarter full another voyde lythly pleyng	A proffer a rake with a quarter full another void lightly playing
A133	a shorte spryng voydynge bake the lyfte legge sett honds vpon	a short spring voiding back the left leg set hands upon
A134	the swerde settynge vp a foyne by b <sup>e</sup> lyfte shuldur bryng hytt	the sword setting up a thrust by the left shoulder bring it
A135	forthe by fore yow sett In yo <sup>r</sup> lyfte legge wythe suche a nother	forth by fore you set In your left leg with such another
A136	foyne at hys face folowyde w <sup>t</sup> the ryght legge lythly pley a quarter	thrust at his face followed with the right leg lightly play a quarter
A137	full w <sup>t</sup> an other voyde and be att yowre stoppe.	full with another void and be at your stop.
A138h	<u>The xii<sup>th</sup> poynte callyde b<sup>e</sup> seell</u>	The xii <sup>th</sup> point called the Seal <sup>164</sup>
A138	A profur a rake wyth a quarter full and another A voyde stand[-]	A proffer a rake with a quarter full and another A void standing
A139	dyng stylly lyghtly w <sup>t</sup> the lyfte lyfte honde to hys hede caste a seelle	still lightly with the left [left] <sup>165</sup> hand to his head cast a Seal
A140	then sett In yo <sup>r</sup> ryght legge and smyte a quarter full w <sup>t</sup> another	then set In your right leg and smite a quarter full with another
A141	voyde be att yowre stoppe	void be at your stop
A142h	<u>The xiii<sup>th</sup> poynte callyde b<sup>e</sup> downeryght stroke stondyng stylly</u>	The xiii <sup>th</sup> point called the downright stroke standing still
A142	A profur a rake w <sup>t</sup> a full quarter another a voyde a bove hys	A proffer a rake with a full quarter another a void above his
A143	hede stondyng stylly meve yo <sup>r</sup> body bryngynge yowre swerde ouer	head standing still move your body bringing your sword over
A144	youre ryght shuldur lyghtly smyte a downeryght stroke att hys	your right shoulder lightly smite a downright stroke at his
A145	hede wythe a foyne and a full quarter w <sup>t</sup> another voyde be att	head with a thrust and a full quarter with another void be at
A146	yo <sup>r</sup> stoppe	your stop
A147h	<u>The xiv<sup>th</sup> poynte callyde b<sup>e</sup> brokyn spryng w<sup>t</sup> b<sup>e</sup> foyne</u>	The xiv <sup>th</sup> point called the broken spring with the thrust
A147	A profur a rake w <sup>t</sup> a full quarter an other a voyde then softtely sett	A proffer a rake with a full quarter another a void then softly set
A148	In yo <sup>r</sup> ryght legge be att yo <sup>r</sup> stoppe. That doon set In yo <sup>r</sup> lyfte	In your right leg be at your stop. That done set In your left
A149	legge w <sup>t</sup> a rabett fayre a bove hys hede. lyghtly sett In youre	leg with a rebate fair above his head. lightly set In your
A150	ryght legge w <sup>t</sup> a douneryght stroke at hys hede w <sup>t</sup> a foyne	right leg with a downright stroke at his head with a thrust
A151	and a full quarter w <sup>t</sup> an other a voyde. be a[tt] yo <sup>r</sup> stoppe	and a full quarter with another a void. be a[tt] your stop
A152h	<u>The xv<sup>th</sup> callyd b<sup>e</sup> turnyng quarter</u>	The xv <sup>th</sup> called the turning quarter
A152	A profur a rake w <sup>t</sup> a quarter another A voyde stondyng stylly	A proffer a rake with a quarter another A void standing still
A153	hold yowre swerde w <sup>t</sup> bothe hands and bende yo <sup>r</sup> body as	hold your sword with both hands and bende your body as
A154	you wylde smyte a full spryng. then loose yowre ryght	you wylde smite a full spring. then loose your right
A155	honde. w <sup>t</sup> the lyfte honde therste forthe b <sup>e</sup> foyne att hys syde	hand. with the left hand thrust forth the thrust at his side
A156	settynge In b <sup>e</sup> ryght legge lyghtly w <sup>t</sup> a full quarter another	setting In the right leg lightly with a full quarter another
A157	a voyde be att yowre stoppe.	a void be at your stop.

<sup>164</sup> MG: p. 90 footnote 8 "...most transcriptions...read the final word as 'fool'...However, the graphs...are very clearly 'seell'..."; concluding from the technique written, it is suspicious that the manuscript describes a kind of a "Scheitelhau" (somewhat vulgar and constrained etymology from Scheitel to seele, since no evidence of the two word roots found; the form of the words does not exclude a possible import though the phonetics of the two words are different, there could also happen a scribal error to copy an unknown German word to a nearly-meaningful English word) Elsewhere: "crown" is anyway used so would be no need to import a new word.  
Middle-High German word "Seele" / "Seelle" might mean "soul" in English

— it is nothing to the with a hit to the head

Middle-English: "sele/seel/sel" may also fit "the definite time at which an event should take place"  
(<https://en.wiktionary.org/wiki/seel>)

However, BR translates to "seal" with an interpretation of sealing the eyes

<sup>165</sup> "Left" is twice, Geldof: "...a scribal error..."

A158h	<u>The xvi<sup>th</sup> and b<sup>e</sup> defence b<sup>t</sup> noune shalt close yow</u>	The xvi <sup>th</sup> and the defense that none <sup>166</sup> shall close you
A158	A profur a rake w <sup>t</sup> a quarter full w <sup>t</sup> another quarter largely	A proffer a rake with a quarter full with another quarter largely
A159	a voyde then lyghtly turne yowre body w <sup>t</sup> a full quarter	a void then lightly turne your body with a full quarter
A160	an other voyde be att youre stoppe.	another void be at your stop.
A161	A profur a rake w <sup>t</sup> a full quarter then loose yo <sup>r</sup> lyffte honde fro[m]	A proffer a rake with a full quarter then loose your left hand from
A162	yowre swerde. voydying bake yowre ryght legge bryng hyt bake	your sword. voiding back your right leg bring it back
A163	w <sup>t</sup> yo <sup>r</sup> ryght honde fayre before yowre breste. redy to foyne	with your right hand fair before your breast. ready to thrust
A164	and come ln w <sup>t</sup> a rake and a full quarter pleyng the same pley	and come In with a rake and a full quarter playing the same play
A165	twyes. then bryng bake a gayne yowre swerde w <sup>t</sup> b <sup>e</sup> sayde ryght	twice. then bring back again your sword with the said right
A166	honde and legge And smyte a full spryng lyghtly w <sup>t</sup> a full	hand and leg And smite a full spring lightly with a full
A167	quarter And an other A voyde and be att yowre stoppe	quarter And another A void and be at your stop
A168h	<u>The xvii<sup>th</sup> callyf b<sup>e</sup> duble spryng</u>	<u>The xvii<sup>th</sup> called the double spring</u>
A168	A profur a rake a full quarter w <sup>t</sup> another a voyde lyghtly caste	A proffer a rake a full quarter with another a void lightly cast <sup>167</sup>
A169	owte a full shorte spryng att hys face stondyng styl. when b <sup>e</sup>	out a full short spring at his face standing still. when the
A170	swerde comyth a bowte off yo <sup>r</sup> hede reterne hytt w <sup>t</sup> yo <sup>r</sup> ryght hond	sword comes about off your head return it with your right hand
A171	att yo <sup>r</sup> ryght shuldry. then lyghtly smyte a full spryng w <sup>t</sup> a	at your right shoulder. then lightly smite a full spring with a
A172	full quarter an other a voyde be att yowre stoppe	full quarter another a void be at your stop
A173h	<u>The xviii<sup>th</sup> callyde b<sup>e</sup> duble rabbets</u>	<u>The xviii<sup>th</sup> called the double rebates</u>
A173	A profur a rake w <sup>t</sup> a full quarter lyghtly lett ln the lyffte legge	A proffer a rake with a full quarter lightly let In the left leg
A174	w <sup>t</sup> a rabbett stondyng styl lyghtly pley another rabett wyth	with a rebate standing still lightly play another rebate with
A175	a full spryng att hys leggs other els sett ln b <sup>e</sup> ryght legge w <sup>t</sup>	a full spring at his legs other else set In the right leg with
A176	a downe ryght stroke att hys hede and a full quarter an other	a downright stroke at his head and a full quarter another
A177	a voyde and be att yowre stoppe	a void and be at your stop
A178h	<u>The xix<sup>th</sup> callyde b<sup>e</sup> crox Raks w<sup>t</sup> a quarter</u>	<u>The xix<sup>th</sup> called the cross Rakes with a quarter</u>
A178	A profur folowede w <sup>t</sup> as many crox Raks as yo wyll then sodenly	A proffer followed with as many cross Rakes as yo will then suddenly
A179	to hys elbowe smyte a full quarter w <sup>t</sup> another voyde and be att	to his elbow smite a full quarter with another void and be at
A180	yo <sup>r</sup> stoppe	your stop
A181h	<u>The xx<sup>th</sup> callyde b<sup>e</sup> brokyn quarter w<sup>t</sup> &lt;a&gt; foy&lt;ne&gt;</u>	<u>The xx<sup>th</sup> called the broken quarter with a thrust<sup>168</sup></u>
A181	A profur a Rake lyfting vp yo <sup>r</sup> swerde as ye wude smyte a quart <sup>169</sup>	A proffer a Rake lifting up your sword as you would smite a quarter
A182	sodenly w <sup>t</sup> yo <sup>r</sup> lyffte honde therste forth a foyne to hys breste <sup>170</sup>	suddenly with your left hand thrust forth a thrust to his breast
A183	folowyde w <sup>t</sup> b <sup>e</sup> lyffte fote then sett ln b <sup>e</sup> ryght legge w <sup>t</sup> a full <sup>171</sup>	followed with the left foot then set In your right leg with a full
A184	quarter an other voyde and be att yowre stoppe	quarter another void and be at your stop
A185h	<u>The xi<sup>th</sup> callyde b<sup>e</sup> brokyn rabett<sup>172</sup> w<sup>t</sup> b<sup>e</sup> spryng</u>	<u>The xi<sup>th</sup> called the broken rabette with the spring</u>
A185	A profur a rake w <sup>t</sup> b <sup>e</sup> full quarter sett <sup>173</sup> ln yo <sup>r</sup> lyffte legge	A proffer a rake with the full quarter set In your left leg
A186	w <sup>t</sup> b <sup>e</sup> lyffte honde bryng b <sup>e</sup> swerde ouer b <sup>e</sup> crowne of youre hede	with the left hand bring the sword over the crown of your head
A187	as ye w<ulde> pley a rabett then stondyng styl breke b <sup>e</sup>	as you would play a rebate then standing still break the
A188	same rabett A bove yo <sup>r</sup> hede. and smyte a full spryng at	same rebate Above your head. and smite a full spring at
A189	hys leggs w <sup>t</sup> a full quarter another a voyde and be att yo <sup>r</sup> stoppe.	his legs with a full quarter another a void and be at your stop.
A190	fine	fine

<sup>166</sup> Thurston and Hutton: “named”; Geldof: “noune”~“noon”~“none” (<https://en.wiktionary.org/wiki/none>)<sup>167</sup> ST: “caste out”; however, nor caste out neither cast out are, indeed, meaningful here<sup>168</sup> foyne~thrust: <https://en.wiktionary.org/wiki/foin> archaic term to thrust with a sword<sup>169</sup> made punctual by BR<sup>170</sup> added “breast” by BR<sup>171</sup> fixed by BR<sup>172</sup> “brokyn rabett wt” added by BR<sup>173</sup> fixed by BR

## XII.2. Marked text and translation to Hungarian

### Kategorizált szöveg és a kéziratok magyar fordítása

#### XII.2.1. Legend

#### Jelölések

Type / Típus	Color markup / Szín	Sample / Minta
Drill heading Gyakorlat címe	Dark blue, normal	The first playing & beginning of the substance of the two hand sword
Drill number and type Gyakorlat száma és típusa	Dark blue, bold	the second laying a down of your sword
Handwork (simple) Kézmozdulat (egyszerű)	Magenta, normal	a double round
Target of attack Támadás célerülete	Dark magenta, bold	cleaving the elbows
Handwork (complex) Kézmozdulat (összetett)	Magenta, inverse	cross over the elbows
Footwork (simple) Lábmunka (egyszerű)	Green, normal	bearing in with the foot
Footwork (complex) Lábmunka (összetett)	Green inverse	break of the earth
Complex or non-interpreted (pending) Összetett vagy nem interpretált (függőben)	Red inverse	a spring upward
Tactical notes or advices Taktikai megjegyzések v. tanácsok	Brown	to make his hand & his foot accord.
Adversary actions Ellenfél akciói	Orange	he lays rounds [running by his side]
Connector (connecting two elementary actions) Kapcsoló	Gray	bear it up with
Separator (separating two elementary actions) Szeparáló	Black inverse	&
Irrelevant Lényegtelen	Yellow inverse	foresaid

The modernization may contain yet minor issues, and markup shows status of April 2016.

A modernizációban lehetnek még hiányosságok, a jelölések a 2016 áprilisi feldolgozottságának felelnek meg.

## XII.2.2. MS Harley 3542 Treatise

82r	H000	The Use of the two hand sword.
	H001	The first playing & beginning of the
	H002	substance of the two hand sword the
	H003	first ground begins with a hauke
	H004	{with} bearing in with the foot with a double round with 3
	H005	feet outward & as many {{3 feet}} homeward making
	H006	end of the play with a quarter cross smitten
	H007	with a hauke snatch setting down by the foot.
	H008	The 2 lesson is 2 haukes
	H009	with 2 half haukes cleaving the elbows <sup>174</sup>
	H010	with the same 2 double rounds foresaid with
	H011	3 foot outward & as many {{3 foot}} homeward
	H012	The 3rd lesson is a spring upward with
	H013	a hauke quarter down by the cheek <sup>175</sup> with 2
	H014	double rounds standing born over the head with a
	H015	double round born in with the foot with 3 outwards. <sup>176</sup>
	H016	The 4 <sup>th</sup> lesson is with a double hauke
	H017	with 2 double rounds bearing in with a stop
	H018	up over both feet <sup>177</sup>
	H019	The 5th lesson is with a hauke {moved meant} over the
	H020	head but bear it up with a stop <sup>178</sup> break of the earth <sup>179</sup>
	H021	with running rounds over the head with 2 half
	H022	haukes born with 2 cock steps of the foot.
	H023	The 6 lesson bears out the earth <sup>180</sup> with 3 cock steps
	H024	& so {{with 3 cock steps backward}} <sup>181</sup> come home out of danger again.
82v	H025	The 7 lesson is smite a hauke cross, cross over
	H026	the elbows with a back step & so smite it {i.e. the hauke cross} on the feet <sup>182</sup>
	H027	The 8 lesson is with a hauke cross smitten with a back step born with both feet & a contrary hauke
	H028	homeward born with 2 steps. <sup>183</sup> These been strokes
	H029	& rules of the 2 hand sword to make his hand
	H030	& his foot accord.
	H031	The play of the 2 hand sword
	H032	between 2 bucklers <sup>184</sup> to first take
	H033	a sign of the ground there you play between 2
	H034	bucklers. Make first a sign to him with a large
	H035	hauke down to the ground with 3 rolling
	H036	strokes with a hauke to the other side.
	H037	

## MS Harley 3542 értekezés

A kétkezes kard használata
Az első menet & a kezdete a
Kétkezes kard velejének / az
első alapvetés kezdete egy útés
közben bevívén a lábat egy dupla körrrel 3
lábnyi kilépéssel & ugyanannyi hazalépéssel majd
befejezvén a menetet egy negyeddel kereszten ütve
egy utánakapó útessel letevén a lábhoz.
A második lecke két útés
majd két ful útessel meghasítva a könyököt.
ugyanazzal a két dupla körrel mint korábban
3 lábnyi kilépéssel & ugyanannyi hazalépéssel.
A harmadik lecke egy rugó felfelé,
egy negyed útessel felé az orca mellől 2
dupla körrrel állván a fej fölre víve egy
dupla kör bevívve a lábat 3 kilépéssel.
A negyedik lecke egy dupla útessel {{kezdők}}
2 dupla körrrel bevíssük az állásba
a két láb felett.
Az ötödik lecke egy fej fölre céltott
útessel {{kezdők}}, de vidd fel egy állásba a földetől szabadulj el
két futó körrrel a fej felett és két fel
útessel bevívén a lábat 2 kakaslépéssel.
A hatodik lecke a földetől elszabadulva 3 kakaslépéssel
& ugyanigy gyere ki a veszélyből ismét.
A hetedik lecke. Úss egy útést kereszten, kereszzezz a
könyök felett egy hátralépéssel & és úsd ezt {{t.i. a kereszten}} a lábra
A nyolcadik lecke egy útés kereszthe ütve
egy {{visszaoldali állás visszalépés}} midkét lábat vive & és egy
ellenállás útessel
hazafelé két lépéssel Ezek voltak a kétkezes kard
szabályai & útsei hogy kezed s lábad
& összehangold.
Kétkezes karddal való játék
két (vívó csatlós <sup>185</sup> ) számára melyet kezdd úgy
hogy megijelölök a földet hol játszódtok a két
vívó között Először jelezz számára egy széles
útessel le a földig majd három gördülő
útessel s kövess egy útessel a másik oldalra.

<sup>174</sup> 2 half haukes cleaving the elbows or cleaving the elbows with the same double rounds?

Since double rounds are “foresaid”, the 2 half haukes are considered connected to the cleaving

<sup>175</sup> if spring is handwork: the sword is pulled back to the cheek, to a Zornhau (or, at least, to an Oberhau); maybe the adversary is hit by the cheek? most probably, not.

<sup>176</sup> similar wording at H004; however, here it is more or less clear that 3 steps are to be made; see also H029-1

<sup>177</sup> this “stop” is a footwork, two steps

<sup>178</sup> maybe here a step to be performed during the hauke?

<sup>179</sup> break of the earth: break of~break away (MMED brēken 21) maybe terminate suddenly (MMED brēken 24)

<sup>180</sup> bear out~carry out (MMED, bēren 1.b)); earth~ground (MMED, ērthe 6) carry out the earth~ground →

hypothesis: leave your ground position, or, like in Destreza, the base point moves with the fencer and this base point is to be moved. See analysis of earth.

<sup>181</sup> “& so” i.e. with 3 cock steps

<sup>182</sup> sounds a little too low; however, “foot” is distinguished from leg in Middle English, see MMED fōt; here “4. lowest part of something”

<sup>183</sup> see H015 for similar wording

<sup>184</sup> Bockeler~buckler: easy to misinterpret. One of the modernizations (?) translates it as “players” however, a buckler’s purpose is “defending” and therefore this word may mean “two players both with the purpose of defending”. This hypothesis is to be verified.

<sup>185</sup> Csatlós: buckle~csat, the csatlós~the person responsible to fasten buckles, a buckler

H038	The 2 lesson is a chase <sup>186,187</sup> or a hauke with	A második lecke egy hajsza, vagy egy ütés
H039	a quarter born in with a cock step & a hauke born	egy negyeddel melyet egy kakaslépéssel vigyél be, majd egy ütéssel melyet
H040	In with <sup>188</sup> a chase <sup>189</sup> thrust <sup>190</sup> is made up with a light spring	vigyél be egy hajszoló szúrással melyet egy {{könyűlgyors} rugóval} könnéd ugrással viszel be}
H041	The 3 lesson is a chase with 2 haukes	A harmadik lecke egy hajsza két ütéssel
H042	cleaving the elbows.	széjjelhasítva a könyököt.
H043	The 4 lesson is a chase <sup>191</sup> smitten with 2 half	A negyedik lecke egy hajsza melyet íly módon üss: két fél
H044	rounds with 2 cock steps a quarter with a step	kör két kakaslépéssel, egy negyed egy lépéssel.
H045	A hauke with a chase thrust with the stroke	Egy ütés egy hajszá-szúrással, a /kifordult/merész/
H046	aventure smitten <sup>192</sup> on 3 feet & made up with a rake	Ütéssel ütve három lábnyit lépve, együtt egy lefelé haránttal és vidd fel {{kardod}} egy dupla ütéssel majd így alkalmazd a /kifordult/merész/ ütést fel mindkét lábon.
H047	down <sup>193</sup> & bore up with a double hauke & so serve	Az ötödik lecke egy hajsza, egy ütéssel és
H048	the stroke aventure up on both feet!	egy visszalépéssel, megálva és a másik oldalra egy negyedet ütve majd ugyanaz a hajsza és egy ütés állásba érkeze és egy ütés ellenirányú hajszával megtüre és üsd ezt minden két lábbal beni végrehajtván két fél ütést két visszalépéssel és a futó (?)
H049	The 5 lesson is a chase <sup>194</sup> with a hauke & with	A hatodik lecke két negyed ütés (?)
H050	a back step standing on the foot & playing on	egy tört fél ütéssel letéve
H051	that other side a quarter & the same chase & an hauke	a lábhoz az ellentétes kézzel és ez az első
H052	with a stop & a hauke with a chase thrust contrary	letétele.
83r	smitten & so smite in with both feet in <sup>195</sup> made up with 2	A hetedik lecke és első kardfelvétel három
H053	half hauke with 2 back steps & with the running (?)	haránt felfelé és három haránt lefelé majd egy nagy lépés befelé egy jól megütött dupla negyeddel megtüre kihozva a lábat egy tört fél ütés letéve
H054	The 6 lesson is 2 hauke quarters robnys(?)	A kardot a lábjedhez.
H055	with a broken half hauke a laying down	A nyolcadik lecke és a második letétele
H056	to the foot with a contrary hand & this is the first	kardodnak két ütés egy negyeddel és belépve
H057	laying a down.	egy tört ütés, letével a lábhoz
H058	The 7 lesson & the first taking up is 3	az ellentétes kézzel.
H059	rakes upward & 3 [rakes] downward & then in with a	A kilencedik lecke és kardod második
H060	great step with double quarter well smitten bearing	felvételle három ütés minden oldalon majd földeden meglálva egy állással a földre irányítva
H061	out with the foot a broken half hauke setting	egy ütéssel állásba vive és egy dupla negyed kéz és láb a fej fölre vive. Egy ütés azzal a céllal hogy letedd lábadhoz kardodat.
H062	down the sword by the foot.	A tizedik lecke és kardod harmadik
H063	The 8 lesson & the second laying a down of your	letétele egy negyed és egy belépés a lábbal
H064	sword 2 haukes with a quarter & {{step}} in with the foot with	és egy ütés az orcánál megtörve majd egy dupla
H065	a broken hauke a laying down to the foot with	ütés a fej felett megtörve majd belépés
H066	a contrary hand.	egy ugrással a /kifordult/merész/ ütéssel egy negyeddel és egy utánakapással letéve a földhöz az ellentétes
H067	The 9 lesson & the second taking up of your	kézzel.
H068	sword is 3 haukes on every side standing	
H069	on the earth still with a stop born {moved/ meant} on the earth	
H070	with a hauke quarter born with a stop & with a	
H071	double quarter hand & foot born over the head. An	
H072	hauke meant <sup>196</sup> setting your sword by your foot.	
H073	The 10 lesson & the 3 laying down	
H074	of your sword is a quarter & {{step}} in with the foot	
H075	& a hauke breaking at the cheek & then a double	
H076	hauke about the head broken & then {{step}} in with a	
H077	spring of the foot with a stroke aventures with a	
H078	quarter & with a snatch laying to the earth with a contrary hand	
H079		

<sup>186</sup> Chase: formerly thought: the chase is part of the title. However, in Harleian, in all other cases the title does not contain the type of verse integrated into the title (laying downs are separated with & from H059 lesson 7) and “chase” is used in “chase trust” context later. Therefore, chase is marked with handwork later on. H051 also puts chase in a & the same chase & context.

<sup>187</sup> chase or a hauke clearly says that a chase is a kind of handwork with the same purpose as a hauke.

<sup>188</sup> brought in, carried in (MMED bēren 1)

<sup>189</sup> chase could be a footwork as well?

<sup>190</sup> Misleading point before thrust in original; “born in with a chase-thrust is made up with...” not that meaningful. Born in with a chase; the thrust (i.e. chase thrust, see H054) is actually a light spring: that is, a single hand fast thrust (hypothesis?) or with a small jump (hypothesis?)

<sup>191</sup> maybe the chase is a tactical term here?

<sup>192</sup> a typically good distance 3 feet for stroke aventures

<sup>193</sup> the rake down, starting from posta di donna may target the legs?!

<sup>194</sup> repeated chase and hauke in H051

<sup>195</sup> and so smite (i.e. the contrary hauke): in with two feet?

<sup>196</sup> First hypothesis: moved, secondary: meant

	H080	The 11 lesson & the 3{{rd}} taking up	A tizenegyedik lecke és a harmadik kardfelvétel
	H081	is with a spring with that on hand right	egy rugó jobbra
83v	H082	up on to the visage with a half round broken into <sup>197</sup>	fent az arca egy fél körel mely megtörök egy
	H083	a stop <sup>198</sup> with a reverence to the cross of your hilt <sup>199</sup>	állásban figyelmeze keresztfáradra
	H084	with a long carter <sup>200</sup> stroke smitten flat down by the	egy hosszú kocsis ütéssel a hát mögül laposan
	H085	back with a double broken spring back the foot	megüve egy dupla töött rugó visszahúzva
	H086	a drawing <sup>201</sup> & in with a long rake double <sup>202</sup> in with	a lábat és belépve egy hosszu haránttal duplázza befelé
	H087	the foot walking & on each foot 2 rakes <sup>203</sup> &	sétálva és minden lépéstre két haránt és
	H088	at the alures end <sup>204</sup> smite in 4 rakes double	a folyosó végén üss négy harántot duplán
	H089	born in to a stop & so the other rakes in to the	majd vidd állásba és így a többi harántot is a
	H090	alures end & double that on in to a stop again	folyosó végén és duplázz ezt is állásba újra
	H091	turning in with a long double rake with a stop &	befurdulva egy hosszú dupla haránttal állásba
	H092	with that other <sup>205</sup> hand spring up your sword to your right	és a másik kezdeddel ugrasz fel a kardot a jobb
	H093	shoulder <sup>206</sup> & smite your stroke aventures with a	válladra és üsd a /kifordult/merész/ ütést egy
	H094	hauke setting down your sword by your foot	útessel letéve a kardot a lábadhoz.
	H095h	//To encounter with the Too Hand sword//	Osszecsapás a kétkezes karddal
	H095	and as for the first countenance(?) of the 2 hand	S most első összecsapáskét a két kezes
	H096	sword. You shalt walk in with 3 foot <sup>207</sup>	karddal menj be három lábnyira
	H097	to your adversary with a bold spirit & a	az ellenfelektől bátor lélekkel és
	H098	merry heart <sup>208</sup> with a single quarter & a single quarter	vidáman egy önálló negyeddvel és egy másik önálló negyeddvel
	H099	wasted to the (west)waist <sup>209</sup> with a carter stroke & then smite your	(a mellkasra nyugati oldalra) vesztegetve egy kocsis ütés majd üsd
	H100	counter both off & on & let your hand & your foot	ellenutásaid kifelé és befelé és jó védelmedhez
	H101	accord together in good offense(?).	hangold össze kezedet és lábadat.
	H102	The 2nd counter is with a double quarter with your	A második összecsapás egy dupla negyed s lábad
	H103	foot going & a double quarter wasted in to a	menjen & egy dupla negyed elvesztegetve
	H104	stop & in with your foot & smite a large hauke	állásba & {{lépj}} be lábaddal & üss egy széles ütést
	H105	up in to the sky with a double snatch.	fel az égig majd egy dupla nyírást.
	H106	The 3rd lesson of the counter is a rake on each	A harmadik összecsapás lecke egy haránt mindkét
84r	H107	foot going till you come to your adversary with a double	/lábon/kábra/ míg ellenfeled eléréd egy dupla
	H108	quarter with whole defense born with another double	negyeddvel teljes védelemben bevive egy újabb dupla
	H109	quarter with whole defense break in & sign a touch <sup>210</sup> with	negyedet teljes védelemben törí be s érintessel jelezd
	H110	a large spring <sup>211</sup> & smite with fierce <sup>212</sup> stroke <sup>213</sup> {moved[mean]}	egy széles rugóval & üss egy vad ütést azzal a céllal
	H111	with whole defense & so smite this counter both off &	hogy teljesen védjen & emigyen üsd csapásaidat mind ki &
	H112	on & bovre <sup>214</sup> your strokes of each of your counters.	rá & erősen üsd ellencsapásaid minden ütéset.

<sup>197</sup> in to → into<sup>198</sup> stop is surely handwork here<sup>199</sup> may mean Hengen / hanging, i.e. catching his sword with the hilt<sup>200</sup> “carter”, not a quarter; almost impossible to make a quarter in hanging<sup>201</sup> retreat totally out of distance, so that later must walk in again?<sup>202</sup> rake double: here rake maybe the adjective **but not** see H088; unusual postposition adjective “double” would be very strange (rare) → rake and double are two different manoeuvres, whereas double maybe a verb repeating the last (actually, rake)<sup>203</sup> on each foot: on each step? In relation to distance vs. step in H004<sup>204</sup> i.e. when reached the adversary<sup>205</sup> right hand → spring is to be executed with the left here<sup>206</sup> surely to a posta di donna<sup>207</sup> with or within 3 foot, i.e. fencing distance<sup>208</sup> most probably closer than usual distance<sup>209</sup> wastid / wastyd twice: must be some reason; (???)WHO wasted to the waist sounds the most feasible<sup>210</sup> may be this is a tactics: singing a touch to threaten<sup>211</sup> spring can be also a footwork and then touch is handwork (such as a thrust as feint or threaten to force retreat)<sup>212</sup> H&B: fers ~ fierce<sup>213</sup> either unspecified or related to the large spring; however, sign a touch not in harmony with fierce stroke, therefore I think these are two handworks made in sequence<sup>214</sup> bovre~bourde: MMED bōrden (b) replied, answered; not bōur, MMED: cottage, inner room, sthg. inside (womb, servant, heart etc.)

However: “bover” → Dictionnaire Godefroy p. 714: bover, bouwer~creuser, that may mean hew, scrape; “hew” seems fitting into the context

H113	The 4th counter is 2 half rounds	A negyedik összecsapás két fél kör
H114	with a turned(?) thrust bearing in the thrust with a	egy megtordított szúrással mikoris e szúrást egy
H115	quarter & a hauke at the sky with a snatch with your	negyeddel vidd be & egy ütést az égig egy nyírással teljes
H116	whole defense born a fore the (?) & this counter must be	védelmeddel bevíve előre & ezt az összecsapást
H117	smitten with transposing(?) of thy earth of both feet for	úgy hajtsd végre, hogy minden lábad földjét elhagyd
H118	sureness of defense <sup>215</sup>	a védekezést biztosítandó.
H119	The 5th counter is an half round of the second	Az ötödik összecsapás a második láb
H120	foot. & then smite 2 double haukes & both sides	félköre mad üss két dupla ütést és minden oldalon
H121	whole {{counter}} & broken counter him with first foot with a double	teljes és megtörött visszacsapást az első lábbal egy dupla
H122	quarter & so smite a carter stroke but turn	negyeddel & emigyen üss egy kocsis ütést de fordits
H123	him <sup>216</sup> with a stroke aventure with whole defense &	meg egy {merészlkifordult} útessel teljes védelemmel &
H124	{this[thus]} smite this counter both off & on & let your eye	emigyen úsd e visszacsapásokat mindenki & rá & szemed
H125	your foot and your hand accord in your defense. <sup>217</sup> The	lábad és kezed hangold össze védelmedben. A
H126	cause of stroke aventure is called for a man	{merészlkifordult} ütést azért hívjak így mert az ember
H127	turns his back to his enemy.	hátat fordítja az ellenségeknek.
H128	The 6 counter is bearing in with 3 thrusts on	A hatodik összecsapás 3 szúrás bevitelével kezdődik mindenki
H129	both feet <sup>218</sup> & {look watch(?)} you tune hand & foot <sup>219</sup> & smite	lábra & figyelmezz, hogy kezed s lábad összehangold & üss
H130	a large quarter & bear in a stop with your back	egy széles negyedet & vidd be állásba
H131	naked(?) born & smite a large hauke <sup>220</sup> with fierce heart <sup>220</sup>	{meztelen védetlen} háttal & üss egy széles ütést rettenthetetlen
H132	& draw him sore up to the sky <sup>221</sup>	szível & húzd fel hogy szálljon egész az égió.
H133	The 7th counter is meant <sup>222</sup> with 3 {meant targeted(?)} thrusts	A hetedik összecsapás kezdődjék három célzott szúrással
H134	& transpose(?). {them him it} <sup>223</sup> both going & coming <sup>224</sup> & smite	& mozgasd ott menet is, jövet is & vidd
H135	your thrusts with in your single quarter <sup>225</sup> smite a <sup>226</sup> (?)	be szúrásaidat magadhoz közel s üss egy. (?)
84v H136	& at the last quarter <sup>227</sup> smite a large spring with a	& az utolsó negyedben szürj egy széles rugót egy
H137	lusty stop afore & then a chase thrust!	erős lépéssel előre majd egy hajszoló szúrást.

<sup>215</sup> Transposing of thy earth of both feet~moving both legs, leaving the ground position or moving your base points with both legs?

<sup>216</sup> “hym” is enemy or (personalized) sword? To be checked if hym ever means the sword or usually the adversary

<sup>217</sup> 3 thrusts on both feet (as target, sounds strange) or make steps with both feet, perform 3 steps? H&B: the latter  
<sup>218</sup> Tune ~ accord?

<sup>219</sup> after a brave step in, this maybe a ridoppio, Unterhau so that “draw him sore up to the sky”

sounds like an Überlaufen (átfutás?) or Meyer’s Kurz, a large quarter then a big step in and then a false edge hit from bottom, but the turn seems missing from the text

<sup>220</sup> fierce heart is needed since the step-in is made with naked back

<sup>221</sup> Formerly: “hauke at the sky”

<sup>222</sup> Meuyd, menyd, mauyd~meant? punctual?

<sup>223</sup> Hutton: hä=>JP (Wiktenauer)them, he MMED: hē (pron.(3)) they, them, the men but pron.(1) he, him, it

<sup>224</sup> Force him to step?

<sup>225</sup> here quarter may mean a position, “your single quarter”~near to you?

<sup>226</sup> Seems original text missing? Hutton: these two words are missing

<sup>227</sup> Unclear if this is a position or refers to some former quarters in the missing text

**XII.2.3. MS Harley 3542 Poem**

P138h	//The play with the 2 hand sword in verse//
P138	A man that will to the two hand sword learn both
P139	close & clear [He most have a good eye
P140	both far & near] & an in stop & an out]
P141	stop & a hauke quarter] A cante [a doble] an
P142	half [for his companion/ two rounds & an half with
P143	a good cheer <sup>228</sup> ] this is the first counter of the
P144	two hand sword sir Bind him together &
P145	say god speed] two quarters & a round a stop you
P146	him {bid} invite <sup>229</sup> ] A rake <sup>230</sup> with a spring <sup>231</sup> there you him
P147	abide <sup>232</sup> ] Fall in with a hauke & stride not too wide <sup>233</sup>
P148	smite a running quarter out for his side
P149	Fall upon his harness if he {wishes to} will <sup>234</sup> abide <sup>235</sup>
P150	come in with a rake in every a side
P151	A whole round & an half {perill} hunt so it {betide} happens
P152	3 quarters & a round & aventures stroke with
P153	{bear} thrust lift up his harness & get you the {girth} preparation <sup>236</sup>
P154	Double up lightly & so as I say
P155	Fall in with a hauke & bear a good eye
P156	A spring & a round & step in with
P157	spare not a hauke if he lies in your {kith} neighborhood{reach}
P158	smite a running quarter {sore} flyes <sup>237</sup> out of your hand
P159	Abide upon <sup>238</sup> a pendant & lose not your land
P160	Smite in your <sup>239</sup> left foot & cleave right down
P161	{gather} set out of your right hand & smite a hauke
P162	round] Freshly smite your strokes in succession <sup>240</sup> And
P163	hold well your land(?) path it may defend/

**MS Harley 3542 vers**

A kétkezes karddal való játék versben
Ki kétkezes kardot tanul bár
(közelít)titkosat vagy tisztá legyen szeme jó
látni a távolt s a közel [e]gy belső állás & egy
külső & ütés negyedelő [Kápa] duplázzon egy
fél társként hozzá két kör meg egy fél jó
kedvei [ez az első összecsapás
kézkezes karddal, uram Kötésbe menj vele &
mond: jó szerencsét! két negyed & egy kör [egy állás ahogy
kibívod ö [Egy harant (ugrással) rugval ahogy vele
szembeszálisz / Ess be egy ütéssel & ne nyújst lépted! lépi túl
messze)
üss egy negyedet futva külső oldalára.
Ess neki {páncéljának} fegyverének ha
(megállna)szembeszálina).
Gyere be harántokkal minden két oldalt!
Egy teljes kör & egy fél hogy veszélyeztesd
Három negyed & egy kör & egy {fordult} merész ütéssel
szűrd meg páncélját & tied a kezdeményezés.
Gyorsan duplázz & ahogyan mondomb
Ess be egy ütéssel & legyen ám jó a szemed
Egy rugó & egy kör & lépi be eközben
ne spórolj ütésed ha ott van közeledben
futó negyed ütésed repüljön ki kezedből
Búji a függő mögé & ne add fel a tered
Lökd be bal lábad & hasits jobbra le nagyon
tedd ki jobb kezedet & üss egy
kört / Frissen üss többet egymás után / és
tartsd jó tered mely védelmezhet

<sup>228</sup> MS 3227A: “guter mut” not exactly parallel<sup>229</sup> MMED: bēden (v.)~1. offer 5. summon, invite<sup>230</sup> a diagonal step with a left-hand thrust or a diagonal blow with a jump?<sup>231</sup> Rake and spring both could be hand and foot manoeuvres! However, “with” often connects hand with foot. In former lines, two handworks are not separated with “with”.<sup>232</sup> MMED: abiden: 6: stop; 12: to face in combat<sup>233</sup> Compare MS3227a: more smaller steps?<sup>234</sup> wole: MMED willen (v.1) also wol(l)e 1. wish, want, (h) optative mood<sup>235</sup> MMED: abiden: 6: stop; 12: to face in combat<sup>236</sup> to be in Vor? to get the initiative<sup>237</sup> sore: MMED soren (v.1) to fly upward, fly high (v.2) to hurt

for (v.1), more citations contains hawk/hauk, e.g. (a1393) Gower CA (Fr. 3) “Which lich an hauk whan he wol sore”, and “as þe gentil faucon soreth,”

<sup>238</sup> remain, keep your sword<sup>239</sup> maybe a fast step in? MMED smīten 2. strike in, penetrate<sup>240</sup> Compare MS3227a: more hits in succession

85r	P164	your rakes <sup>241</sup> your rounds your quarters about(?)	harántjaid köreid negyedeid,
	P165	Your steps <sup>242</sup> your thrusts let them fast route <sup>243</sup>	léptei szurásaid irányítsd pontosan
	P166	Your springs <sup>244</sup> your quarters your rabettes <sup>245</sup> also	Rugóid negyedeid visszalétesed szintúgy
	P167	Bear a good eye & let your hand go	Szemed éles legyen & hadd menjen a kezed
	P168	Shame on a false heart that dare not abide <sup>246</sup>	Szégen az álnokra gyávára ki kiállniellenállni nem mer,
	P169	when he lays rounds [running by his side], & [(he lays)] rakes running by his side	amikor ellenfele körökkel & harántokat üt oldalról elfutván
	P170	Flee not hastily for a little pride!	Ne hajtszd a könnyű dicsőséget
	P171	For little know your adversary peril (to) him shall happen <sup>247</sup>	Ellenfeled ne is sejtsse, mily veszélyben van
	P172	Jet strokes fast follow after his hand	kezét kövess gyorsan ütéseiiddel
	P173	And hauke round & in with a stop & fall that you stand <sup>248</sup>	és üss kört & lépi be állásba & állj ellen!
	P174	Grieve not greatly thou you be touched a little	Ne nagyon bánd ha kicsit elér!
	P175	for an after stroke is better if you dare him smite	hisz egy utánütés jobb, ha jól meg mered ütni
	P176	A good round with a hauke & smite right down	Egy jó kört, ütessel & üss jobbra le
	P177	Gather up <sup>249</sup> a doblet & spare not his crown	Gyűjts be egy duplázót & skalpját ne kímeld
	P178	with a round & a rake <sup>250</sup> abide at a bay <sup>251</sup>	egy körrel & egy haránttal szorítsd be
	P179	with a running quarter set him out of his way <sup>252</sup>	egy futó negyeddel téritsd el
	P180	These are the letters that stand(ing) in his {site}sight	Ezen a szavakat tartsd szeme előtt
	P181	To teach or to play or else for to fight	annak, kit oktasz, kivel játszódsz vagy más célból harcolsz
	P182	These are the strokes of your whole ground	Ezen útések alapozzák meg,
	P183	For hurt or for dint <sup>253</sup> or else for death	hogy sebez, erőst megüsd vagy másképp okozz halálos
	P184	wound <sup>254</sup>	sebesülést.

<sup>241</sup> most probably list of handworks here

<sup>242</sup> Stoppis: could be steps or stops; however, stop is defensive and not transitive, so neither “rout” nor “route” would fit to it, so here “stoppis” should be footwork

<sup>243</sup> Compare MS3227a: principle of shortest way?

However: both rout and route seem OK in the context for “thrust”, but for “step” only route seems OK, for “stop” none

Google Trans: rout~defeat and cause to retreat in disorder, Merriam-Webster: rout~disastrous defeat, Google Trans: route~send or direct along a specified course, Merriam-Webster: to send by a selected route

<sup>244</sup> Both spring as handwork or as footwork may be OK here.

<sup>245</sup> Rebate: MMED rebäten “Hawk. To bring (a hawk) back (to the hand).”; rabette is used later on, but not rabbit; however, MMED rabet and rabette: (a) The young of a rodent of the hare family , (b) a rabbit as an article of food; also MMED rabet/rabit: (a) A rectangular groove cut longitudinally in a piece of timber [(b) is self reference]

<sup>246</sup> abide~endure? Keep yourself, do not let be frightened

<sup>247</sup> Black Falcon: "For your adversary his own peril little suspects."; indeed, your adversary hardly knows his own peril.

<sup>248</sup> Transcription issue: “fal” is “still” elsewhere (Hutton, Black Falcon etc.); “still” seems easier to understand (but not obvious, that to stand his “fall” on you is “fall that you stand” with a stop; P147 “fall in with a hauke”

<sup>249</sup> Most probably gather some time or space for the doblet

<sup>250</sup> handwork; a diagonal movement blocks the way, but it shouldn’t be a diagonal step made after the round (just before); instead: this line may mean a round or a rake blocks the way

<sup>251</sup> block? Keep in the corner?

<sup>252</sup> These two lines: one technique to force him to stay, the other to force him to move

<sup>253</sup> dint: Marriam-Webster: strike or blow~hit

<sup>254</sup> here is the purpose of English Longsword given  
teach, play, fight, hurt, hit or death wound: in this order?!

### XII.2.4. Cotton Titus A XXV manuscript

105r	C000	Strokes of two hand sword.
	C001	First a round for the waste single <sup>255</sup> with a thrust
	C002	Also a quarter with a thrust. A rake single with a thrust.
	C003	A double round a double rake with a hauke.
	C004	A quarter & a rake & a wipe with a spring voiding
	C005	with the left hand <sup>256</sup> with a quarter with a thrust skipping
	C006	with a wipe. Then a quarter & break a thrust <sup>257</sup> at <sup>258</sup> the right shoulder with a rabbet <sup>259</sup>
	C008	Then the chase First a double round with a back thrust
	C009	and a fore thrust running with a rabbet <sup>260</sup> then than(?) rounds
	C010	voiding with {a reste(catching) <sup>261</sup> } and then a back thrust to the tome <sup>262</sup> 263
	C011	a fore thrust to the other <sup>264</sup> with a back thrust to the thrust(?) <sup>265</sup> with a hauke swing. And ever the foot the hand the eye & the heart to accord
	C013	Strokes of the two hand staff.
	C014	The First point is a flourish about the finger the next flourish is about the hand
	C015	And then 3 quarters And a round and
	C016	2 rakes & 2 thrusts 3 quarters closed
	C018	Staff A {single} round {ware beware} <sup>266</sup> him your arms behind
	C019	& then 2 haukes for the wrong side (bring)
	C020	A thrust for him in the the other side <sup>267</sup> And the heart the foot the eye to accord et cet
	C021	

### Cotton Titus A XXV kézirat

Útések a kétkezes karddal
Először egy kör elvesztegetve egyszeres egy szúrással
majd egy negyed egy szúrással. Egy haránt egyszeres egy szúrással
Egy dupla kör egy dupla haránt egy útéssel
Egy negyed & egy haránt & egy félresöprés egy (rugóval frással) a visszahúzva közömbösítőként
bal kézzel egy negyedelővel egy szúrással szökkenve
egy félresöpréssel. Majd egy negyed & töri meg egy szúrást a jobb vállnál egy visszátéssel
Majd egy hajsza Először egy dupla kör egy visszafelé szúrással
és egy előremenő szúrás futva egy visszátéssel majd körök
melyek közömbösítik az elkapással majd egy visszafelé szúrás a nyílásra
egy előremenő szúrás a másikra egy visszafelé szúrás a hogy megállítsd egy
lengő útés. És mindenkor hangold össze a lábat kezet és szemet.
A kétkezes bot útései
Az első pont egy floris
az ujj körül. A következő egy floris a kéz körül.
Majd három negyed egy kör
két haránt & 2 szúrás három negyed zárt
bot. Egy egyszeres kör figyele ellenfeled karjáiddal hátul
majd két útés a rossz oldalra
egy szúrás a másik oldalra. És
hagold össze a szivet lábat és szemet.

<sup>255</sup> single step?

<sup>256</sup> unclear if voiding is related to the spring (before) or to the quarter (after)

<sup>257</sup> to be checked if anywhere else there is an active "break" of the thrust; or elsewhere all "broken" (i.e. it is the adversary who breaks it or "break" may be a conscious action of the fencer)

<sup>258</sup> somewhat strange atte-at the, "at the the right" duplicated "the" (Mayhew and Skeat, Concise dictionary of Middle-English, Oxford, Clarendon Press 1888, Gutenberg project, retrieved from <http://www.gutenberg.org/files/10625/10625-h/dict1.html>)

<sup>259</sup> this seems the only place for roebuck; rabecke~rabette?! maybe also meaningful here? handwriting of C009 shold be checked against C007 (MG: Critical edition of Cottonian: considers here rabecke as rabette)

<sup>260</sup> original shold be checked if C007 rabecke looks significantly different

<sup>261</sup> MMED: reste~ rěst(e noun.2 (a) The action of stopping something (b) taking into custody (other meanigs may not be relevant)

<sup>262</sup> MRG: tone → tome in Wiktenauer

<sup>263</sup> MMED: tome~ tōm(e) (b) chance (c) space of time; however as adj.: (a) hollow, (c) idle

<sup>264</sup> MMED: tother~ tōther 1(a) The second of two persons, 3. ...another one; "the other" sound natural

<sup>265</sup> fune: seemingly duplicated; however: fune~foin, that is also in MMED marten (also fur of marten), Latin: funis~rope; in A108, thrusting a thrust is written as "threste forth A foyne"

<sup>266</sup> JP: war~ware, also war~wary; after a round the arms may go behind

<sup>267</sup> since the previous is wrong, this should be the right side

## XII.2.5. Additional Manuscript 39564 Manuscript

## Additional Manuscript 39564 kézirat

face	A001h	The 1st flourish	Az első floris
	A001	A Quarter fair before you <sup>268</sup> <delivered> with one hand voiding back	Egy negyed messze magad előtt egy kézzel visszahúza
	A002	the right foot with another quarter with both hands A downright	a bal lábat egy másik negyed két kézzel Egy jobb-lefelé
	A003	stroke voiding back the left foot standing still play 3 rakes lightly	ütés visszahúza a bal lábat megálva üss 3 harántot {gyorsan könnyedén}
	A004	cleaving to the elbows with a quarter fair before you with both hands	megalasítva a könyököt egy negyed messze magad előtt két kézzel
	A005	And 2 quarters after with 2 turns a downright stroke voiding back	Es 2 negyed után 2 fordulat egy le-jobb ütés visszahúza
	A006	the left foot still standing play you [the] said 3 rakes with a quarter fair	a bal lábat megálva üsd az előbbi három 3 harántot egy negyeddel messze
	A007	before you and 2 quarters after with 2 turns a downright stroke	magad előtt és 2 negyed aztán 2 fordulással egy le-jobb ütés
	A008	setting forth the right foot as fore the left with a broken thrust	előretéve a bal lábat annyira mint a bal egy törött szúrás
	A009	upon the left side another [broken thrust] on the right side turning the sword under	a bal oldalra egy másik [törött szúrás] a jobb oldalon megfordítva a kardot a
	A010	the right arm bring it up with the same [right] side with a broken thrust upon	a jobb kar alatt vidd fel ugyanazon a {{jobb}} oldalon egy törött szúrással a
	A011	the left side another [broken thrust] upon the right side turning your sword {set(?) foot}	bal oldalon egy másik [törött szúrás] a jobb oldalra fordíts meg kardod s tidd
	A012	the point softly before you upon the ground.	a hegyét lágyan magad előtt a földre.
	A013h	The 2nd flourish	A második floris
	A013	A quarter fair before you with one hand standing still set in the	Egy negyed messze magad előtt egy kézzel megálvadtad be a
	A014	right leg with a dragon's tail then set the left hand upon the	jobb lábad egy sárkányfarokkal majd tidd a bal kezed a
	A015	sword smiting a quarter fair before you with one hand turning your	kardra útén egy negyedet messze magad előtt egy kézzel fordits [meg] a
	A016	body <sup>269</sup> set in your right leg as fore as your left bringing the	testet tidd be jobb lábad ugyanannyira előre mint a bal kardod
	A017	point of the sword over your head set it down softly before you.	hegyét a fejed felett vezetve tidd le lágyan magad előtt
	A018	upon the ground then stand still play your rakes upon evry side	a földre majd állj meg nyugodtan üsd harántjaidat minden oldalon
	A019	as often as you will resting upon your right arm then smite	annyiszor mint kívánod jobb karodon nyugodván majd üss
	A020	a downright stroke voiding the left leg bringing after	egy le-jobb ütést visszahúzván a bal lábad vidd utána
	A021	the right leg with a rake lift up the sword over your head	a jobb lábad egy haránttal emeld föl a kardot a fejed föle
	A022	bring forth the right leg as fore as the left play a broken	vidd előre a jobb lábad ugyanannyira előre mint a bal üss megtört
	A023	thrust upon evry side turning the sword over your right arm	szúrást minden oldalon megfordítva a kardot jobb karod feletti
	A024	setting the point softly before you on the ground.	a hegyet letéve lágyan magad előtt a födre.
	A025h	{Inserted flourish} The laying down of the sword	{Beszűrt floris} A kard letele
	A025	A proffer <sup>270</sup> to his face following in with the right leg with a rake	Egy ajánlat az arcába követén befelé a jobb lábadal egy haráta
	A026	standing still smite a quarter fair before you with another {{quarter}} after	megálva üss egy negyedet messze magad előtt egy másik {{negyeddel}} utána
	A027	voiding back the right leg then smite downright stroke	visszahúza a jobb lábad majd üss le-jobb ütést
	A028	voiding back the left leg with a rake following in with the right	visszahúza a bal lábad egy haránttal követén befelé a jobb
	A029	leg <sup>271</sup> lifting up your hands over your right shoulder turning	lábadal felemelvén kezed a jobb válad föle megfordítva
	A030	again <sup>272</sup> set in your right leg before your left softly lay	ura tidd be jobb lábad a bal lábad elé lágyan tidd
	A031	down your sword.	le a kardod.
	A032h	The 1st Chase	Az első hajszá
	A032	A full stroke a fore thrust with a quarter lightly delivered(?) and if	Egy teljes csapás egy előre szúrás egy negyeddel {gyorsan könnyedén} megtüve és ha
	A033	it be twice played it will bring you again to your ground.	ketszer játszák visszavisz alappontodhoz.
	A034h	The 2nd chase	A második hajszá
	A034	A double round with a back thrust and a quarter lightly delivered	Egy dupla kör egy visszaoldali szúrással és egy {gyorsan könnyedén} bevit negyed
	A035	and it be twice played it will bring you again to your ground.	és ha ketszer játszák visszavisz alappontodhoz.

<sup>268</sup> fair before you ~ large, through the long point

<sup>269</sup> Fiore volta stabile?

<sup>270</sup> following in with the right leg ==> this proffer is with a left leg, therefore, before the flourish the right leg is before the left

<sup>271</sup> in A038-1 the “follow in” is a back step; this might be a back step here as well? follow-in just means subsequent  
<sup>272</sup> where is the former turn?

A036h	[The 3rd Chase] <sup>273</sup>	A harmadik hajsza
A036	[A double round forward] <sup>274</sup> [another] [double round] backward <sup>275</sup> [A downright stroke]	Egy dupla kör előrefele [egy másik] [dupla kör] visszafelé [Egy le-jobb ütés visszahúzva a bal lábad] egy visszaoldali szúrás visszahúzva a jobb lábad kövess (be?) a bal lábáddal üss egy negyedet visszafelé és ha kétszer játszik visszavisz alapontodhoz.
A037	voiding back the left leg a back thrust voiding back the right	visszahúzva a bal lábad
A038	[leg following In with the left leg] <sup>276</sup> smite a quarter backward	egy visszaoldali szúrás visszahúzva a jobb lábad
A039	[And if it be twice played it will bring you to your ground	kövesd (be?) a bal lábáddal üss egy negyedet visszafelé és ha kétszer játszik visszavisz alapontodhoz.
A040h	[The 4th Chase called the bow thrust]	A negyedik hajsza avagy az íves szúrás
A040	[A double round forward] [another] [double round] backward [a downright stroke]	Egy dupla kör előrefele [egy másik] [dupla kör] visszafelé [Egy le-jobb ütés visszahúzva a bal lábad] egy visszaoldali szúrás egy íves szúrással visszahúzván
A041	voiding back the left leg A back thrust with a bow thrust voiding	visszahúzva a bal lábad
A042	back with the right leg lightly smite a quarter	egy visszaoldali szúrás egy íves szúrással a jobb lábad
A043h	[The 5th Chase called all the rounds]	Az ötödik hajsza avagy az összes kör
A043	[Do double rounds forward and there follows [double rounds] contrary] <sup>277</sup> all to	Uss dupla körökkel előrefelé és köves [dupla körökkel] ellenirányban minden egyet
A044	[one man] <sup>278</sup> and if you play it again it will bring you to your ground	ellenfélre és ha újrajátszod visszavisz alapontodra.
A045h	[The 6th Chase called the tumbling] <sup>279</sup> chase <sup>280</sup>	A hatodik kör hajsza avagy a gördülő hajsza
A045	[Do double rounds forward with as many [double rounds] backward all upon the]	Uss dupla körökkel előrefelé és ugyanannyi [dupla kör] visszafelé minden
A046	left foot lightly delivered then tumble forward round as a ball	vidd be (gyorsan/könnyedén) bal lábra majd gördüli előrefelé körökkel mint egy labda
A047	that is to say with a downright stroke set forward the right	vagyis egy le-jobb ütessel tudd előrefelé a jobb lábad
A048	foot bringing the sword over your head void back the left foot <sup>281</sup>	höz vissza a kardot a fejed felett húzd vissza a bal lábad
A049	with another downright stroke followed with the right foot then	egy másik le-jobb ütés követve jobb lábbal majd
A050	bring back the same [right] foot with a back thrust set in the left foot	höz vissza ugyanazt a [jobb] lábad egy visszaoldali szúrással tudd be a bal lábad
A051	and smite back a quarter	és üss visszafelé egy negyedet
A052h	[The 7th Chase]	A hetedik hajsza
A052	[A full stroke] a fore thrust followed with a quarter playing a broken	Egy teljes csapás egy előre szúrás követve egy negyeddel vigyél be egy törött
A053	thrust upon the right side another [broken thrust] on the left side thrust forth	szúrást a jobb oldalra és egy másik [törött szúrást] a bal oldalra szúrja előrefelé
A054	a fore thrust followed with 2 quarters with the said broken thrusts	egy előre szúrást követve 2 negyeddel az iménti törött szúrással
A055	played on every side thrust forth a fore thrust at his face voiding	melyet vigyél be minden oldalon szúrja előrefelé egy előre szúrást az arcába visszakozva
A056	back with 2 quarters	2 negyeddel
A057h	[The 8th Chase called the spring]	A nyolcadik hajsza avagy a rugó
A057	[A full stroke] a fore thrust setting forth the left foot with the left hand smite a spring voiding back the same [left] foot with a full stroke	Egy teljes csapás egy előre szúrás előrétevé a bal lábat a bal kézzel üss egy rugót visszahúzva ugyanazt a [bal] lábad egy teljes csapással
A058		majd vigyél be egy visszaoldali szúrást egy másik rugóval visszahúzva a bal
A059	then play a back thrust with another spring <sup>282</sup> voiding back the left foot with a full stroke	lábádat
A060	foot with a full stroke then void back the right foot and play a double	egy teljes csapással majd húzd vissza a bal lábat és vigyél be egy dupla
A061	thrust with a spring voiding back the left foot with a full stroke	szúrást egy ruóval visszahúzva a bal lábat egy teljes csapást
A062	playing another double thrust with a spring voiding back the left foot with a full stroke and a back thrust	bevívve egy másik dupla szúrást egy rugóval visszahúzva a bal lábat
A063	foot with a full stroke and a back thrust.	egy teljes csapással és egy visszaoldali szúrást.

<sup>273</sup> the first step in A036-1 is step in with right leg, so when the drill starts, the left leg should be in front of the right leg

<sup>274</sup> there should be some footwork; making rounds standing still is very frightening but not effective. A036-2 footwork is hypothetically voiding back the right leg, so here the footwork should be set in with the right leg

<sup>275</sup> A036-3 void back left leg, so after this backward the left is before the right; therefore, the associated footwork is voiding back the right leg

<sup>276</sup> though this is "following in" this must be a backward step, since it follows A037-3 that is a void back right leg, and anyway the handwork is quarter backward

<sup>277</sup> is contrary the same as backward in A040?

<sup>278</sup> Maybe former drills are against more than one adversary? According to H&B: yes!

<sup>279</sup> anblyng ~ tumbling seems a relatively distant translation, but becomes valid in A046

<sup>280</sup> Footwork is hard to interpret

<sup>281</sup> unclear; the left leg is already the rear one, in A047 right leg brought in

<sup>282</sup> here spring should be a footwork, double thrust with a fast thrust (single handed, left)? sounds not feasible

A064h	The 9th Chase called the four points	A kilencedik hajsza avagy a négy pont
A064	A downright stroke <sup>283</sup> voiding back the left leg <sup>284</sup> suddenly play a	Egy le-jobb ütés visszahúza a bal lábad hirtelen vigyél be eay
A065	rake <sup>285</sup> followed with the right leg standing still play a quarter fair	harántot követve a jobb lábáddal megálva vigyél be egy negyedet messze
A066	before you <sup>286</sup> then let in the left leg and smite back a quarter. <sup>287</sup>	magad előtt majd engedd be a bal lábad és üss visszefelé egy negyedet.
A067h	The 10th chase called the 5 points	A tizedik hajsza avagy az öt pont
A067	A downright stroke voiding back the left foot suddenly play a rake	Egy le-jobb ütés visszahúza a bal lábat hirtelen vigyél be egy harántot
A068	followed with the right foot then void back the left leg with	követve bal lábbal majd húzd vissza a bal lábat
A069	another downright stroke and play a back thrust voiding back the	egy másik le-jobb útessel és vigyél be egy visszaoldali szúrást visszahúza az
A070	right leg step in with the left leg and smite back a quarter. <sup>288</sup>	jobb lábad lepi be bal lábáddal és üss visszefelé egy negyedet.
A071h	The 11th Chase called 3 points	A tizenegyedik hajsza avagy a három pont
A071	A Rake upon the right side <sup>289</sup> standing still smite a quarter voiding back	Egy haránt a jobb oldalra megálva üss egy negyedet visszahúza
A072	the right leg strike another [quarter] after <sup>290</sup> .	a jobb lábat üss egy másik [negyedet] utána.
A073h	The 12th Chase called 3 points <counter>	A tizenkettedik hajsza avagy a három pontos összecsapás
A073	A downright stroke voiding back with the left leg lightly <sup>291</sup> play a Rake	Egy le-jobb ütés visszahúza bal lábadat (gyorsan/könnyedén) vigyél be egy haránt ütést
A074	followed with the right leg <sup>292</sup> then void back the same {right} leg suddenly <sup>293</sup>	követve a jobb lábáddal majd húzd vissza ugyanazt a {{jobb}} lábat hirtelen
A075	play a quarter	vigyél be egy negyedet
A076h	The 13rd Called the getting chase <sup>294</sup>	A tizenharmadik avagy a megszerző hajsza
A076	A quarter fair before you with both hands standing still play a proffer at	Egy negyed messze magad előtt két kézzel megálva vigyél be egy ajánlatot az
A077	his face following with your rakes <sup>295</sup> backward smite a spring <sup>296</sup> turning with	arcára követve egy haránttal visszafelé üss egy rugót és megfordulva egy
A078	a full stroke following with your rakes before you smite a quarter turning	egy teljes csapást követve harántokkal magad előtt üss egy negyedet megfordítva a
A079	your body play 2 quarters all upon the left foot <sup>297</sup>	testet vigyél be 2 negyedet s tudd mindez a bal lábadon
A080h	The 1st point of the counter	Az első összecsapás
A080	A proffer at his face standing still then set in the right leg with a	Egy ajánlat az arcába megálva majd tudd be a jobb lábat egy
A081	rake and a quarter voiding back the same [right] leg with another quarter	haránttal és egy negyed visszahúza ugyanazt a [jobb] lábat egy másik negyed majd
A082	then	húzd vissza bal lábad és kerülj állásba
A082	void back your left leg and stand at your stop	A második összecsapás avagy a teljes rugó
A083h	The 2nd Counter called the full spring	Egy ajánlat egy haránt egy negyeddel egy másik visszakozásként
A083	A proffer a rake with a quarter another void <sup>298</sup> lightly smite a full	(gyorsan/könnyedén) üss egy teljes
A084	spring setting in the right leg with a quarter and another void be	rugót bevive a jobb lábat egy negyeddel majd egy másik kivonulva és
A085	at your stop.	kerülj állásba já

<sup>283</sup> Downright requires space in the left side, there is no step with the right before so voiding back the left is the step that makes the necessary space;

<sup>284</sup> how come? A chase starting with voiding back left leg?

<sup>285</sup> evidence here that rake is used as a handwork (“play a rake”) downright stroke is not a counter here, but an attack, therefore now adversary should be in outer stop; the rake is therefore on the right, explained also with making place with the right leg

<sup>286</sup> adversary, to protect his hand, goes to in stop, chance to hit him from right upper with a quarter

<sup>287</sup> this back quarter maybe with false edge (after a regular quarter)

<sup>288</sup> after the back thrust the sword is on the left, the back quarter starts from here, or with a molinello?

<sup>289</sup> this rake is a handwork again here, otherwise no 3 attacks and anyway, this rake starts the drill

<sup>290</sup> the “another quarter” could be on the other side, otherwise meaningless to attack the same point or direction, which was surely stopped by the adversary

<sup>291</sup> there must be a tactical reason for this “lightly”

<sup>292</sup> A step is missing here, after voiding back the left leg and before voiding back the right leg both in and out step with the right leg seems wrong

<sup>293</sup> this suddenly may express the real intent covered by the light rake before

<sup>294</sup> there are turns, backward smites in this drill; could be two adversaries?

<sup>295</sup> the role of these rakes could be to hit hard the sword coming on the proffer so that there is time won for the attack of the other adversary; alternative interpretation with rake backward?

<sup>296</sup> stop the adversary coming from the back with a thrust, turning towards him.

<sup>297</sup> turning on the left foot, tutta volta?

<sup>298</sup> unclear if this void thrust or voiding with the body

A086h	The 3rd Counter called the short spring with falling stroke	A harmadik összecsapás vagy rövid rugó zuhanó ütéssel
A086	A proffer a rake with a quarter another void standing still a short	Egy ajánlat egy haránt egy negyeddel egy másik visszakozásban megállva egy rövid
A087	spring with a falling stroke then let in the right leg with a quarter	rugó with eay zuhanó ütéssel majd tedd be a jobb lábad egy negyeddel
A088	another void and be at your stop	egy másik visszakozás és kerülj állásba
A089h	The 22th <counter> called the large proffer with a rabette & the fore quarter	A huszonkettedik <összecsapás> avagy széles ajánlat visszaütéssel és az előre ütött negyed
A089	A proffer large <sup>299</sup> standing still lightly play a rabette at his legs low	Egy széles ajánlat megállva {gyorsan/könnyedén} vigél be egy visszaütést a lábaira alacsonyan
A090	by the ground then lightly set in the right leg with a quarter and smite	a földnél majd {gyorsan/könnyedén} tedd be a jobb lábad egy negyeddel és süjtsd
A091	him to the ground then void back the same [right] leg and be at your stop	földig ellenfeled majd húzd vissza uyanazt a [jobb] lábad és kerülj állásba
A092h	The 23th <counter> called the facing with the spring	A huszonharmadik <összecsapás> avagy a rugóval való szembeszálás
A092	Also standing at your defense when your Enemy begins to come in with a proffer look steadfastly in his face and bravely set in your left leg cross	Szintúgy állásban védvén magad mikor ellenfeled egy ajánlattal jön be rendíthetetlenül nézz az arcába és bátran tedd be bal lábad kereszlezve
A093	before your right leg <sup>300</sup> lightly smiting a full spring at his legs	a jobb lábad előtt {gyorsan/könnyedén} üss egy teljes rugót a lábára
A094	<And then> void a back your left leg and be at your stop. then	majd húzi is vissza a bal lábad és kerülj állásba, vagy
A095	Other else <sup>301</sup> set in the right [leg] with a full quarter and another void <sup>302</sup> and be at	másként tedd be a jobb [lábad] egy teljes negyeddel és egy másikkal kivonulva és kerülj
A096	your stop	állásba.
dorse	{}{Inserted}}The stopping Rabettes	{Beszűrt gyakorlat} A megállító visszaütés
A098	also standing at your defense when you enclose Enemy	szintúgy állásban véde magad mikor kizárod ellensegédet
A099	when he begins to play a proffer lightly set in your left	és mikor egy ajánlatot kíván bevenni {gyorsan/könnyedén} tedd be bal
A100	leg with a rabette voiding back <sup>303</sup> voiding back the same [left] leg	lábad egy visszaütést visszahúzza. Visszahúza uyanazt a [bal] lábad kerülj állásba vagy különben amikor ellensegéd egy ajánlatot visz be
A101	be at your stop other else <sup>304</sup> when your Enemy plays a proffer	egy haránttal és elkezdi visszahúzni kardját hogy megusson
A102	with a rake and begins to pluck back his sword to set	egy negyedet {gyorsan/könnyedén} tedd be bal lábad az iménti visszaütéssel
A103	a quarter <sup>305</sup> lightly set in your left leg with the said Rabbete <sup>306</sup>	majd húzi vissza uyanazt a [bal] lábad és kerülj állásba
A104	then void back the same [left] leg and be at your stop	{Beszűrt gyakorlat} A sárkányfarok függővel
A105h	{}{Inserted}}The Dragon's tail with the pendant	Egy ajánlat egy haránttal megállva jobb kezeddel vigél be
A105	A proffer with a rake standing still with your right hand play	egy üres negyedet a feje fölé és amint a kardod megtordul
A106	a void quarter above his head and as the sword turns	a fejed felett tedd be bal lábad majd {gyorsan/könnyedén}
A107	(above/about) over your head set in your left foot then lightly with	a jobb kezeddel és {{jobb}} lábad(da?) szúrj előrefelé egy szúrást az arcába
A108	the right hand and {{right}} foot thrust forth a thrust at his face <sup>307</sup>	megállva {gyorsan/könnyedén} hozd vissza kardod két kézzel
A109	standing still lightly bring back your sword with both hands	és szúrj egy {ives/felső} <sup>311</sup> szúrást a hasára majd uss egy teljes negyedet
A110	and thrust [an] above-thrust <sup>308</sup> at his belly <sup>309 310</sup> then smite a full quarter	És egy másik kivonulva és kerülj állásba
A111	And another void <sup>312</sup> and be at your stop	Amen Quod I. Ledall
A112x	Amen Quod I. Ledall	A negyedik <összecsapás> avagy visszaütés egy le-jobb ütéssel
A112h	The 4th <counter> called the Rabette with a downright stroke	Egy ajánlat egy haránt egy negyeddel tedd be bal lábad egy visszaütéssel majd tedd
A112	A proffer a rake with a quarter set in your left leg with a rabette then set	be jobb lábad egy két kezes le-jobb ütéssel
A113	in your right leg with a downright stroke with both hands with	egy szúrással és egy negyeddel egy másikkal kivonulva és kerülj állásba
A114	a thrust and a quarter with another void be at your stop	

<sup>299</sup> Postnominal adjective (after the noun)? maybe should check if this is usual<sup>300</sup> like a very low thrust after a very wide left step? pulling back the sword from the proffer, to a Krump-like direction and targeting the leg with a left-handed spring?<sup>301</sup> restart of the drill<sup>302</sup> another void: most probably footwork, but unclear (the last void was with “void back your left leg”)<sup>303</sup> ? voiding back twice? In fact, the first belongs to the rabette, the second to the “same leg”<sup>304</sup> This is the only “alternative” or “adaptive” instruction in the whole set!<sup>305</sup> to be checked which of the Vier versetzen could be applied here in Lichtenauer!<sup>306</sup> Is it a Krumphau on the sword, exactly as Lichtenauer Vier versetzen when he moves from an Ox? but he does not play an Ox? or Proffer is like an Ox?<sup>307</sup> Is this the dragon’s tail?<sup>308</sup> sounds like punta sopra... i.e. punta sopramano i.e. imbroccata; however, belly is a little low for an imbroccata<sup>309</sup> Is this the pendant?<sup>310</sup> This drill sounds like a Mutieren!<sup>311</sup> to be checked during interpretation<sup>312</sup> void before closure should be the same handwork, footwork or combined; there is no former void here, so “another” will not help.

A115h	The 5th <counter> called the 3 quarters	Az ötödik <összecsapás> avagy a 3 negyed
A115	A proffer a rake with a quarter full standing still play another void	Egy ajánlat egy haránt egy teljes negyeddel megálva vigyél be egy másik üres [negyedet?]
A116	above his head with another [void] at his legs then void back the right	a feje fölé egy másik [ürest] a lábára majd húzd vissza a jobb
A117	leg with another quarter and be at your stop	lábád egy másik negyeddel és kerülj állásba
A118h	The 6th <counter> point called the cross Rake	A hatodik <összecsapás> pont avagy a keresztezett haránt
A118	A proffer a cross rake with a thrust at his face with a quarter full and an	Egy ajánlat egy keresztezett haránt egy szúrással az arcába egy teljes negyeddel és egy
A119	other a-void be at your stop	másikkal kivonulva kerülj állásba
A120h	The 7th point called the downright stroke	A hetedik avagy a le-jobb ütés
A120	A proffer A rake with a quarter <sup>313</sup> another a-void <sup>314</sup> a downright stroke <sup>315</sup>	Egy ajánlat egy harant egy negyeddel egy másik visszavonulva egy le-jobb ütés
A121	followed with the right leg then standing still lightly play a fore	követve a jobb lábaddal majd megálva [gyorsan]könyedén vigyél be egy elülső
A122	thrust with a quarter and another void be at your stop	szúrást egy negyeddel és egy másik visszakozással kerülj állásba
A123h	The 8th called the rabette with a Downright stroke	A nyolcadik avagy visszaütés egy le-jobb ütés
A123	A proffer a rake with a quarter another a-void a downright stroke	Egy ajánlat egy harántot egy negyeddel egy másikkal visszavonulva egy le-jobb ütés
A124	followed with the right leg with a fore thrust setting in the left leg	követve a jobb lábaddal egy előre szúrással bevíve a bal lábad
A125	lightly play a rabette then set in the right leg with a downright	[gyorsan]könyedén vigyél be egy visszaütést majd tedd be a jobb lábad egy le-jobb
A126	stroke a thrust with a quarter another a-void be at your stop	ütéssel egy szúrás egy negyeddel egy másikkal kivonulva és kerülj állásba
A127h	The 9th called the double rounds with 2 thrusts	A kilencedik avagy dupla körök 2 szúrással
A127	A double round forward with a thrust at his face another {{thrust}} at his	Egy dupla kör előrefelé egy szúrással az arcába egy másik {{szúrás}} a
A128	belly standing still play a quarter full with another void be at your stop	hasába megálva vigyél be egy teljes negyedet egy másikkal kivonulva kerülj állásba
A129h	The 10th called the snatch	A tizedik avagy az utánakapás
A129	A proffer a rake with a quarter full voiding back the right	Egy ajánlat egy harant egy teljes negyeddel visszahúzva a jobb
A130	leg with the left hand smite a snatch then void back your left	lábád a bal kézzel úss egy utánakapást majd húzd vissza bal
A131	leg and be at your stop	lábád és kerülj állásba
A132h	The 11th called the short spring with ij thrusts following	A tizenegyedik avagy rövid rugó 2 szúrással követve
A132	A proffer a rake with a quarter full another void lightly playing	Egy ajánlat egy harant egy teljes negyeddel egy másik visszavonulva [gyorsan]könyedén bevíve
A133	a short spring voiding back the left leg set hands upon	egy rövid rugót visszahúzva a bal lábad tudd a két kezed
A134	the sword setting up a thrust by the left shoulder bring it	a kardra egy egy szúráshoz a bal válnál vidd
A135	forth before you set in your left leg with such another	előre tudd be bal lábad egy másik ugyanolyan
A136	thrust at his face followed with the right leg lightly play a quarter	szúrással az arcába követve a jobb lábaddal [gyorsan]könyedén vigyél be egy teljes
A137	full with another void and be at your stop.	negyedet egy másikkal kivonulva és kerülj állásba.
A138h	The 12th point called the Seal	A tizenkettedik pont avagy a pecsét
A138	A proffer a rake with a quarter full and another a-void standing	Egy ajánlat egy harant egy teljes negyeddel és egy másik visszavonulva egy
A139	still lightly with the left (left) hand to his head cast a Seal	helyben állva [gyorsan]könyedén a bal kezzel usd meg a fejét a pecséttel
A140	then set in your right leg and smite a quarter full with another	majd tudd be jobb lábad és úss egy teljes negyedet egy másikkal
A141	void be at your stop	kivonulva kerülj állásba

<sup>313</sup> Since (from A142) concludes that the subsequent void is handwork, and there is “another a-void” after this quarter, for sure this quarter does not result in binding, but it is also a void quarter

<sup>314</sup> a quarter an other a void maybe: “a quarter [meant as void] another void” or, a H&B: “a quarter another [quarter] a void” etc.

<sup>315</sup> I got puzzled: a possible other interpretation: “another {{quarter}} to avoid a downright stroke”? that would mean: a downright stroke is coming from the Enemy; this is also repeated in A123; however, later at A142, it will turn out that this void is handwork; it is yet unclear if the subsequent downright stroke may be a void one or an independent handwork (though footwork seems just following), similar at A132 where the subsequent is a lightly platted short spring; however, from A138 most probably the void is independent

A142h	The 13th point called the downright stroke standing still	A tizenharmadik pont avagy le-jobb ütés megállva
A142	A proffer a rake with a full quarter another a-void <sup>316</sup> above his	Egy ajánlat egy haránt egy teljes negyeddel egy másik ures ütés a feje
A143	head standing still move your body bringing your sword over	felett megállva mozgasd a tested felvivén kardod a
A144	your right shoulder <sup>317</sup> lightly smite a downright stroke at his	jobb válladra {gyorsan könyedén} üss egy le-jobb ütést a
A145	head with a thrust and a full quarter with another void be at	fejére egy szúrással és egy teljes negyeddel majd egy másikkal kivonulva
A146	your stop	és kerülj állásba
A147h	The 14th point called the broken spring with the thrust	A tizenegyedik pont avagy tört rugó szúrással
A147	A proffer a rake with a full quarter another a-void then softly set	Egy ajánlat egy haránt egy teljes negyeddel egy másik visszavonulva majd
A148	in your right leg be at your stop. That done set in your left	lajyan tudd
A149	leg with a rabette fair above his head lightly set in your	be jobb lábad kerülj állásba. Ezután tudd be a bal
A150	right leg with a downright stroke at his head with a thrust	labad egy visszátéssel messze a feje felett {gyorsan könyedén} tudd be
A151	and a full quarter with another a-void be at your stop	a jobb lábad egy le-jobb ütessel a fejére egy szúrással
A152h	The 15th called the turning quarter	és egy teljes negyeddel egy másikkal kivonulva és kerülj állásba
A152	A proffer a rake with a quarter another a-void standing still	A tizenötödik avagy a forduló negyed
A153	hold your sword with both hands and bend your body as	Egy ajánlat egy haránt egy negyeddel egy másik elkerülő megállva
A154	you wilde smite a full spring then loose your right	tartsd a kardod két kézzel és csavard meg a tested
A155	hand with the left hand thrust forth the thrust at his side	sz közben vadul vigyél be egy teljes rugót majd engedd el jobb
A156	setting in the right leg lightly with a full quarter another	kezed és bal kézzel szürj előrefelé egy szúrást az oldalára
A157	a-void be at your stop.	bevívé a jobb lábad {gyorsan könyedén} egy teljes negyeddel egy másikkal
A158h	The 16th and the defense that none shall close you	kivonulva kerülj állásba.
A158	A proffer a rake with a quarter full with another quarter largely	A tizenhatodik és a védelem hogy senki se kerüljön közel hozzád
A159	a void then lightly turn your body with a full quarter	Egy ajánlat egy haránt egy teljes negyeddel egy másik negyeddel szélesen
A160	another void be at your stop.	hatástanítandó majd {gyorsan könyedén} fordítsd el a tested egy teljes
A161h	{(Counter defense that none shall close you)} <sup>318</sup>	negyeddel
A161	A proffer a rake with a full quarter then loose your left hand from	egy másikkal kivonluásként kerülj állásba.
A162	your sword voiding back your right leg bring it back	{(Egy összecsapás hogy senki se kerüljön közel hozzád)}
A163	with your right hand fair before your breast <sup>319</sup> ready to thrust	Egy ajánlat egy haránt egy teljes negyeddel majd engedd el bal kezdedel
A164	and come in with a rake and a full quarter playing the same play	kardod visszahúzva jobb lábad vidd vissza
A165	twice then bring back again your sword with the said right	jobb kezdeddel messze a mellkasod előtt szúrára készen
A166	hand and bring back your [right] leg and smite a full spring lightly with a	és gyere be egy haránttal és egy teljes negyeddel ugyanazt megijászva
A167	full	kétszer majd hozd vissza újra kardod az iménti jobb
A168h	The 17th called the double spring	kézzel és [höz visszaj] jobb lábad és üss egy teljes rugót
A168	A proffer a rake a full quarter with another a-void lightly cast	{gyorsan könyedén} egy teljes
A169	out a full short spring at his face standing still when the	negyedet és egy másikkal kivonulva és kerülj állásba
A170	sword comes about off your head return it with your right hand	A tizenhetedik avagy a dupla rugó
A171	at your right shoulder <sup>320</sup> then lightly smite a full spring with a	Egy ajánlat egy haránt egy teljes negyeddel és egy másikkal visszavonulva
A172	full quarter another a-void be at your stop	{gyorsan könyedén} dobj
A173h	The 18th called the double rabettes	be egy teljes rövid rugót az arcába megállva amikor a
A173	A proffer a rake with a full quarter lightly let in the left leg	kardod visszajón a fejed felé tudd vissza jobb kezdedel
A174	with a rabette standing still lightly play another rabette with	a jobb válladra majd {gyorsan könyedén} üss egy teljes rugót egy
A175	a full spring at his legs other else <sup>321</sup> set in the right leg with	teljes negyeddel egy másikkal kivonulva és kerülj állásba
A176	a downright stroke at his head and a full quarter another	A tizennyolcadik avagy a dupla visszátétés
A177	a void and be at your stop	Egy ajánlat egy haránt egy teljes negyeddel {gyorsan könyedén} tudd be
		a bal lábad
		egy visszátéssel megállva {gyorsan könyedén} vigyél be egy másik
		visszatétést
		egy teljes rugót a lábára vagy másként tudd be a jobb lábad
		egy le-jobb ütessel a fejére és egy teljes negyeddel és egy másikkal
		kivonulva és kerülj állásba

<sup>316</sup> Now void seems a handwork! since “above his head” clearly an attribution for handwork and not a step or bodywork

<sup>317</sup> either Vom Tag or stroke aventures

<sup>318</sup> This is the drill “none can come close to you”, an additional heading inserted to split the two drills

<sup>319</sup> Alternatives: bicorno (but then how is the full quarter after); definitely not posta breve (though left leg in the front similar to posta breve, in posta breve the sword is at a lower position, about height of the hips) none of them, since left hand released: single handed stopping thrust to force keeping distance

<sup>320</sup> Vom Tag?

<sup>321</sup> Another choice (maybe the second ☺ )

A178h	The 19th called the cross Rakes with a quarter	A tizenkilencedik avagy a kereszt harántok egy negyeddel
A178	A proffer followed with as many cross rakes as you will then suddenly	Egy ajánlat követve annyi kereszt haránttal, amennyi tétszik majd hirtelen
A179	to his elbow smite a full quarter with another void and be at	a könyökére üss egy teljes negyeddel egy másikat kivonulva és kerülj
A180	your stop	állásba.
A181h	The 20th called the broken quarter with a thrust	A huszadik avagy tört negyed szúrással
A181	A proffer a rake lifting up your sword as you w[ould] smite a quarter!	Egy ajánlat egy haránt felemelve kardod ahogy egy negyedet ütnél!
A182	suddenly with your left hand thrust forth a thrust <sup>322</sup> to his breast <sup>323</sup>	majd hirtelen bal kézzel szúr előrefelé egy szúrást a mellkasára
A183	followed with the [left foot] then set in your right leg with a full	követve a bal lábaddal majd tudd be jobb lábad with egy teljes
A184	quarter another void and be at your stop	negyeddel egy másikkal kivonulva és kerülj állásba
A185h	The 21th called the broken rebate with the spring	A huszonegyedik avagy a tört visszaütés rugóval
A185	A proffer a rake with the full quarter set in your left leg	Egy ajánlat egy haránt egy eljes negyeddel tudd be bal lábad
A186	with the left hand bring the sword <over> the crown of your head	bal kézzel vidd a kardot a skalpod fölre
A187	as you would play a rabette then standing still break the	mintha visszaüést vinnél be majd megállva törd meg
A188	same rabette above your head <sup>324</sup> and smite a full spring at	ezt a visszaüést a fejed felett és üss egy teljes rugót a
A189	his legs with a full quarter another a-void and be at your stop.	lábára egy teljes negyeddel egy másikat kivonulva és kerülj állásba.
A190	Fine	Fine

<sup>322</sup> feint: instead of quarter perform a thrust

<sup>323</sup> to be checked former sudden thrusts with left hand what could be the potential target

<sup>324</sup> feint: instead of rabette perform a full spring at his leg(?!)

## XII.3. Indexes

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### XII.3.2. Verses by type

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bow thrust - Additional, chase 4	<a href="#">A040h-2</a>	counter 19
broken quarter with thrust - Additional, <a href="#">A181h-2</a>		defense that none shall close you <a href="#">A161h-2</a>
counter 20		double rabettes - Additional, counter 18 <a href="#">A173h-2</a>
broken spring with the thrust - Additional, counter 14	<a href="#">A147h-2</a>	double rounds with 2 thrusts - Additional, counter 9 <a href="#">A127h-2</a>
chase		double spring - Additional, counter 17 <a href="#">A168h-2</a>
Additional		downright stroke
1	<a href="#">A032h-2</a>	Additional, counter 7 <a href="#">A120h-2</a>
2	<a href="#">A034h-2</a>	rabette with ~ - Additional, counter 8 <a href="#">A123h-2</a>
3	<a href="#">A036h-2</a>	standing still - Additional, counter 13 <a href="#">A142h-2</a>
4 - bow thrust	<a href="#">A040h-2</a>	dragon's tail <a href="#">A105h-2</a>
5 - all the rounds	<a href="#">A043h-2</a>	five points - Additional, chase 10 <a href="#">A067h-2</a>
6 - tumbling chase	<a href="#">A045h-2</a>	flourish
7	<a href="#">A052h-2</a>	Additional
8 - spring	<a href="#">A057h-2</a>	1 <a href="#">A001h-2</a>
9 - four points	<a href="#">A064h-2</a>	2 <a href="#">A013h-2</a>
10 - five points	<a href="#">A067h-2</a>	Cottonian staff
11 - three points	<a href="#">A071h-2</a>	about the finger <a href="#">C014-2</a>
12 - three points	<a href="#">A073h-2</a>	hand <a href="#">C015-2</a>
13 - getting chase	<a href="#">A076h-2</a>	four points - Additional, chase 9 <a href="#">A064h-2</a>
Cottonian longsword	<a href="#">C008-2</a>	full spring - Additional, counter 2 <a href="#">A083h-2</a>
counter		getting chase - Additional, chase 13 <a href="#">A076h-2</a>
Additional		large proffer with a rabette & the fore <a href="#">A089h-2</a>
1	<a href="#">A080h-2</a>	quarter - Additional, counter 22
2 - full spring	<a href="#">A083h-2</a>	laying down
3 - short spring with falling stroke	<a href="#">A086h-2</a>	Additional - inserted flourish <a href="#">A025h-2</a>
4 - rabette with downright stroke	<a href="#">A112h-2</a>	MS Harley
5 - three quarters	<a href="#">A115h-2</a>	1 <a href="#">H057-1</a>
6 - cross rakes	<a href="#">A118h-2</a>	2 <a href="#">H064-2</a>
7 - downright stroke	<a href="#">A120h-2</a>	3 <a href="#">H074-2</a>
8 - rabette with downright stroke	<a href="#">A123h-2</a>	pendant
9 - double rounds with 2 thrusts	<a href="#">A127h-2</a>	rabette with downright stroke
10 - snatch	<a href="#">A129h-2</a>	Additional, counter 4 <a href="#">A112h-2</a>
11 - short spring with 2 thrusts	<a href="#">A132h-2</a>	Additional, counter 8 <a href="#">A123h-2</a>
following		seal - Additional, counter 12 <a href="#">A138h-2</a>
12 - seal	<a href="#">A138h-2</a>	short spring with 2 thrusts following - Additional, counter 11 <a href="#">A132h-2</a>
13 - downright stroke standing still	<a href="#">A142h-2</a>	short spring with falling stroke - Additional, counter 3 <a href="#">A086h-2</a>
14 - broken spring with the thrust	<a href="#">A147h-2</a>	snatch - Additional 10 <a href="#">A129h-2</a>
15 - turning quarter	<a href="#">A152h-2</a>	spring
16 - defense that none shall close you	<a href="#">A158h-2</a>	Additional, chase 8 <a href="#">A057h-2</a>
17 - double spring	<a href="#">A168h-2</a>	Additional, counter 21 <a href="#">A185h-2</a>
18 - double rabettes	<a href="#">A173h-2</a>	double ~ - Additional, counter 17 <a href="#">A168h-2</a>
19 - cross rakes with a quarter	<a href="#">A178h-2</a>	full ~ - Additional, counter 2 <a href="#">A083h-2</a>
20 - broken quarter with thrust	<a href="#">A181h-2</a>	spring, facing with ~ - Additional, counter 23 <a href="#">A092h-2</a>
21 - spring	<a href="#">A185h-2</a>	stopping rabettes <a href="#">A098h-2</a>
22 - large proffer with a rabette & the fore quarter	<a href="#">A089h-2</a>	taking up - MS Harley
23 - facing with the spring	<a href="#">A092h-2</a>	1 <a href="#">H059-2</a>
MS Harley		2 <a href="#">H068-2</a>
1	<a href="#">H095-1</a>	3 <a href="#">H080-2</a>
2	<a href="#">H102-2</a>	three points
3	<a href="#">H106-2</a>	Additional, chase 11 <a href="#">A071h-2</a>
4	<a href="#">H113-2</a>	Additional, chase 12 <a href="#">A073h-2</a>
5	<a href="#">H119-2</a>	three quarters - Additional, counter 5 <a href="#">A115h-2</a>
6	<a href="#">H128-2</a>	tumbling chase - Additional, chase 6 <a href="#">A045h-2</a>
7	<a href="#">H133-2</a>	turning quarter - Additional, counter 15 <a href="#">A152h-2</a>
cross rakes - Additional, counter 6	<a href="#">A118h-2</a>	

### XII.3.3. Handwork

<b>back</b>			<b>chase</b>	
<i>double round</i>		<a href="#">A036-2</a> , <a href="#">A040-2</a> , <a href="#">A045-2</a>		next:2 half rounds next:2 haukes next:hauke
	handwork:all upon the left foot lightly delivered			<a href="#">H043-2</a> , <a href="#">H041-2</a> , <a href="#">H038-2</a> , <a href="#">H049-2</a> , <a href="#">H051-2</a> , <a href="#">H137-1</a> , <a href="#">H045-2</a> , <a href="#">H052-3</a>
<b>quarter</b>		<a href="#">A051-1</a> , <a href="#">A066-2</a> , <a href="#">A070-2</a> , <a href="#">A038-2</a>	<i>thrust</i>	next:stroke aventure footwork:smite in both feet
	footwork:step back with left leg		<i>contrary</i>	
<b>thrust</b>		<a href="#">A063-2</a> , <a href="#">A059-1</a> , <a href="#">C011-3</a> , <a href="#">A050-2</a> , <a href="#">A037-2</a> , <a href="#">A069-2</a>	<i>cleave</i>	footwork:step in with left leg next:quarter target: cleaving the elbows target: cleaving the elbows target: cleaving to the elbows
	complex:spring{{*}} complex:to the thrust footwork:set in the left foot footwork:voiding back the right leg next:bow thrust next:fore thrust next:quarter lightly delivered target: {tome hollow idle}		<i>right down</i> <i>with 2 haukes</i> <i>with half hauke</i> <i>with light rakes</i>	<a href="#">P160-2</a> , <a href="#">H065-1</a> , <a href="#">H041-3</a> , <a href="#">H009-1</a> , <a href="#">A003-3</a>
<b>back quarter</b>		<a href="#">A041-2</a> , <a href="#">C008-4</a> , <a href="#">A034-2</a> , <a href="#">C010-2</a>	<i>contrary</i>	footwork:homeward with 2 steps footwork:smite in both feet
		<a href="#">A051-1</a> , <a href="#">A066-2</a> , <a href="#">A070-2</a>	<i>cross</i>	footwork:back step born with both feet handwork:cross over the elbows target: on the feet
<b>backward</b>			<i>hauke</i>	<a href="#">H028-2</a> , <a href="#">H052-3</a>
<i>double round</i>		<a href="#">A036-2</a> , <a href="#">A040-2</a> , <a href="#">A045-2</a>		
	handwork:all upon the left foot lightly delivered		<i>rake - repeated</i>	
<b>quarter</b>		<a href="#">A038-2</a>	<i>doblet</i>	target: his crown
	footwork:step back with left leg		<i>double</i>	
<b>bind him together both hands</b>	<i>tactics:say god speed</i>	<a href="#">P144-1</a>	<i>hauke</i>	next:2 double rounds next:stroke aventure
<i>downright stroke hold your sword</i>				<a href="#">H047-1</a> , <a href="#">H120-1</a>
	next:thrust complex:bend your body as you	<a href="#">A113-1</a> , <a href="#">A153-1</a>		handwork: both sides whole counter & broken counter him
<b>quarter</b>			<i>repeated - 2x</i>	
<i>before you</i>				footwork:step in handwork:hand & foot born over the head
<b>bow thrust</b>		<a href="#">A002-1</a> , <a href="#">A004-2</a> , <a href="#">A076-1</a> , <a href="#">A041-3</a>		next:carter stroke tactics: whole defense
<b>break - thrust broken</b>				target: wasted in to a stop tactics: whole defense
<i>half</i>		<a href="#">C006-3</a>		footwork:bearing out with the foot
<i>hauke</i>			<i>repeated</i>	complex:double rake
<i>round</i>		<a href="#">H056-1</a> , <a href="#">H062-1</a> , <a href="#">H082-2</a>	<i>well smitten</i>	footwork:3 feet outward
	handwork:into a stop with a reverence to the cross of your hilt			footwork:3 foot outward
<i>hauke</i>			<i>round</i>	footwork:bring in the foot with 3 outwards
<i>rabette</i>		<a href="#">H066-1</a>		footwork:standing
<i>thrust</i>				footwork:stop up over both feet
	handwork:above your head	<a href="#">A187-3</a>		next:back thrust
	target: at the right shoulder	<a href="#">C006-3</a>		<a href="#">C008-3</a> , <a href="#">A034-1</a>
	target: every side	<a href="#">A054-2</a>		<a href="#">A036-2</a> , <a href="#">A040-2</a>
	target: left side	<a href="#">A008-2</a> , <a href="#">A010-2</a> , <a href="#">A053-2</a>		<a href="#">A045-2</a>
		<a href="#">A009-2</a> , <a href="#">A011-1</a> , <a href="#">A052-4</a>	<i>backward</i>	handwork:all upon the left foot lightly delivered
<b>every side</b>	handwork:turning the sword over your right arm	<a href="#">A022-2</a>	<i>contrary</i>	target: to one adversary
			<i>forward</i>	<a href="#">A043-2</a> , <a href="#">A036-1</a> , <a href="#">A040-1</a>
<b>cantel</b>		<a href="#">P141-2</a>		
<b>carter stroke</b>	complex:turn him	<a href="#">H122-1</a>		next:as many double rounds
	handwork: counter both off & on	<a href="#">H099-2</a>		backward
<i>long</i>	handwork:flat down by the back	<a href="#">H084-1</a>		next:double rounds contrary
			<i>snatch</i>	next:thrust

<i>thrust</i>	<i>complex:spring</i>	<a href="#">A060-3</a> , <a href="#">A062-1</a>	<i>light</i>	<i>next:a-void</i>	<a href="#">A142-3</a>
<i>down - rake</i>	<i>next:double hauke</i>	<a href="#">H046-3</a> , <a href="#">P176-3</a> , <a href="#">A125-3</a>	<i>short - spring</i>	<i>complex:void</i>	<a href="#">A136-4</a>
<i>downright stroke</i>	<i>footwork:followed with the right leg</i>	<a href="#">A049-1</a> , <a href="#">A120-5</a> , <a href="#">A123-5</a>	<i>light</i>	<i>target: at his face</i>	<a href="#">A169-1</a>
	<i>footwork:set forward the right leg</i>	<a href="#">A047-1</a>	<i>wild</i>	<i>target: at his legs</i>	<a href="#">A175-1</a>
	<i>footwork:setting forth the right foot as fore the left</i>	<a href="#">A007-3</a>		<i>handwork: loose your right hand</i>	<a href="#">A188-2</a>
	<i>footwork:void back left foot</i>	<a href="#">A002-2</a> , <a href="#">A005-3</a> , <a href="#">A067-1</a>	<i>stroke</i>		<a href="#">A083-5</a>
	<i>footwork:voiding back the left leg</i>	<a href="#">A027-1</a> , <a href="#">A036-3</a> , <a href="#">A040-3</a> , <a href="#">A064-1</a> , <a href="#">A073-1</a>		<i>footwork:void back the right foot</i>	<a href="#">A166-2</a>
	<i>footwork:voiding the left leg</i>	<a href="#">A019-2</a>	<i>half</i>	<i>next:back thrust</i>	<a href="#">A171-1</a>
	<i>next:back thrust</i>	<a href="#">A069-1</a>	<i>hauke</i>	<i>next:double thrust</i>	<a href="#">A094-1</a>
	<i>target: at his head</i>	<a href="#">A150-1</a> , <a href="#">A176-1</a>	<i>broken</i>		<a href="#">A154-1</a>
<i>both hands</i>	<i>next:thrust</i>	<a href="#">A113-1</a>			<a href="#">A032-1</a>
<i>light</i>	<i>target: at his head</i>	<a href="#">A144-1</a>	<i>repeated - 2x</i>		<a href="#">A052-1</a>
<i>downward rake, repeated - 3x</i>	<i>footwork:step in with a great step</i>	<a href="#">H060-1</a>			<a href="#">A057-1</a>
<i>dragon's tail - ?</i>	<i>target: at his face</i>	<a href="#">A108-2</a>	<i>round</i>		<a href="#">A060-1</a>
<i>dragon's tail</i>	<i>next:set the left hand upon the sword</i>	<a href="#">A014-1</a>	<i>broken</i>		<a href="#">A058-2</a>
<i>falling stroke</i>	<i>footwork:let in the right leg</i>	<a href="#">A087-1</a>			<a href="#">A063-1</a>
<i>fore - thrust</i>	<i>footwork:running</i>	<a href="#">C009-1</a>	<i>repeated - 2x</i>		<a href="#">A061-3</a>
	<i>footwork:setting forth the left foot</i>	<a href="#">A057-2</a>	<i>hauke</i>		<a href="#">P141-4</a>
	<i>footwork:setting in the left leg</i>	<a href="#">A124-2</a>			<a href="#">H056-1</a>
	<i>next:quarter</i>	<a href="#">A052-2</a>			<a href="#">H062-1</a>
	<i>next:quarter lightly</i>	<a href="#">A032-2</a>			<a href="#">H053-3</a>
	<i>target: face</i>	<a href="#">A055-2</a>			<a href="#">H021-2</a>
	<i>target: other side</i>	<a href="#">C011-1</a>			<a href="#">H009-1</a>
					<a href="#">P151-2</a>
					<a href="#">H082-2</a>
<i>full</i>					
<i>quarter</i>					
	<i>complex:a-void</i>	<a href="#">A164-2</a> , <a href="#">A118-5</a> , <a href="#">A138-3</a> , <a href="#">A151-1</a> , <a href="#">A156-2</a> , <a href="#">A166-3</a> , <a href="#">A168-3</a> , <a href="#">A171-2</a> , <a href="#">A189-1</a>	<i>broken</i>	<i>complex:born in with a chase</i>	<a href="#">H039-3</a>
			<i>half</i>	<i>footwork:back step</i>	<a href="#">H049-3</a>
				<i>footwork:bring in the foot</i>	<a href="#">H003-1</a>
				<i>footwork:stop</i>	<a href="#">H051-3</a>
				<i>next:chase thrust</i>	<a href="#">H045-1</a>
				<i>next:chase thrust contrary smitten</i>	<a href="#">H052-2</a>
				<i>next:quarter</i>	<a href="#">H038-3</a>
				<i>next:smite right down</i>	<a href="#">P176-2</a>
				<i>tactics:bear a good eye</i>	<a href="#">P155-2</a>
				<i>tactics:meant</i>	<a href="#">H073-1</a>
				<i>tactics:stride not too wide</i>	<a href="#">P147-2</a>
				<i>target: at the sky</i>	<a href="#">H115-1</a>
				<i>target: breaking at the cheek</i>	<a href="#">H076-1</a>
					<a href="#">H066-1</a>
					<a href="#">H056-1</a>
					<a href="#">H062-1</a>
	<i>complex:void</i>	<a href="#">A128-2</a> , <a href="#">A140-2</a> , <a href="#">A145-2</a> , <a href="#">A159-2</a> , <a href="#">A176-3</a> , <a href="#">A179-2</a>	<i>contrary</i>	<i>footwork:homeward with 2 steps</i>	<a href="#">H028-2</a>
			<i>broken</i>	<i>footwork:back step born with both feet</i>	<a href="#">H027-2</a>
			<i>half</i>	<i>handwork:cross over the elbows</i>	<a href="#">H025-2</a>
				<i>target: on the feet</i>	<a href="#">H026-2</a>
				<i>next:2 double rounds</i>	<a href="#">H016-2</a>
				<i>next:stroke aventure</i>	<a href="#">H047-1</a>
				<i>handwork: both sides whole counter &amp; broken counter him</i>	<a href="#">H120-1</a>
					<a href="#">H056-1</a>
					<a href="#">H062-1</a>
					<a href="#">H053-3</a>

	footwork:2 cock steps target: cleaving the elbows	<a href="#">H021-2</a> <a href="#">H009-1</a> <a href="#">H131-1</a>	complex:rake	<a href="#">A083-1</a> , <a href="#">A086-1</a> , <a href="#">A105-1</a> , <a href="#">A112-1</a> , <a href="#">A115-1</a> , <a href="#">A120-1</a> , <a href="#">A123-1</a> , <a href="#">A129-1</a> , <a href="#">A132-1</a> , <a href="#">A138-1</a> , <a href="#">A142-1</a> , <a href="#">A147-1</a> , <a href="#">A152-1</a> , <a href="#">A158-1</a> , <a href="#">A161-1</a> , <a href="#">A168-1</a> , <a href="#">A173-1</a> , <a href="#">A181-1</a> , <a href="#">A185-1</a>
<i>large</i>				
<i>up</i>	target: down to the ground target: to the sky	<a href="#">H035-2</a> <a href="#">H104-2</a> <a href="#">H037-1</a>		
<i>other side</i>				
<i>over the head</i>	complex:stop	<a href="#">H019-2</a> <a href="#">P141-1</a>		
<i>quarter</i>	complex:born with a stop handwork:down by the cheek	<a href="#">H071-1</a> <a href="#">H013-1</a>		
<i>repeated - 2x</i>	complex:robnys	<a href="#">H055-2</a>		
<i>repeated 2x</i>	next:2 half haukes next:quarter	<a href="#">H008-2</a> <a href="#">H065-1</a>		
	target: cleaving the elbows	<a href="#">H041-3</a>		
	target: wrong side	<a href="#">C019-1</a>		
<i>3x</i>	target: on every side	<a href="#">H069-1</a> <a href="#">P161-2</a> <a href="#">P173-1</a>		
<i>round</i>	footwork:in	<a href="#">H007-1</a> <a href="#">C011-5</a>		
<i>snatch</i>				
<i>swing - swinging hauke</i>				
<i>up</i>	target: to the sky	<a href="#">H104-2</a>	<i>large</i>	
<b>head - bring the sword over your ~</b>	footwork:void back the left leg	<a href="#">A048-1</a>	<i>steadfastly</i>	
<i>large</i>			<i>quarter</i>	
<i>hauke</i>				
<i>up</i>	target: down to the ground	<a href="#">H035-2</a>		
<i>proffer</i>	target: to the sky	<a href="#">H104-2</a>		
<i>spring</i>	footwork:standing still	<a href="#">A089-1</a>		
	footwork:lusty stop afore	<a href="#">H136-2</a>		
	next:smite with fierce stroke	<a href="#">H110-1</a>		
<b>left hand</b>				
<i>set ~ upon the sword</i>	handwork:smiting a quarter fair before you with one hand	<a href="#">A014-2</a>		
<i>snatch</i>	footwork:void back your left leg	<a href="#">A130-1</a>		
<i>spring</i>	footwork:voiding back the same left foot	<a href="#">A057-4</a>		
<i>thrust</i>	target: at his side	<a href="#">A155-1</a>		
<b>lift up - hands over your right shoulder</b>	complex:turn again	<a href="#">A029-1</a>		
<b>light</b>				
<i>rake - repeated - 3x</i>	target: cleaving to the elbows	<a href="#">A003-3</a>		
<i>spring full</i>	footwork:set in the right leg next:full quarter	<a href="#">A083-5</a> <a href="#">A166-2</a> <a href="#">A171-1</a>		
<i>short</i>	target: at his legs	<a href="#">A094-1</a>		
	footwork:voiding back the left leg	<a href="#">A132-5</a>		
<i>thrust fore right hand</i>	next:quarter	<a href="#">A121-3</a>		
	target: at his face	<a href="#">A108-2</a>		
<b>one hand - quarter</b>				
<i>fair before you</i>	footwork:standing still footwork:voiding back the right foot	<a href="#">A013-1</a> <a href="#">A001-1</a>	<i>back</i>	
<i>large</i>	footwork:standing still footwork:voiding back the right foot	<a href="#">A013-1</a> <a href="#">A001-1</a>	<i>backward</i>	
<b>pendant - ? play a rake</b>	target: at his belly{{2}} {{3}} footwork:step back with left leg	<a href="#">A110-1</a> <a href="#">A067-4</a>	<i>before you</i>	
<i>proffer</i>	complex:cross rake	<a href="#">A118-1</a>	<i>both hands</i>	
			<i>before you</i>	

	footwork:standing still	<a href="#">A076-1</a>		next:broken thrusts	<a href="#">A054-1</a>
<i>cross-smitten</i>	next:hauke snatch	<a href="#">H006-1</a>		next:round	<a href="#">P145-2</a>
<i>double</i>	footwork:step in	<a href="#">H102-3</a>	3x	complex:closed Staff	<a href="#">C016-1</a>
	handwork:hand & foot born over the head	<a href="#">H071-3</a>		next:round	<a href="#">C017-3</a>
	next:carter stroke	<a href="#">H121-2</a>		tactics: set him out of his way	<a href="#">P152-1</a>
	tactics: whole defense	<a href="#">H107-2</a>		footwork: walk in with 3 foot	<a href="#">H098-1</a>
<i>repeated</i>	target: wasted in to a stop	<a href="#">H103-1</a>		tactics: wasted to the waist	<a href="#">H098-2</a>
<i>well smitten</i>	tactics: whole defense	<a href="#">H108-2</a>		target: above his head	<a href="#">A105-4</a>
	footwork:bearing out with the foot	<a href="#">H061-1</a>		tactics: wasted to the waist	<a href="#">H098-2</a>
<i>fair before you</i>		<a href="#">A006-3</a>		target: his outside	<a href="#">P158-1</a>
	footwork: standing still	<a href="#">A065-3</a>			<a href="#">P148-1</a>
	next:quarter	<a href="#">A026-2</a>			<a href="#">P166-3,</a>
<i>one hand</i>	footwork:standing still	<a href="#">A013-1</a>			<a href="#">C007-1,</a>
	footwork:voiding back the right foot	<a href="#">A001-1</a>			<a href="#">A112-5</a>
<i>full</i>		<a href="#">A164-2</a>		footwork:standing still	<a href="#">A174-1</a>
	complex:a-void	<a href="#">A118-5,</a> <a href="#">A138-3,</a> <a href="#">A151-1,</a> <a href="#">A156-2,</a> <a href="#">A166-3,</a> <a href="#">A168-3,</a> <a href="#">A171-2,</a> <a href="#">A189-1</a>		footwork:void back the same	<a href="#">A103-2</a>
		<a href="#">A128-2,</a> <a href="#">A140-2,</a> <a href="#">A145-2,</a> <a href="#">A159-2,</a> <a href="#">A176-3,</a> <a href="#">A179-2</a>		left leg	
	complex:void	<a href="#">A173-3</a>		next:rounds	<a href="#">C009-3</a>
	footwork:light let In the left leg	<a href="#">A173-3</a>		target: fair above his head	<a href="#">A149-1</a>
	footwork:set in your left leg	<a href="#">A185-3</a>		handwork:above your head	<a href="#">A187-3</a>
	footwork:standing still	<a href="#">A115-3</a>		footwork:set in the right leg	<a href="#">A125-1</a>
	footwork:voiding back the right leg	<a href="#">A129-3</a>		next:full spring	<a href="#">A174-3</a>
	handwork: a-void	<a href="#">A147-3</a>		target: at legs, low by the ground	<a href="#">A089-3</a>
	handwork: loose your left hand from your sword	<a href="#">A161-3</a>		footwork:voiding back the same left leg	<a href="#">A100-1</a>
	handwork: quarter largely a void	<a href="#">A158-3</a>			
	handwork: void	<a href="#">A096-2,</a> <a href="#">A110-3,</a> <a href="#">A132-3</a>			
<i>light</i>	next:a-void	<a href="#">A142-3</a>			
<i>hauke</i>	complex:void	<a href="#">A136-4</a>			
		<a href="#">P141-1</a>			
	complex:born with a stop	<a href="#">H071-1</a>			
	handwork:down by the cheek	<a href="#">H013-1</a>			
<i>repeated - 2x</i>	complex:robnys	<a href="#">H055-2</a>			
<i>large</i>	footwork:bring in a step with naked back	<a href="#">H129-2</a>			
<i>light</i>		<a href="#">A032-3,</a> <a href="#">A034-3,</a> <a href="#">A042-1</a>			
<i>one hand</i>	footwork:standing still	<a href="#">A013-1</a>			
	footwork:voiding back the right foot	<a href="#">A001-1</a>			
<i>other side</i>	complex:void	<a href="#">A086-3</a>			
	next:break a thrust	<a href="#">C006-2</a>			
	next:chase	<a href="#">H051-1</a>			
<i>repeated</i>		<a href="#">A056-1</a>			
<i>2x</i>	complex:all upon the left foot (turns)	<a href="#">A079-1</a>			
	footwork:2 turns	<a href="#">A005-1,</a> <a href="#">A007-1</a>			

<i>double</i>	next:rake complex:double rake footwork:3 feet outward footwork:bring in the foot with 3 outwards next:back thrust	P178-1 C003-1 H004-2 H014-3 C008-3, A034-1		footwork:void back the right A060-1 foot A058-2, next:back thrust A063-1 stroke aventure A061-3
<i>contrary forward</i>	target: to one adversary	A043-2 A036-1, A040-1 next:as many double rounds backward		next:double thrust A045-3 complex:on 3 feet H123-1 complex:turn him H048-1 complex:{bear thrust lift} up P152-3 next:hauke H093-1 next:quarter H078-1
<i>repeated - 2x</i>	next:double rounds contrary next:thrust footwork:3 foot outward footwork:standing footwork:stop up over both feet	A043-1 A127-1 H010-1 H013-3 H017-1	thrust	complex:by the left shoulder A134-1 bring it forth before you C002-2 complex:rake single C001-5 complex:single H040-1 footwork:light spring A145-1, next:full quarter A150-3
<i>half broken</i>	handwork:into a stop with a reverence to the cross of your hilt	P151-2 H082-2		next:quarter H114-2, A114-1, A126-1
<i>repeated - 2x</i>	footwork:2 cock steps next:turned thrust	H043-3 H113-3		target: at his belly A127-4 target: at his face A118-3, A127-2
<i>hauke</i>	footwork:in	P161-2 P173-1		
<i>running - over the head</i>	next:2 half haukes	H021-1		
<i>single whole</i>		C018-1		
<i>running quarter</i>	next:half round	P151-1	above thrust or bow thrust?	target: in the the other side A136-1 target: at his belly{2} {3} A20-1
		P158-1 P179-1	back	
<i>round - over the head</i>	tactics: set him out of his way			complex:to the thrust C011-3 footwork:set in the left foot A050-2 footwork:voiding back the right leg A037-2, A069-2
<i>short spring - light</i>	target: his outside next:2 half haukes	P148-1 H021-1		next:bow thrust A041-2 next:fore thrust C008-4
	footwork:voiding back the left leg	A132-5		next:quarter lightly delivered A034-2 target: {tome hollow idle} C010-2 footwork:voiding back with the right leg A041-3
<i>single</i>			<i>bow</i>	
<i>quarter wasted round</i>	footwork: walk in with 3 foot tactics: wasted to the waist	H098-1 H098-2		
<i>smite with fierce stroke</i>	tactics: whole defense	H110-2	<i>broken</i>	target: at the right shoulder C006-3 target: every side A054-2
<i>snatch</i>		H079-1, H115-3		target: left side A008-2, A010-2, A053-2
<i>double hauke ~ left hand</i>		H105-2 H007-1		target: right side A009-2, A011-1, A052-4
<i>spring full</i>	footwork:void back your left leg	A130-1		
<i>light</i>	next:round target: at his legs	P156-1 A175-1, A188-2	<i>every side</i>	handwork:turning the sword over your right arm A022-2
<i>short wild</i>	footwork:set in the right leg next:full quarter target: at his legs	A083-5 A166-2 A094-1	<i>chase</i>	H137-1 next:stroke aventure H045-2 footwork:smite in both feet H052-3
<i>large</i>	target: at his face	A169-1	<i>contrary double</i>	complex:spring A060-3, A062-1
<i>left hand</i>	handwork: loose your right hand	A154-1	<i>fore</i>	footwork:running C009-1 footwork:setting forth the left foot A057-2
<i>short - light</i>	footwork:lusty stop afore	H136-2		
	next:smite with fierce stroke	H110-1		
<i>stroke falling full</i>	footwork:voiding back the same left foot	A057-4	<i>light</i>	footwork:setting in the left leg A124-2
	footwork:voiding back the left leg	A132-5	<i>left hand</i>	next:quarter A052-2 next:quarter lightly A032-2
	footwork:let in the right leg	A087-1 A032-1, A052-1, A057-1	<i>meant - 3x</i>	target: face A055-2 target: other side C011-1 next:quarter A121-3 target: at his side A155-1 complex:force him to transpose both going & coming H133-3

<i>repeated</i>			<b>void</b>	target: above his head	<a href="#">A115-5</a>
2x		<a href="#">C017-2</a>			<a href="#">A142-4</a>
3x	<i>footwork:both feet</i>	<a href="#">H128-3</a>		target: at his legs	<a href="#">A116-2</a>
<i>right hand - light turned</i>	<i>target: at his face</i>	<a href="#">A108-2</a>	<i>quarter - right hand</i>	target: above his head	<a href="#">A105-4</a>
	<i>next:thrust</i>	<a href="#">H114-1</a>	<b>whole</b>	next:half round	<a href="#">P151-1</a>
<b>thrust back</b>		<a href="#">A063-2</a>	<b>wild - full - spring</b>	handwork: loose your right hand	<a href="#">A154-1</a>
	<i>complex:spring{{*}}</i>	<a href="#">A059-1</a>			
<b>thrust forth a fore thrust</b>	<i>next:2 quarters</i>	<a href="#">A053-4</a>	<b>wipe</b>	complex:spring	<a href="#">C004-3</a>
<i>turned - thrust</i>	<i>next:thrust</i>	<a href="#">H114-1</a>		next:quarter	<a href="#">C006-1</a>
<b>two rounds &amp; an half</b>		<a href="#">P142-1</a>	<b>with your left hand thrust forth a thrust</b>	target: to his [----]{(2)}	<a href="#">A182-2</a>
<b>upward rake, repeated - 3x</b>	<i>next:3 rakes downward</i>	<a href="#">H059-3</a>			

#### XII.3.4. Footwork

	handwork:quarter with both hands	<a href="#">A001-2</a>		handwork:break the same rabette	<a href="#">A187-2</a>
	handwork:smite a full spring lightly	<a href="#">A166-1</a>		handwork:hold your sword with both hands	<a href="#">A152-5</a>
	handwork:smite downright stroke	<a href="#">A026-4</a>		handwork:light play a fore thrust	<a href="#">A121-2</a>
	handwork:with a back thrust	<a href="#">A050-1</a>		handwork:light play a rabette	<a href="#">A089-2</a>
	handwork:with the left hand	<a href="#">A129-4</a>		handwork:light play another rabette	<a href="#">A174-2</a>
in	smite a snatch			handwork:lightly bring back your sword with both hands	<a href="#">A109-1</a>
	complex:rake	<a href="#">A080-4</a>		handwork:play a proffer	<a href="#">A076-2</a>
	footwork: bring back the same right leg	<a href="#">A049-2</a>		handwork:play a quarter full	<a href="#">A128-1</a>
	handwork:bringing the sword over your head	<a href="#">A047-2</a>		handwork:play you the said 3 rakes	<a href="#">A006-1</a>
	handwork:downright stroke	<a href="#">A125-2, A175-3</a>		handwork:play your rakes upon evry side	<a href="#">A018-1</a>
	handwork:dragon's tail	<a href="#">A013-3</a>		handwork:quarter fair before you	<a href="#">A026-1, A065-2</a>
	handwork:full quarter	<a href="#">A096-1</a>		handwork:smite a quarter	<a href="#">A071-2</a>
	handwork:light play a quarter full	<a href="#">A136-3</a>		handwork:void	<a href="#">A115-4</a>
	handwork:quarter	<a href="#">A084-1, A087-2, A183-2</a>		handwork:with your right hand play a void quarter	<a href="#">A105-3</a>
	handwork:smite a quarter full	<a href="#">A140-1</a>		handwork:bringing your sword over your right shoulder	<a href="#">A143-1</a>
	handwork:thrust forth a thrust	<a href="#">A108-1</a>	move your body	handwork:hauke	<a href="#">H044-3</a>
light	handwork:with a downright stroke with both hands	<a href="#">A112-6</a>	step back	handwork:2 quarters	<a href="#">H050-1</a>
	handwork:downright stroke	<a href="#">A149-3</a>		handwork:hauke cross	<a href="#">A055-4</a>
	handwork:full quarter	<a href="#">A156-1</a>		handwork:contrary hauke	<a href="#">H026-1</a>
	handwork:quarter	<a href="#">A090-1</a>			<a href="#">H028-1</a>
	handwork:light smite a quarter	<a href="#">A041-4</a>			<a href="#">A003-1, A005-4,</a>
running set in	handwork:rabette	<a href="#">C009-2</a>			<a href="#">A020-1, A064-2,</a>
left leg	handwork:with the left hand	<a href="#">A057-3</a>			<a href="#">A067-2, A100-2,</a>
right leg	smite a spring				<a href="#">A104-1</a>
	complex:rake	<a href="#">A080-4</a>		closure: be at your stop	<a href="#">A095-1, A130-2</a>
	handwork:downright stroke	<a href="#">A125-2, A175-3</a>			<a href="#">A082-1</a>
short spring skip	handwork:dragon's tail	<a href="#">A013-3</a>			<a href="#">A028-1</a>
softly - set in - right leg spring	handwork:falling stroke	<a href="#">A086-6</a>			<a href="#">A037-1, A041-1</a>
light	handwork:wipe	<a href="#">C005-3</a>			<a href="#">A162-1</a>
short		<a href="#">A147-5</a>		handwork:bring it back with your right hand fair before your breast	
step - in standing		<a href="#">P146-2</a>		handwork:downright stroke	<a href="#">A048-2, A068-2</a>
		<a href="#">H040-2</a>		handwork:full stroke	<a href="#">A059-3, A061-2, A062-3</a>
	handwork:falling stroke	<a href="#">A086-6</a>			<a href="#">A073-2</a>
	handwork:stroke aventures	<a href="#">H077-1</a>		handwork:light play a Rake	<a href="#">A133-1</a>
		<a href="#">A098-1</a>		handwork:set hands upon the sword setting up	
	handwork: 2 double rounds born over the head	<a href="#">H014-1</a>		handwork:smite a quarter backward	<a href="#">A038-1</a>
	handwork:quarter target:playing on the other side			handwork:with a full stroke	<a href="#">A058-1</a>
	tactics:at your defense	<a href="#">A092-1</a>		complex:with the running	<a href="#">H054-1</a>
still		<a href="#">A013-2, A086-5</a>			<a href="#">A037-3, A065-1, A069-3</a>
	complex:light with the left left hand to his head cast a Seal	<a href="#">A138-5</a>	repeated - 2x right leg		
	complex:when the sword comes about off your head	<a href="#">A169-3</a>		closure: be at your stop	<a href="#">A091-1</a>
	complex:with a stop born {moved meant} on the earth{{1}}	<a href="#">H069-3</a>		complex:rake	<a href="#">A020-2</a>
	footwork: set in the right leg	<a href="#">A080-3</a>		footwork: standing still	<a href="#">A121-1</a>
	handwork:3 light rakes	<a href="#">A003-2</a>		footwork: step back with left leg;tactics:suddenly	<a href="#">A068-1</a>
				handwork:double thrust	<a href="#">A060-2</a>

	handwork:fore thrust	<a href="#">A124-1</a>	handwork:downright stroke	<a href="#">A125-2</a> , <a href="#">A175-3</a>
	handwork:quarter	<a href="#">A071-4</a> , <a href="#">A074-2</a> , <a href="#">A081-2</a> , <a href="#">A116-4</a>	handwork:dragon's tail	<a href="#">A013-3</a>
	handwork:quarter with both hands	<a href="#">A001-2</a>	handwork:full quarter	<a href="#">A096-1</a>
	handwork:smite a full spring lightly	<a href="#">A166-1</a>	handwork:light play a quarter full	<a href="#">A136-3</a>
	handwork:smite downright stroke	<a href="#">A026-4</a>	handwork:quarter	<a href="#">A084-1</a> , <a href="#">A087-2</a> , <a href="#">A183-2</a>
	handwork:with a back thrust	<a href="#">A050-1</a>	handwork:smite a quarter full	<a href="#">A140-1</a>
	handwork:with the left hand smite a snatch	<a href="#">A129-4</a>	handwork:thrust forth a thrust	<a href="#">A108-1</a>
both feet	tactics: tune hand & foot with large quarter	<a href="#">H128-4</a>	handwork:with a downright stroke with both hands	<a href="#">A112-6</a>
homeward 2x distance? - 3 feet		<a href="#">H029-1</a> , <a href="#">H005-1</a> , <a href="#">H011-2</a>	handwork:downright stroke	<a href="#">A149-3</a> , <a href="#">A156-1</a>
in great step	handwork:hauke	<a href="#">H075-2</a>	handwork:full quarter	<a href="#">A090-1</a>
	handwork:double quarter well smitten	<a href="#">H060-2</a>	handwork:quarter	<a href="#">A147-5</a>
left leg	complex:cross before your right leg	<a href="#">A093-4</a>	light	
	footwork: set in your right leg	<a href="#">A183-1</a>	softly	
	handwork:light play a rabette	<a href="#">A124-3</a>	spring	
	handwork:light with the right hand	<a href="#">A107-1</a>	lusty - afore	
	handwork:rabette	<a href="#">A148-2</a>	outward - distance? - 3 feet	
	handwork:smite back a quarter	<a href="#">A050-3</a> , <a href="#">A066-1</a> , <a href="#">A070-1</a>	footwork: 3 feet homeward with handwork:2 double rounds	<a href="#">H004-3</a> , <a href="#">H011-1</a>
	handwork:thrust	<a href="#">A135-1</a>		
	handwork:with a rabette	<a href="#">A112-4</a>		
	handwork:with the left hand bring the sword the crown of your head	<a href="#">A185-4</a>		
light	handwork:rabette	<a href="#">A103-1</a> , <a href="#">A173-4</a>	step in	
	handwork:rabette voiding back	<a href="#">A099-2</a>	break in	
right leg	complex:rake	<a href="#">A080-4</a>	step out	
	footwork: bring back the same right leg	<a href="#">A049-2</a>	steps	
	handwork:bringing the sword over your head	<a href="#">A047-2</a>	stop	
			stop up over both feet	
			turn	
			body	<a href="#">A015-2</a>
			repeated - 2x	<a href="#">A078-4</a>
			void back - right leg	<a href="#">A005-2</a> , <a href="#">A007-2</a>
			walk in - 3 feet	<a href="#">A041-4</a>
			walking	<a href="#">H096-1</a>
				<a href="#">H086-3</a>

### XII.3.5. Closure

These are the letters that stand(ing) in his {site|sight} [P180-1](#)

To teach or to play or else for to fight These are the  
strokes of your whole ground For hurt or for dint or  
else for death wound  
be at your stop

[A084-4](#), [A088-2](#), [A091-2](#), [A096-4](#), [A104-2](#), [A111-2](#), [A114-4](#), [A117-2](#), [A119-2](#), [A122-3](#),  
[A126-4](#), [A128-4](#), [A131-1](#), [A137-2](#), [A141-2](#), [A145-4](#), [A151-3](#), [A157-2](#), [A160-2](#), [A167-2](#),

[A172-2](#), [A177-2](#), [A179-4](#), [A184-2](#), [A189-3](#)

[A101-1](#)

[A095-2](#)

[A148-1](#)

[H005-2](#)

[P143-1](#)

[H062-2](#), [H073-3](#), [H094-1](#)

[H056-2](#), [H066-2](#), [H079-2](#)

[A030-2](#)

[A024-1](#)

[A017-1](#)

[H007-2](#)

[H029-2](#)

[A082-2](#)

[turning your sword set the point softly before you upon the ground](#)

[A011-3](#)

**end of play**

**first counter**

**lay down**

contrary hand

softly

before you

[H005-2](#)

[P143-1](#)

[H062-2](#), [H073-3](#), [H094-1](#)

[H056-2](#), [H066-2](#), [H079-2](#)

[A030-2](#)

[A024-1](#)

[A017-1](#)

[H007-2](#)

[H029-2](#)

[A082-2](#)

**set sword - down by the foot**

**solo drills**

**stand at your stop**

**turning your sword set the point softly before you upon the ground**

**twice played - brings back to your ground**

[A032-4](#), [A035-1](#), [A039-1](#), [A044-1](#)

### XII.3.6. Target

<b>belly</b>	handwork:above thrust or bow thrust	<a href="#">A127-5</a> <a href="#">A110-2</a>	<b>his harness hollow left side</b>	complex: fall upon	<a href="#">P149-2</a> <a href="#">C010-3</a>
<b>breaking at the cheek</b>		<a href="#">H076-2</a>		handwork:broken thrust	<a href="#">A009-1</a> <a href="#">A010-3</a>
<b>crown</b>	handwork: doblet	<a href="#">P177-3</a>			<a href="#">A053-3</a>
<b>elbow</b>	handwork:full quarter	<a href="#">A179-1</a>			<a href="#">A094-2</a>
<i>cleaving</i>	handwork:2 half haukes	<a href="#">H009-2</a>			<a href="#">A116-3</a>
	handwork:2 haukes	<a href="#">H042-1</a>			<a href="#">A175-2</a>
	handwork:rake:repeated:3x	<a href="#">A004-1</a>			<a href="#">A188-3</a>
<b>every side</b>		<a href="#">A055-1</a>	<i>low by the ground</i>		<a href="#">A089-4</a>
	handwork: 3 haukes	<a href="#">H069-2</a>	<b>other side</b>	handwork: fore thrust	<a href="#">C011-2</a>
<b>face</b>		<a href="#">A055-3</a> <a href="#">A076-4</a> <a href="#">A080-2</a> <a href="#">A108-3</a>	<b>outside</b>	handwork:running quarter	<a href="#">P148-2</a>
	handwork:full short spring	<a href="#">A169-2</a>	<b>playing on the other side</b>	handwork:quarter	<a href="#">H050-3</a>
	handwork: proffer	<a href="#">A025-2</a> <a href="#">A093-2</a>	<b>right</b>		
	handwork:thrust	<a href="#">A118-4</a> <a href="#">A127-3</a> <a href="#">A136-2</a>	<b>shoulder</b>		<a href="#">C006-4</a>
<b>feet</b>	handwork:hauke cross	<a href="#">H026-3</a>	<b>side - other side</b>	handwork:thrust	<a href="#">C020-2</a>
<b>ground - down to the ~</b>	handwork:large hauke	<a href="#">H036-1</a>	<b>right side</b>	handwork:broken thrust	<a href="#">A009-3</a> <a href="#">A011-2</a>
<b>harness</b>	complex:lift up	<a href="#">P153-2</a>			<a href="#">A053-1</a>
<b>head</b>		<a href="#">A144-2</a> <a href="#">A150-2</a> <a href="#">A176-2</a>	<b>shoulder - right side</b>		<a href="#">C006-4</a>
<b>above</b>		<a href="#">A142-5</a> <a href="#">A106-1</a>	<b>sky</b>	handwork: thrust furth with left hand	<a href="#">A155-2</a>
	handwork:void quarter with right hand		<b>to his -----</b>	handwork: hauke	<a href="#">H115-2</a>
	void	<a href="#">A116-1</a>	<b>to one adversary</b>	handwork:large hauke up	<a href="#">H105-1</a> <a href="#">A182-3</a>
<b>fairly</b>		<a href="#">A149-2</a>	<b>tome</b>	handwork:double round forward and backward	<a href="#">A043-3</a>
			<b>visage - right side</b>	handwork:spring	<a href="#">C010-3</a>
			<b>wasted - to stop</b>	handwork:double quarter	<a href="#">H082-1</a>
			<b>wrong side</b>	handwork: 2 haukes	<a href="#">H103-2</a> <a href="#">C019-2</a>

### XII.3.7. Dubious or not interpreted

a-void		<a href="#">A126-3</a> , <a href="#">A138-4</a> , <a href="#">A152-4</a> , <a href="#">A168-4</a> , <a href="#">A189-2</a> , <a href="#">A079-2</a> , <a href="#">A019-1</a>	2 on each step before you	handwork: wipe	<a href="#">A138-2</a> , <a href="#">A158-2</a>
all upon the left foot - turn as often as you will resting upon your right arm as the sword turns {above about} over your head at the alures end at the last quarter bend your body born a fore the born in with a chase born with a stop broken - spring - double	handwork:rake on every side	<a href="#">A106-2</a>	cross double evry side long - in on each step	complex: at the alures end	<a href="#">C004-2</a> , <a href="#">H087-1</a> , <a href="#">A078-2</a> , <a href="#">A118-2</a> , <a href="#">C003-2</a> , <a href="#">P150-1</a> , <a href="#">H086-1</a> , <a href="#">H106-3</a>
by the left shoulder bring it forth before you catch - voiding closed Staff cross - rake cross before your right leg distance? - 3 feet double broken - spring	handwork:full spring wildly	<a href="#">H088-1</a> , <a href="#">H136-1</a> , <a href="#">A153-2</a> , <a href="#">H116-1</a> , <a href="#">H039-4</a> , <a href="#">H071-2</a> , <a href="#">H085-1</a>	rake single robny's running - ? single spring	handwork: thrust handwork: hauke	<a href="#">C002-3</a> , <a href="#">H055-3</a> , <a href="#">H054-2</a> , <a href="#">C001-4</a> , <a href="#">P166-1</a> , <a href="#">A059-2</a> , <a href="#">A061-1</a> , <a href="#">A062-2</a> , <a href="#">C004-4</a>
rake double born in to a stop	handwork: double quarter next: back the foot a drawing	<a href="#">A134-2</a>	broken - double upward step back step in - with a rake stop	handwork: thrust	<a href="#">H085-1</a> , <a href="#">H012-2</a> , <a href="#">H085-2</a> , <a href="#">A164-1</a> , <a href="#">H020-1</a> , <a href="#">P145-4</a> , <a href="#">P173-3</a> , <a href="#">H070-1</a>
fall that you stand fall upon hew your strokes of each of your counters in stop lift up lightly with the left left hand to his head cast a Seal out stop rake	target: his harness	<a href="#">P173-4</a> , <a href="#">P149-1</a> , <a href="#">H112-1</a>	meant on earth the other rakes in to the alures end & double that on in to a stop again turning in with a long double rake with a stop to the thrust transpose - him both going & coming tumble forward round as a ball turn turn him up on both feet void	handwork: back thrust handwork: downright stroke handwork: stroke aventures	<a href="#">C011-4</a> , <a href="#">H134-1</a> , <a href="#">A046-1</a> , <a href="#">A029-2</a> , <a href="#">H122-2</a> , <a href="#">H048-2</a> , <a href="#">A083-4</a> , <a href="#">A084-3</a> , <a href="#">A088-1</a> , <a href="#">A114-3</a> , <a href="#">A119-1</a> , <a href="#">A122-2</a> , <a href="#">A128-3</a> , <a href="#">A137-1</a> , <a href="#">A141-1</a> , <a href="#">A145-3</a> , <a href="#">A151-2</a> , <a href="#">A157-1</a> , <a href="#">A160-1</a> , <a href="#">A167-1</a> , <a href="#">A172-1</a> , <a href="#">A177-1</a> , <a href="#">A179-3</a> , <a href="#">A184-1</a> , <a href="#">A086-4</a>
	footwork: spring handwork: full quarter	<a href="#">P146-1</a> , <a href="#">A142-2</a> , <a href="#">A147-2</a> , <a href="#">A161-2</a> , <a href="#">A185-2</a>			
	handwork:lift up the sword over your head handwork: quarter	<a href="#">A021-1</a>			
	handwork: quarter full	<a href="#">A080-5</a> , <a href="#">A083-2</a> , <a href="#">A086-2</a> , <a href="#">A112-2</a> , <a href="#">A120-2</a> , <a href="#">A123-2</a> , <a href="#">A152-2</a> , <a href="#">A115-2</a> , <a href="#">A129-2</a> , <a href="#">A132-2</a>	voiding - catch - reste voiding with a reste when the sword comes about off your head	footwork: standing still handwork: back thrust handwork: back thrust handwork: return the sword with your right hand at your right shoulder	<a href="#">C010-1</a> , <a href="#">C010-1</a> , <a href="#">A169-4</a>

### XII.3.8. Complex handwork

a-void	footwork:softly set in your right leg	<a href="#">A147-4</a>	<b>light - thrust - right hand</b>	footwork:right foot	<a href="#">A107-2</a>
<b>above your head</b>	handwork: smite a full spring	<a href="#">A188-1</a>	<b>loose your left hand from your sword</b>		<a href="#">A161-4</a>
<b>backword - spring</b>		<a href="#">A077-2</a>	<b>loose your right hand</b>		<a href="#">A154-2</a>
<b>born over the head</b>	handwork: double round	<a href="#">H014-2</a>	<b>one hand - quarter</b>		
<b>both hands - set in sword</b>	next:thrust	<a href="#">A133-2</a>			
<b>both sides whole counter &amp; broken counter him</b>	handwork:2 double haukes	<a href="#">H120-2</a>	<i>fair before you large</i>		<a href="#">A015-1</a>
<b>bring back you sword - again with the said right hand</b>	footwork:and bring back your right leg	<a href="#">A165-1</a>	<b>pendant quarter</b>	tactics:lose not your land	<a href="#">P159-1</a>
<b>bring back your sword - light, with both hands</b>	handwork: thrust [an] above- thrust{{1}}	<a href="#">A109-2</a>	<i>fair before you - one hand large - void</i>		<a href="#">A015-1</a>
<b>bring it back with your right hand fair before your breast</b>	tactics:ready to thrust	<a href="#">A162-2</a>	<i>one hand void</i>	footwork:light turn your body	<a href="#">A158-4</a>
<b>bring it up with the same right side</b>	handwork: broken thrust	<a href="#">A010-1</a>	<b>return the sword with your right hand at your right shoulder</b>	footwork:light turn your body	<a href="#">A015-1</a>
<b>bring the point of the sword over your head</b>	closure:lay down softly before you	<a href="#">A016-2</a>	<i>right hand - thrust - light right side - spring</i>	next:ligthly smite a full spring	<a href="#">A158-4</a>
<b>bringing your sword over your right shoulder</b>		<a href="#">A143-2</a>	<b>rolling stroke - repeated - 3x</b>		<a href="#">A170-1</a>
<b>cheek - down by the ~ counter - carter stroke</b>	handwork: hauke quarter tactics:let your hand & your foot accord together in good offense	<a href="#">H013-2</a> <a href="#">H099-3</a>	<b>set out of your right hand</b>	handwork: smite a hauke round	<a href="#">P161-1</a>
<b>cross over the elbows</b>	footwork:back step	<a href="#">H025-3</a>	<b>smite your thrusts with in your single quarter spring</b>		<a href="#">H134-2</a>
<b>double hauke - about the head</b>	footwork:step in with a spring of the foot	<a href="#">H076-3</a>			
<b>double up lightly</b>	handwork: Fall in	<a href="#">P154-1</a>	<i>backward right side</i>	target: up onto the visage	<a href="#">H081-1</a>
<b>draw him sore up to the sky</b>		<a href="#">H132-1</a>	<b>stop - catching with the hilt</b>	handwork: long carter stroke	<a href="#">H082-3</a>
<b>fall in</b>	handwork:hauke	<a href="#">P147-1</a> <a href="#">P155-1</a>	<i>stroke</i>		
<b>flat down by the back</b>	handwork:long carter stroke	<a href="#">H084-2</a>	<i>full</i>	complex:rakes before you	<a href="#">A078-1</a>
<b>full - stroke</b>	complex:rakes before you	<a href="#">A078-1</a>	<i>rolling - repeated - 3x</i>	next:hauke to the other side	<a href="#">H036-2</a>
<b>gather up</b>	handwork: doblet	<a href="#">P177-1</a>	<b>thrust - right hand - light</b>	footwork:right foot	<a href="#">A107-2</a>
<b>hand &amp; foot born over the head</b>	handwork:double quarter	<a href="#">H072-1</a>	<b>turning the sword over your right arm</b>	handwork:broken thrust upon every side	<a href="#">A023-1</a>
<b>hauke - double - about the head</b>	footwork:step in with a spring of the foot	<a href="#">H076-3</a>	<b>turning the sword under the right arm</b>	handwork:broken thrust	<a href="#">A009-4</a>
<b>head - about the ~ - hauke - double</b>	footwork:step in with a spring of the foot	<a href="#">H076-3</a>	<i>void</i>		
<b>left foot - all upon the ~ lightly delivered</b>	handwork: double rounds forward and backward	<a href="#">A045-3</a>			
<b>left hand</b>					
<b>voiding with ~ with ~ spring up your sword to your right shoulder</b>	handwork: quarter	<a href="#">C004-5</a>	<b>closure: be at your stop</b>		
<b>lift up - sword over your head</b>	handwork: smite your stroke adventures	<a href="#">H092-1</a>	<b>handwork: quarter</b>		
	footwork:bring forth the right leg as fore as the left	<a href="#">A021-2</a>	<b>voiding - with left hand with the left hand bring the sword the crown of your head</b>		
					<a href="#">A186-1</a>

### XII.3.9. Complex footwork

back - bring in a stop with naked ~	handwork: smite a large hauke	<a href="#">H130-1</a>	right leg <i>follow in</i>	complex:rake	<a href="#">A025-3</a>
bears out the earth		<a href="#">H023-2</a>		handwork:lifting up your hands over your right shoulder	<a href="#">A028-3</a>
both leg - step in break of the earth	handwork: 2 half hauke	<a href="#">H053-2</a>			
	handwork: running rounds over the head	<a href="#">H020-2</a>	step - in	footwork: step back right leg	<a href="#">A074-1</a>
follow in - right leg	complex:rake	<a href="#">A025-3</a>	round - half - second foot	handwork: 2 double haukes	<a href="#">H119-3</a>
	handwork:lifting up your hands over your right shoulder	<a href="#">A028-3</a>	step - in	handwork: broken hauke	<a href="#">H065-3</a>
half round - of the second foot	handwork: 2 double haukes	<a href="#">H119-3</a>	left leg - smite in left leg right leg	handwork:cleave right down	<a href="#">P160-1</a>
left leg - step in - smite in left leg	handwork:cleave right down	<a href="#">P160-1</a>	step in - both leg	footwork: step back right leg	<a href="#">A074-1</a>
			stop - bring in a ~ with naked back	handwork: 2 half hauke	<a href="#">H053-2</a>
			turning	handwork: smite a large hauke	<a href="#">H130-1</a>
				handwork: full stroke	<a href="#">A077-3</a>

### XII.3.10. Tactical terms and advices

abide him	complex: rake with spring	<a href="#">P146-3</a>	whole		<a href="#">H115-4</a>
abide your adversary at a bay	handwork: round and rake	<a href="#">P178-3</a>		footwork: break in	<a href="#">H109-1</a>
accord				handwork: double quarter	<a href="#">H108-1</a>
eye, foot and hand - defense		<a href="#">H124-2</a>		handwork: smite with fierce stroke	<a href="#">H110-3</a>
foot, hand, eye and heart		<a href="#">C012-1</a>		handwork: stroke aventures	<a href="#">H123-2</a>
hand and foot		<a href="#">H030-1</a>			<a href="#">P139-1</a>
offense	handwork: large quarter	<a href="#">H129-1</a>		handwork: draw him sore up to the sky	<a href="#">H131-2</a>
heart, foot and eye		<a href="#">H100-1</a>			<a href="#">H033-1</a>
adversary does not suspect	tactics:flee not for a little pride	<a href="#">P171-1</a>	far & near - good eye		
his peril			fierce heart - bravely		
after stroke is better if you dare him smite	tactics:if touched a little	<a href="#">P175-1</a>	first take a sign of the ground there you play between 2 bucklers		<a href="#">P170-1</a>
as you would play a rabette	handwork: with the left hand bring the sword the crown of your head	<a href="#">A187-1</a>	flee not hastily for a little pride		
at your defense <-> y<->		<a href="#">A098-2</a>	fly out of your hand		<a href="#">P158-2</a>
enclose your Enemy		<a href="#">C018-2</a>	gain the advantage		<a href="#">P153-3</a>
beware him your arms behind			god speed		<a href="#">P145-1</a>
bid	handwork: two quarters, round, stop	<a href="#">P145-5</a>	good chere		<a href="#">P142-2</a>
block your adversary bravely	handwork: round and rake	<a href="#">P178-3</a>	good eye		<a href="#">P139-1,</a> <a href="#">P155-3</a>
cause of stroke aventures is called for a man turns his back to his enemy	footwork:step in with left leg	<a href="#">A093-3</a>	and let your hand go		<a href="#">P167-1</a>
close & clear - art of two hand sword	handwork:stroke aventures	<a href="#">H125-1</a>	grieve not greatly thou you		<a href="#">P174-1</a>
come home out of danger again			be touched a little hand		
counter - both off & on	footwork: 3 cock steps backward	<a href="#">H024-2</a>			
courageously - endure	complex: hew your strokes of each of your counters	<a href="#">H111-1</a>	bear good eye and let your ~ go		<a href="#">P167-1</a>
defense	tactics: your eye your foot and your hand accord in your defense	<a href="#">H124-1</a>	strokes fast follow after his ~		<a href="#">P172-1</a>
accord eye, foot and hand transposing both feet for sureness of ~	enemy: lays rounds and rakes by his side	<a href="#">P168-1</a>	if he is in your reach	handwork: spare not a hauke	<a href="#">P157-3</a>
	footwork:standing	<a href="#">A092-2</a>	invite	handwork: two quarters, round, stop	<a href="#">P145-5</a>
		<a href="#">H124-2</a>	land		
		<a href="#">H116-2</a>	hold well your ~ path it may defend		<a href="#">P163-1</a>
			not to loose ~	handwork: use pendant	<a href="#">P159-2</a>
			lifting up your sword as you would smite a quarter		<a href="#">A181-3</a>
			lightly	handwork:full short spring	<a href="#">A168-5</a>
			little pride - flee not hastily		<a href="#">P170-1</a>
			for ~	make first a sign to him with	<a href="#">H035-1</a>
				handwork:large hauke	

man that will to the two hand sword learn both close & clear		P138-1	<b>stroke - freshly smite ~s in succession</b>	tactics: hold well your land path it may defend	P162-1
meant offer	handwork:hauke handwork: two quarters, round, stop	H073-2 P145-5	<b>strokes fast follow after his hand suddenly</b>		P172-1
play same twice reaching adversary	handwork: rake on each step	A164-3 H107-1		handwork:full quarter handwork:play a rake	A182-1 A178-3 A064-3 A067-3
ready to thrust	complex: come in with a rake	A163-1	<i>quarter</i> <b>touched a little - grieve not transposing - both feet for sureness of defense</b>	handwork:quarter	A074-3 P174-1 H116-2
route fast	handwork: rakes, rounds, quarters, stops, thrusts	P165-3			
set him out of his way	handwork: running quarter	P179-2	<b>waste</b>	handwork:round	C001-3
sign a touch	handwork: large spring	H109-3	<b>wasted - to the waist</b>	handwork: carter stroke	H099-1
smite	footwork:with both feet in	H053-1	<b>with a bold spirit &amp; a merry heart</b>	handwork: single quarter	H097-1
smite him to the ground	handwork:quarter	A090-3	<b>{peril hunt} so it</b>		P151-3
spare not	handwork:hauke	P157-1	<b>{betide happens}</b>		
stride not too wide	complex: fall in with a hauke	P147-3			

### XII.3.11.Actions of adversary

he lays rakes running by his side		P169-2
if he wishes to abide	complex: fall upon his harness	P149-3
lays rounds running by his side		P169-1
when he begins to play a proffer		A099-1
when your Enemy begins to turn in with a		A092-3
when your Enemy plays a proffer with a rake and begins to pluck back his sword to set a quarter		A101-2