

# **Description of Lecküchner's Kunst des Messerfechtens**

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# 1 Table of Contents

1 Preface.....	4
2 What is a langes messer.....	5
2.1 Definition of the weapon.....	5
2.1.1 Blade.....	5
2.1.2 Hilt construction.....	5
2.1.3 Usage.....	6
2.2 The use of messer in period art and illustrations.....	6
2.2.1 Albrecht Dürer.....	6
2.2.2 Pieter Brugel the Elder.....	8
2.2.3 Eidgenössische Chronik.....	10
2.2.4 Hans Sebald Beham.....	12
2.2.5 Fechtbücher.....	13
3 Description of "Kunst des Messerfechtens" Cgm. 582.....	14
3.1 Classification of Techniques.....	14
3.1.1 Opening Attack.....	14
3.1.2 Role.....	14
3.1.3 Category.....	14
3.1.4 Result.....	15
3.1.5 Analysis.....	16
3.2 Description of the Techniques.....	16
3.2.1 Zorenhaw, 3r.....	16
3.2.2 Wecker, 14v.....	17
3.2.3 Entrüsthaw, 25r.....	18
3.2.4 Zwinger, 28v.....	19
3.2.5 Geferhaw, 29r.....	20
3.2.6 Wincker, 30r.....	20
3.2.7 Vyer Leger, 33r.....	20
3.2.8 Vyer Versetzen, 34r.....	21
3.2.9 Nach reysen, 39r.....	22
3.2.10 Überlaufen, 46r.....	23
3.2.11 Absetzen, 62r.....	23
3.2.12 Durch vechselen, 63r.....	24
3.2.13 Zucken, 67r.....	25
3.2.14 Durchlaufen, 72v.....	25
3.2.15 Abschnidt, 102v.....	27
3.2.16 Drucken, 111r.....	28
3.2.17 Ablaufen, 117v.....	29
3.2.18 Pnemen, 118r.....	29
3.2.19 Durchgen, 126v.....	30
3.2.20 Pogen, 128v.....	30
3.2.21 Messer nemen, 131r.....	31
3.2.22 Hengen, 198r.....	33
3.2.23 Winden, 211v.....	35
3.3 General comments on the techniques.....	35
3.3.1 Method of initiating the attack and the typical role of Lecküchner's student.....	36
3.3.2 How the fight is concluded, and what it does to the opponent.....	37
4 The framework for understanding Lecküchner.....	39
4.1 Direct advices and anecdotes.....	39

4.2 Statistics.....	39
4.3 Comparison to styles that were know in Lecküchner's time.....	39
4.4 Comparison to later styles.....	39
5 Comparison between Lecküchner and other German sources describing messer techniques.....	41
5.1 Sources before Lecküchner's works.....	42
5.1.1 Codex Döbringer, Hs 3227 a.....	42
5.1.2 Hans Talhoffer, Codex Icon. 394a.....	42
5.1.3 Paulus Kal, Cgm 1507.....	44
5.1.4 Codex Wallerstein, Cod.I.6.4° 2.....	45
5.1.5 Codex Danzig, Cod.44.A.8.....	47
5.1.6 Conclusions of the earlier sources.....	48
5.2 Later sources.....	49
5.2.1 Lecküchner's lineage.....	50
5.2.2 Nürnberg group.....	50
5.2.3 Later independent sources.....	51
5.2.4 Conclusions of the later sources.....	51
6 Curriculum for Teaching Langes Messer.....	53
7 Bibliography.....	55
8 Appendix I – Glossary of Terms.....	56
9 Appendix II – Raw data of Cgm 582's structure.....	60
10 Appendix III – Summary of Cgm 582's structure.....	70

# 1 Preface

This study is an overview of Johannes Lecküchner's fencing treatise, *Kunst des Messerfechtens*, as an attempt make it's contents better available for a student. One of the main objects of the paper was to categorize and catalogue each play so that it is possible to draw conclusions on the nature of the combat system. As the treatise itself is quite large, 434 pages with 416 illustrations of messer techniques, it is not easily understood without an overview and any attempts to analyse it starting from scratch would take years of full-time effort.

Furthermore, the weapon itself was varied in its form as no standard model of it existed. No typology for messer or other single-edged European cutting weapons has been made in modern days, so practitioners don't necessarily understand what the weapon they are practising with could be like.

Finally, the paper addresses of the problem of how to conduct the practice of messer in this style of combat and offers points of comparison for better understanding the subject of messer combat.

The following is a product of relentless urging and support from the fencers and researchers of Ars Ensis, Hungary.

## **2 What is a langes messer**

### **2.1 Definition of the weapon**

The langes messer is a large knife used in central and western Europe. There was no standardized form or name for it at the time of its use, even though today we tend to differentiate between bauernwehr, langes messer, kriegsmesser, grosses messer, cutlass, falchion, storta, coltellaccio, hanger and hunting sword. In reality, as long as the weapon was not used or manufactured in uniform manner, the differences between different categories for a weapon like this is a fuzzy one.

For functional purposes for a weapon to be considered equivalent to langes messer it needs to meet some conditions for its use:

- it should come from the cultural area that contributed to traditions of messer combat
- it should be small enough to be used in one hand
- it should be large enough that it should be used for fencing
- it should be suitable for cutting, thrusting and slicing
- it should feature some kind of a simple hand guard

And that's it. Every other detail is pretty much irrelevant, given the amount of variation between different existing weapons that might have been used according to the martial art meant for langes messer back in the day.

#### **2.1.1 Blade**

The blade of the weapon is most often depicted with a slight curve. We have examples of both curved and straight blades, weapons with a back edge all the way to the strong of the blade, but also weapons with no back edge at all, or just a very short one. In the technique illustrations, all of the messers seem to feature a short back edge.

The length of the blade should be such that the weapon could be used in one hand. Actually, the messers were roughly the length that they were not in the way if carried in day to day chores. The minimum length required would be such that it makes sense to differentiate the techniques from dagger fighting and that unarmed defences against it should not be noteworthy endeavour.

#### **2.1.2 Hilt construction**

Some examples of the weapon have a rüstnagel, an metallic bar in addition to crossguard protruding from the outside flat of the weapon at the hilt. Can also be used instead of a full crossguard. While an iconic feature for a messer, not all of the weapons used in this style of combat had this feature. Some came with a side ring on the hilt, some with a shell guard, some with a knuckle bow. All of them didn't even have a cross guard, but were manufactured with only the rüstnagel.

Yet another feature is the length of the handle. We have examples of really short handles which accommodate the hand holding the weapon handles which can facilitate two-handed use of the weapon. Some of these weapons came with a peened disk pommel, some with a hat shaped pommel riveted to a flat tang, and some with an end cap like in later sabres.

### **2.1.3 Usage**

Langes messer was not a primary weapon for battlefield on foot or mounted. It was a secondary weapon for foot soldiers and a weapon a civilian might carry around in his day-to-day life. Similarly a man of night watch could have feasibly carried a weapon like this if he happened to own one.

The techniques described for the weapon call for striking, thrusting, slicing and grappling with the weapon, so obviously it should be able to perform in these duties in order to be used as a langes messer. Strangely enough an arming sword does fill these requirements too, and indeed could be used according to the techniques of langes messer. Talhoffer is an example of the techniques being used interchangeably between a large knife and a short sword.

## ***2.2 The use of messer in period art and illustrations***

Messers of different sizes feature in paintings and graphics during 15th and 16th century. Here are few examples. Incidentally, these are mostly images of common people waging war or posing in their day-to-day activities. From these we can get an idea of the different shapes the messer might come in, as well as see what kind of people used them. The following images show different blade and hilt constructions that fall within the range of possible designs of a langes messer.

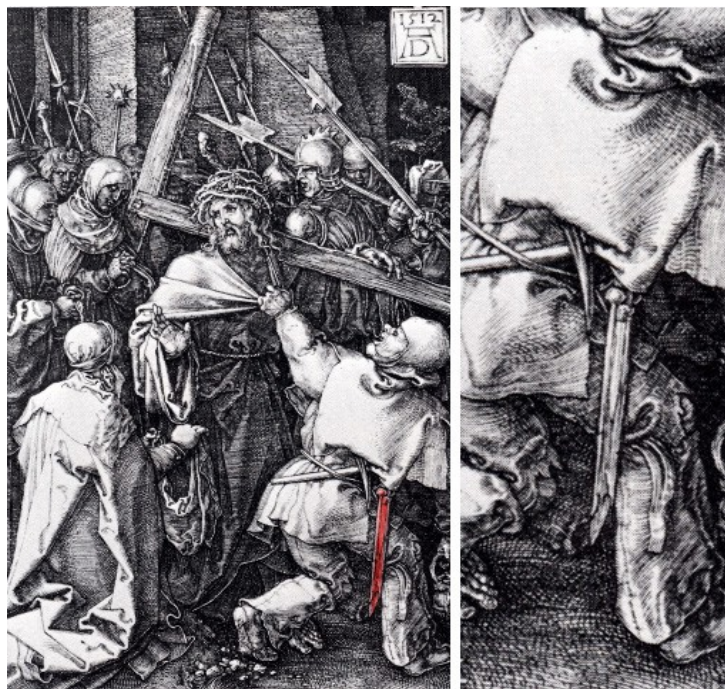
### **2.2.1 Albrecht Dürer**

Dürer (1471–1528) was an artist of the the Northern Renaissance, working mainly from Nürnberg. He produced many images of commoners, some of them shown to carry messers. The weapon was hardly a strange thing for Dürer, since he illustrated a fight book featuring them later on in 1512.



*Fig. 2.1 Three Peasants in Conversation (1497) and Peasant and His Wife (1497) with messers highlighted and enlarged for closer comparison*

In addition to commoners, Dürer's work feature messers in the biblical subjects. The one shown in The Martyrdom of Ten Thousand bears remarkable similarity of the basic type of the weapon shown later by Anton Rast's fight book (1470s–1549).



*Fig. 2.2 Bearing of the Cross (1512) – a biblical illustration showing a messer among other contemporary weapons*



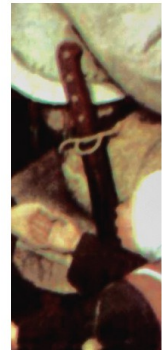
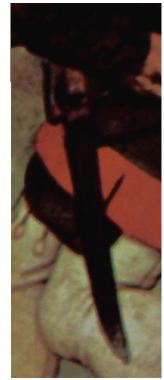


*Fig. 2.3 Martyrdom of Ten Thousand (1508) with the executioner's messer*

### **2.2.2 Pieter Brugel the Elder**

Pieter Brugel the Elder (1525–1569) was another influential painter of the Northern Renaissance. He was know best for using scenes of commoners as his recurring subject. These commoners are shown to carry messers in their day-to day life. It should be mentioned that while the weapons probably had a function as a tool, they seem to come with side-rings rüstnagels and knuckle-bows which they also had a fighting function. These tend to be called by the name bauernwehr, or peasants weapon.





*Fig. 2.4 The Peasant Dance (1569) and The Wedding Dance (1566) showing three different variations of messer guards*





*Fig. 2.5 The Peasant Wedding (1567) and The Dutch Proverbs (1559) with two of the messers enlarged*

### 2.2.3 Eidgenössische Chronik

This chronicle describes the events of the Old Zurich War (1440—1446) between the canton of Zurich and the rest of the Old Swiss Confederacy. It was written and illustrated by the chronicler Wernher Schodoler at some time between 1514—1532. It has numerous images of battles and skirmishes. Some of them include the use of langes messer, as identified by the shape of the hilt and the slightly curved single-edged blade.





Fig. 2.6 Images and details of fighting with langes messer. The topmost image is from folio 106r, the lower left one from 117v, and the lower right from 122v.



## 2.2.4 Hans Sebald Beham

Hans Sebald Beham (1500–1550) was a prolific and controversial printmaker in who worked in Nürnberg and Frankfurt. He produced vast amount of works on various subjects which also got him into trouble with the law. He was accused of spreading pornography, plagiarizing Dürer's work and for heresy against Lutherianism. Among his engravings are many images on commoners and landsknechts, some of them depicted carrying messers. This shorter curved variety was likely called tessack or dussack given that the picture is from 1540s and the langes messer on it's way out due to the evolution of the weapon type. Later on during 17th century such a weapon would be called a hanger.

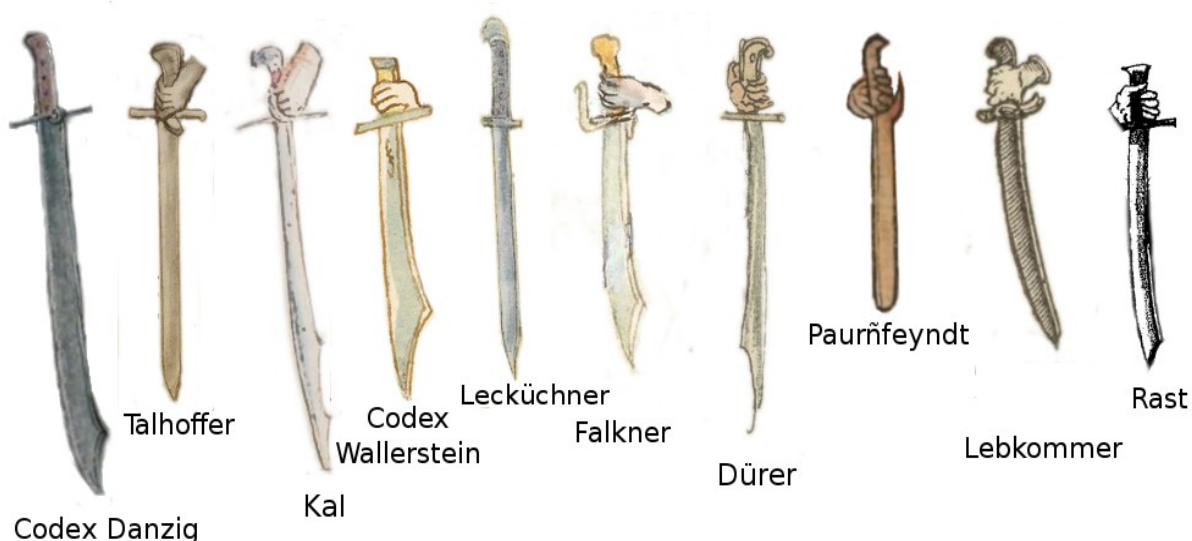


*Fig. 2.7 The Peasant's Feast or The Twelve Months (1546) with commoners portraying different months of the year. The messers are highlighted in red. The enlarged composite image of the weapon out of its sheath shows what kind of a weapon the commoners are shown to have*

## 2.2.5 Fechtbücher

One of the important sources for seeing how the weapon looked like was naturally the fencing books themselves. Here is a side-by-side comparison of the illustrated sources used for the combat techniques in this study. These ten weapons span over a century, from 1450s to 1540s, placed in the order of appearance.

The collection is not quite one messer per each decade as both Kal and Wallerstein are from 1470s, while Dürer and Paurñfeyndt from 1510s. There are no images available of messers in fight books from the decades of 1500s and 1520s.



*Fig. 2.8 Messers sorted according to their age of the fencing book they appear in within a span of hundred years; oldest (1450s) on the left and most recent (1540s) on the right*

As the weapons are pictured roughly in same scale to each other, we can see that there is no clear development in the style of the weapon as the time passes. Dürer and Kal have similar types of blades, as do Wallerstein and Falkner, same with Lebkommer and Rast. Talhoffer and Lecküchner share similar straight and narrow blade, but Lecküchner's hilt is longer, around the same measures as the monster of a blade shown in Codex Danzig.

Paurñfeyndt is a clear outlier, bringing a wooden practice messer in the middle of real ones. However, it is really good to see what kind of alternative was available for sharp weapons. Whether Paurñfeyndt's version was bare wooden or covered in leather, it's difficult to tell since the drawing of that book is highly stylistic to the point of resembling the illustrations on playing cards.

## **2.3 Conclusion of the illustrations**

While the weapon was varied in its shape and size, each source of images listed in this section is remarkably consistent in the way it pictures the weapon. As we can see from the comparison between the weapon in books describing messer techniques, the weapon did not seem to evolve significantly as time went on.

It could be that the variations between these weapons were regional in their nature. In the case of the painters it is also possible that when painting from an example, they used the same weapon as the basis of their study on how to picture it in their artworks. To make sense of a particular type of messer, it should be common enough that different sources give matching descriptions of it.



### **3 The framework for understanding Lecküchner**

#### **3.1 *Direct advices and anecdotes***

General advice given by Lecküchner can be used to form some kind of a basis of how the weapon should be used. But it is hard to form general guidelines from the specific plays without gaining a wider perspective of the subject. To gain such an insight, the subject of messer combat through scattered advice and anecdotes should be supplemented with a view that covers the whole subject, instead of highlighting occasional spots.

#### **3.2 *Statistics***

This wider perspective can be acquired by looking at the whole book through statistics in order to identify general trends in the examples. This is especially important in a treatise as large as this one, as the approach avoids personal preferences and the fickle human memory.

Gathering of the data does not need to be limited to just the treatise in question, but it can be extended to the available documents from the time and area where the style of combat was known in.

#### **3.3 *Comparison to styles that were known in Lecküchner's time***

The system can also be compared to the historical combat styles that it is related to. We know for certain that Kunst des Messerfechtens has its roots in Liechtenauer tradition, which in turn has been compiled from various sources, some of which have been even earlier methods of fighting with a messer of some sort. The general advice given for all blossfechten in Codex Döbinger and Codex Danzig could be employed as it is for Kunst des Messerfechtens to understand when and why to use the techniques described by Lecküchner.

Furthermore, messer sources of the same time period and geographical area to Lecküchner during his lifetime should be considered as a point of comparison. These other sources can be used like the Liechtenauer blossfechten sources to get some general advice for fighting with messers. They also should be compared in the manner of what kind of an emphasis they place on messer combat, compared to Lecküchner.

This is easier to do with the other early messer sources, as they are all pretty short. One can see and understand the general idea behind those works a lot easier than in the case of Lecküchner's work – not only are they faster to process technique by technique, but they also represent a tightly trimmed selection of the core concepts that the master in question thought as relevant. If these principles are compared to Kunst des Messerfechtens, we can gain an understanding of how Lecküchner differed in the use of messer from other masters at the time.

#### **3.4 *Comparison to later styles***

Seeing what kind of an impact Lecküchner had in the way messer was used is

of a lesser importance to understanding how to use the weapon according to him, but any fencing source which can help to understand and categorize the fencing actions presented by Lecküchner would be of great use in getting a better understanding of Kunst des Messerfechtens.

For this end, treatises on fencing which concern the way fencing is taught are quite important. Modern theory on weapon based combat and kinesiology is most detailed and readily available. These sources are best used for understanding how to categorize and teach the concepts laid out by Lecküchner, but not for speculating how he might have conducted the teaching himself. If Lecküchner had devised a well-defined system or general principles for teaching it he would have probably written about it.

## 4 Description of "Kunst des Messerfechtens" Cgm. 582

### 4.1 Classification of Techniques

In order to gain some understanding to Lecküchner's manuscript, we need understand how it's structured. The amount of data is too massive to handle just by reading and practising it through technique by technique and trying to remember it all. First off, we can use the structure implied by Lecküchner and look at the book through the 23 main sections, haupstück. They are mentioned in order at the start of the book as a sort of index.

This falls inadequate to understanding the finer details of the teachings, since there are lot more to messer fighting than just the main techniques. For example a master strike might be employed in cases that are not listed under the main technique where the strike is introduced. Also, analysing the structure of the manuscript in more detail gives us a lot of raw data for checking the validity of various assumptions.

For this purpose, I listed each technique of the book according to few different attributes.

1. What was the opening attack
2. Does the technique described belong to the attacker, defender, or does it matter
3. What kind of a category does the situation belong to
4. What is being done to the patient of the technique

#### 4.1.1 Opening Attack

The question of the **opening attack** informs us of how the techniques unravel and if there are specific preferences in how the weapon is used. The idea was that by comparing how the technique starts to how it tends to end, we get some additional information of the elusive style of how the weapon is used.

#### 4.1.2 Role

Similarly the question of whether the technique belongs to **attacker of defender** informs us what kind of tactical preferences Lecküchner seemed to have in the use of this weapon. Since attacker is not always taking the active role in the technique, it is useful to further name the roles of the fighters to **agent and patient**, where agent is the fighter performing the technique and patient is the one being hit.

#### 4.1.3 Category

The **category** of the described situation is a rough classification of possible situations within the book. The plays are not explicitly named to be different from each other, expect continuations and counters which give a reference to previous techniques within the section. The categories are a result of analysing, grouping and identifying features of different kinds of situations

presented in the treatise. The classification of the techniques is made to be as robust and general as possible, and ended up as following:

- case
- variant
- continuation
- counter
- principle
- stance

*Case* means simply that the situation described is different enough from previous ones that it warrants a different kind of approach, and usually this means that a new kind of technique is introduced. A case is never expressed as a continuation or a counter of previous situation in *Kunst des Messerfechtens*, it always starts afresh with a definition of what's happening.

*Variant* is lesser version of this; nothing supports that the situation differs from previous ones, Lecküchner simply gives us a yet another way of performing the same technique. The difference between a new case and a variant could be described for example by the opponent doing something different, where as a new variant of an old technique might be introduced just by suggesting that maybe the student wants to try out something different, or alternatively by having a different kind of ending to the technique, which might have implications the situation of where such a technique might be applicable.

*Continuation* is a situation where additional options are shown to a technique after the initial discussion of how it is done. This overlaps both with the variation and the case and it is a mean to describe the techniques with finer granularity than cramming everything in one picture or description

*Counter* is similar to continuation, but it introduces an option for the previous patient of the technique. The main requisite of a counter is that it deals with the previous technique, and it changes the roles of agent and patient around. This meant that the patient of the previous technique becomes the agent of the counter technique and now the previous agent is being hit somehow. Counter is not simply a passive defence, but it aims to end the fight somehow. Counters can be further layered into counter-counters, counter-counter-counters, and so on – each counter technique can be further countered by another technique which flips the roles around and seeks to establish dominance in the fight.

*Principle* is a play that tends to disregard the case-variation-counter structures that precede it, and rather discusses the technique in question in general terms. In sections where there are variations for both the attacker and the defender to do the technique, a principle on the technique would then leave out the mention of who was the initial attacker, hinting that the idea is applicable to the instances where the technique is generally used. It might give us extra pointers of how to do specific parts of technique, or it could tie together a bunch of teachings that preceded it into a rule of thumb. Sometimes

the principles give us fine tuned details of how the weapon should be used, and what's the point of doing things the way they are presented in the book.

*Stance* is a situation where a new fighting stance (called *leger* or *hut*) is introduced without attaching any kind of a technique to it yet. The illustration in these descriptions shows the stance used against an opponent, or it can just show the same stance from two different angles.

#### **4.1.4 Result**

How the technique is concluded gives us information of the preferred use of the weapon. First off, there is the question of targeting – where one is most likely to be hit with the weapon, and what part of the weapon is used in harming the opponent. It also gives us hints of what kind of context is the technique applicable to: is it a fight between friends where the agent shows a good hit but with little possibility for injury; it might be a case where the patient needs to be taken out of fight as quickly as possible; or the situation might belong to a battlefield, where patient might be armoured or no risks are to be taken by the agent; finally some of the techniques seem to be just for laughs, and it's evident of what happens in the end of the technique.

#### **4.1.5 Analysis**

Combining the data from these different categories, we can speculate on finer details of the book. How the use of the weapon differs between the opening attacks and the end result of the technique shows us something of how the weapon is used. The role of attacker and defender in different main techniques inform us of the tactical use of each main technique. The variations, cases and counters enables us to analyse the organizational structure within a given main technique, which gives us a peek at the way this martial art might have been taught. And as mentioned, the end result of the technique gives hints of the context of where the technique is applicable. It also shows us that not everything works out the way we would initially expect.

### **4.2 Description of the Techniques**

The largest structural element of the book is a main section or main technique, *hauptstück*. Lecküchner lists these in the beginning of the book and implies these are to be used as a way of categorisation within the manuscript. And this is sensible, seeing as there are over four hundred techniques. Some kind of division is warranted in order to handle the amount of data. The main techniques as listed in order are following.

#### **4.2.1 Zorenhaw, 3r**

Zorenhaw, translated as wrath cut, is one of the hidden strikes. It is similar to its longsword equivalent, but with one notable difference – without the added leverage of the off-hand on handle, one cannot get away with just striking downwards at the opponent's head through his blade and pray the technique will work. It seems that the leverage for getting through the opponent's weapon is generated by pushing the messer forwards towards the opponent's

body, creating a wedge which displaces the incoming blade. This means two things: first, the cut has to be performed close to the performer's body so that he can then extend his arm forwards to wedge the incoming blade away; and second, this also means that the zorenhaw will most likely end up in zoren ortt, or wrath cutting into thrust.

Zorenhaw is one of the most complex main technique sections. With 22 techniques it covers a large amount of the situations within the whole book. The section introduces the concept of zinnen, hengen and krieg to the student, while alternating case by case between techniques and their counters.

### ***Abnemen, 7r***

Abnemen ("taking over") is used here to drive opponent's weapon away. First the fencer gives pressure against the opponent's blade while winding the zorenhaw ortt towards opponent's face, and then releasing the bind and lifting the weapon up. While opponent's weapon pushes against empty air, the fencer chops down with his messer on the other side of his opponent's blade.

### ***Duplieren, 11r***

Duplieren is a way of executing a strike from auswinden. It is a very fast technique in langes messer. Like abnemen, it is useful against an opponent who tries to set parry or set the blade aside while not directly threatening with his point.

### ***Mutieren 11v***

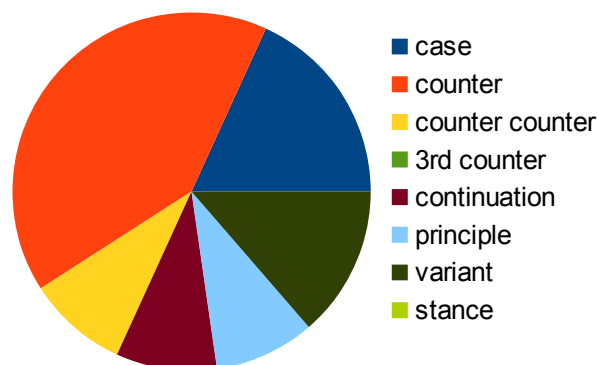
Mutieren is an inwinden to the lower openings over the opponent's blade, and it's when somebody offers the weak of their weapon to be controlled in a bind.

### ***Analysis of zorenhaw***

The chapter deal with how to enter into krieg using zorenhaw as defender's technique and duplieren and mutieren as attacker's counterpart for the same situation.

Slightly less than half of the techniques deal with counters to these situations while the rest of the pages are divided evenly between the basic cases and their variations, and on the other hand actions countering the opponent's counters, while fine tuning the basic technique with specific principles and continuations.

The techniques are divided evenly between the attacker and the defender winning the fight. Most common ending for the techniques is a thrust to the head or torso (63%) or strike to the head (33%).





### 4.2.2 Wecker, 14v

Wecker, translated as 'arouser', 'waker' or 'bread baker' is one of the hidden strikes. It is the equivalent of longsword krumphaw. There seems to be two ways of doing the technique according to the descriptions. One of them is to do the wecker to the flat of the opponent's blade in order to 'weaken the masters', presumably meaning master strikes or just techniques done very well in correct timing, intention, etc. The other instruction is to strike behind the blade, between the blunt edge and the opponent. This kind of a cut forces the opponent's blade downwards and away.

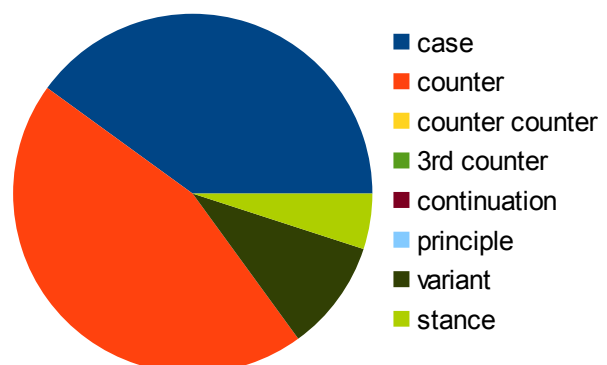
#### *Pawrenstreich, 22v*

This case for wecker is meant against those who cannot really fight with messers. The fencer is supposed to wait for the opponent in a right side guard and strike behind the incoming weapon. After this, he steps towards opponent's weapon and strikes around his own head at the desired target. The play then describes places there the opponent should be hit to cause him harm, and where to hit to just cause pain and inconvenience.

#### *Analysis of wecker*

The section on Wecker is evenly divided between both attacker and defender winning and the plays tend to end up with a thrust to the head.

The section has great amount of basic cases and equal amount of counter techniques. The cases hurry ahead of their time, as they are cases of coming main techniques, like pogen and and durchwechsel, albeit with the context of using a weckerhaw to initiate the situation.



### 4.2.3 Entrüsthaw, 25r

Entrüsthaw is one of the hidden strikes. It is the equivalent of longsword zwerchhaw. It means literally 'indignifying strike', which also carries the double meaning of 'angering strike' or 'shocker strike'. Interestingly, the longsword zwerchhaw also carries the meaning of 'angering strike' according to the Old High German meaning of the word Zwerch that was still in use in the 14th century.

#### *Feler, 26v*

Similarly to Liechtenauer longsword, Feler or feinting is taught in tandem with the crosswise strike. Lecküchner also advises perform couple of feints one after another to confuse the opponent further. It is unclear if the redoubling of a technique is meant to gain a tactical advantage, or is it simply a more

challenging training environment for the student's benefit in learning to apply the feint.

### ***Treffer, 27v***

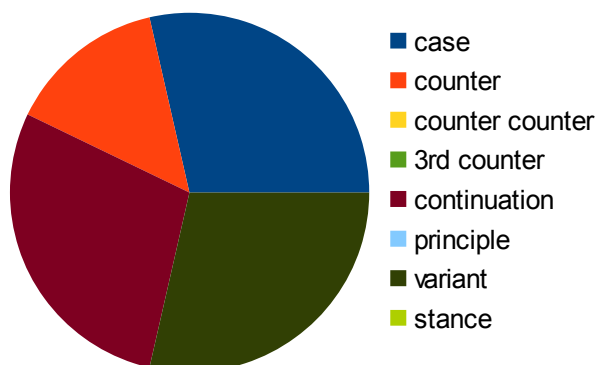
This is the first instance of the kind of techniques in Kunst des Messerfechtens which seeks to maintain control of the opponent and limiting his actions by raining blows into him. It is telling that such techniques seek to hit the opponent four or five times regardless of whether the initial blows hit the opponent or not. One explanation might be to make the opponent panic and resort to instinctive responses in fencing. Or alternatively, training to hit the opponent five times in succession could be a useful in a fencing bout which is limited to certain amount of hits.

### ***Sprechfenster, 28v***

Here Lecküchner discusses the principle of stabbing the opponent with *langen ortt* when he starts to strike around from a bind or parry. This is a recurring counter-attack in Kunst des Messerfechtens and it is done against attempts to strike around the fencer's weapon and also as a counter attack to the upper openings when the opponent is about to launch his attack in *zufechten*.

### ***Analysis of Entrüsthaw***

When used in the manner described in this main chapter, Entrüsthaw is a straightforward technique that does not discuss a lot about counter techniques. Instead there is abundance of variants and continuations to the basic cases of using this hidden strike.



This emphasis might be because the Entrüsthaw is often used as an opening action to gain access to a desired position in other main techniques, like the ones on überlaufen, durchlaufen and winden.

It seems that Lecküchner prefers to employ the counters towards those continuations to the entrüsthaw instead of immediately countering the entrüsthaw itself. This explanation meshes in with what he says about the hidden strikes in the beginning of the book:

"Secondly, the six hidden strokes are described and mentioned in the text, from that many good elements come, if one can perform them right and know how to prepare them skilfully" (Trans. Żabiński)

Meaning that the hidden strikes are often used as starting points to the other seventeen main techniques in the book.

#### 4.2.4 Zwinger, 28v

Zwinger, translated as 'forcer' or 'constrictor', is one of the hidden strikes. It has the longsword equivalent of schielhaw. The strike is introduced very briefly and mentioned only couple of times in the whole book. From these we can see that the zwinger is used from pastei and schranckhut to shoot the point into opponent's face it forces opponent to change what he was doing and restricts his options to deal with the incoming point.

Zwinger is also used to counter thrusts that come from the position of eber, or lower hengen.

#### 4.2.5 Geferhaw, 29r

Geferhaw, translated as 'danger strike', is one of the hidden strikes. It is the equivalent of longsword scheitelhaw. It is called a strike but it is then described by Lecküchner as a way of approaching the opponent as the initial part of the fencer's attack with an oberhaw. The attack itself is done by remaining high with the hilt while striking the point down towards the opponent.

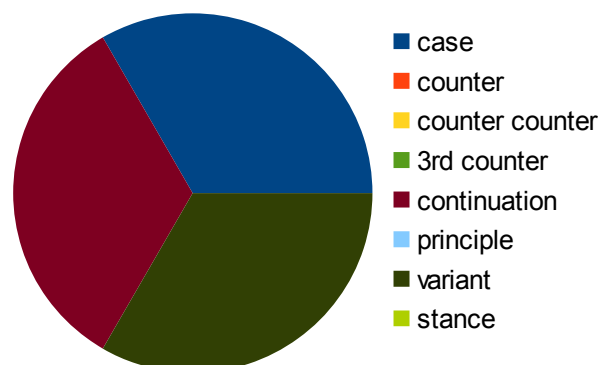
#### 4.2.6 Wincker, 30r

Wincker, translated as 'nodder', is one of the hidden strikes. It has no real equivalent in longsword or Johannes Liechtenauer's tradition. It is a variation of sturtzhaw and durchvechsel, or more precisely it is a way to threaten the opponent or even hit him with a sturtzhaw so that a durchvechsel becomes easier to perform. The main purpose of the strike is to get under the opponent's blade and strike him on the other side.

It can then be redoubled that when the fencer gets do get to the first durchvechsel, he can use it to set up another wincker with a durchvechsel back to the same side you started from. Whether this method is actually advisable as a duelling technique against a man that tries to hurt or kill you, it remains unclear. It could be that Lecküchner uses the wincker example as a sort of flow drill where the fencer can train to switch from one technique to another by linking the end situation of one with the initial set up of the other. This then could be used to get an appreciation of the sense of timing needed to execute the technique at the right moment.

##### *Analysis of Wincker*

As we can see, the chapter on winckerhaw is a straightforward one. It deals with couple of cases with their variants and continuations. As the technique is about controlling the initiative, if an opponent could bring himself to counter the chain of actions in in wincker, we would have to handle it as a technique in hengen or winden.



#### 4.2.7 Vyer Leger, 33r

Vyer leger, or 'the four stances' refer to four main stances in messer fighting. They are:

- Luginsland – watch tower. Equivalent of halpschilt in I.33 or roughly equivalent of Vom Tag in Liechtenauer tradition.
- Pastei – fortress. Could also mean a pie. Pastries of this name were popular in Nürnberg at this time.
- Stier – bull. Equivalent of Ochs in Liechtenauer tradition.
- Eber – boar. Equivalent of Pflug in Liechtenauer tradition.

Lecküchner goes through the stances and shows images of them but does not discuss what to do from them. These are merely used as a preface to the following section to make sure the basis of performing them is in proper order.

#### 4.2.8 Vyer Versetzen, 34r

Vyer Versetzen, or 'the four displacements' refer to the ways that the previously mentioned four stances are countered by the use of master strikes. Lecküchner laments this approach and seems to include the section out of completeness' sake. The concept probably comes from Liechtenauer's blossfechten and it's useful in the way that it confirms us that the four messer master strikes and stances are thought to be close enough to the longsword counterparts that at least some people used the vyer versetzen concept interchangeably between messer and longsword.

Interestingly, Lecküchner scorns the traditional use of the concept of vyer versetzen in the manner often described in the Liechtenauer tradition of longsword:

“You should refrain from the four displacements  
If you want to force the stances  
Mind yourself not to displace  
Displacing makes a man have effort”  
(trans. Żabiński)

He then describes that those displacements (the vyer versetzen) traditionally are, and goes on to show how he would recommend to break the four guards instead, by using the langen ortt to stab the opponent in the face:

“And you should know that the breakings with the long point are better than these announced above from the [hidden] strokes, as the [hidden] strokes cannot protect themselves on their own against the long point and they are broken with it” (Trans. Żabiński)

#### **Ansetzen, 37r**

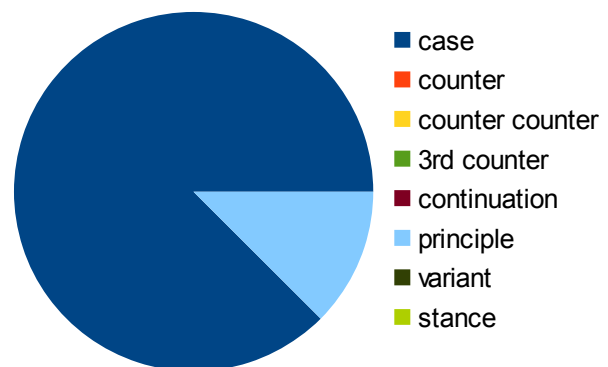
Lecküchner adds a sub-section on ansetzen right after these teachings. As ansetzen is a way of employing langen ortt as a counter-attack to defend against incoming attacks from every direction, it does come close to the

Lecküchner's version of the displacements. He mentions that the *langen ortt* is his preferred method as an over-all defence against attacks.

### ***Analysis of vyer versetzen***

The section is not very complex in its structure, as it does not contain anything else than the basic cases for defending against incoming attacks or attackers approaching in a certain guard position.

The differentiation between *ansetzen* and *versetzen* in Lecküchner's description seems to be that the *versetzen* are done against an opponent approaching in a guard, whereas the *ansetzen* are done against incoming attacks. The timing is different – relatively speaking, against an opponent who approaches in a guard and launches an attack to the fencer, the *ansetzen* are left later and the *versetzen* are performed earlier. Both are described as defender's techniques. The fact that the *ansetzen* is left later, the window of opportunity for executing it is smaller and the opponent has less time to react to it.



### **4.2.9 Nach reysen, 39r**

*Nach reysen*, also in the form of *nachraysen*, translated as 'drawing after' means a strike which follows the movement of opponent's blade as it creates an opening. This is usually achieved by the fencer by inviting an attack from his opponent, then evading it so that it passes by and instantly striking a *nach reysen* – strike trailing after his opponent's blade so that it is still travelling away from the fencer as his *nach reysen* – strike hits.

### ***Freyvechter***

Lecküchner recommends *nach reysen* against the type of fighter he occasionally calls the "*freyvechter*". The section on *nach reysen* is the first time we encounter this specific case of opponent, which Lecküchner describes in the 1478 edition as:

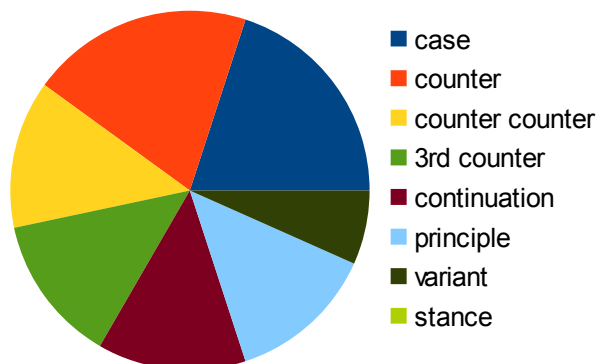
"-- who fight with long free strokes and do not know the rightful art of the Messer [...] those who cannot do much in the rightful art but still believe that they know a lot, although they know nothing" (trans. Żabiński)

Lecküchner's harsh critique against this type of fighter indicates that such attitude towards messer combat was somewhat common. Certainly it seemed to annoy Lecküchner so that he would give specific advice against these kind of fighters.

### ***Analysis of nach reysen***

The section deals with basic cases, their continuations and variations and then goes on to describe the chain of actions when nach reysen is countered by pogen on both sides. This chain of actions is then taken further by adding even more counters until the window of opportunity for performing the right action becomes very small.

As nach reysen itself is a technique that relies in choosing the right tempo for performing it instead of controlling the opponent's weapon by binding against it, it is fitting that the same section also showcases the extent to where the lesson can be taken by paying attention to the right timing of the counter techniques.



### **4.2.10 Überlaufen, 46r**

Überlaufen, translated as 'overrunning'. In Liechtenauer's tradition it means that a low cut it over reached by a descending cut to the upper body. Lecküchner glosses over the same use of the technique in his first play, but then goes on for the rest of the main chapter about his own definition where it means that the weapon which lies over the two can control the weapon underneath in various situations. This concept is most often used as both an offensive and defensive measure for getting into wrestling distance, which means there is a lot of examples of überlaufen with the hilt over opponent's arm, with the gewappned hand over the opponent's arm of weapon.

### ***Überfaren, 59r***

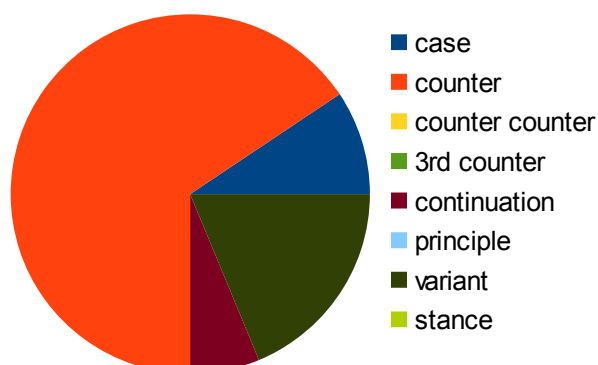
Überfaren is a short sub-section of six plays in the end of überlaufen section about the usage of Lecküchner's principle to trap opponent's weapon under the fencer's armpit and work with follow-up techniques from there. It deals mostly with disarms, which makes it an grey area between the weapon trapping teachings of *messer nemen* main section and the teachings of überlaufen.

### ***Analysis of überlaufen***

As the section ends up dealing with general grappling or *ringen am messer* situations, there is a huge amount of counters shown after a brief introduction of three ways an opponent might come to grappling with *gewappned hand*.

Lecküchner seems to use the opportunity to describe basic cases of wrestling for the first time in his book.

He shows a side-by-side comparison of different approaches to the situation,





for example, different ways of placing the opponent on the ground, or how to keep the opponent trapped on the ground after he has been thrown him over the fencer's leg.

He also implies different kinds of restrictions which might affect one's preferences when *ringen am messer*, mentioning how to cope if the fencer have previously gotten wounded in his arm or what to if opponent is wearing armour.

#### **4.2.11 Absetzen, 62r**

Absetzen, translated as 'setting off', means winding against an incoming attack as your defence. Lecküchner describes it briefly with two examples of thrusting at the attacker into his chest or his face, but nevertheless names it as one of the main section of Kunst des Messerfechtens, probably for completeness' sake, as the same main section is taught in the Liechtenauer tradition of longsword. Otherwise this section could be easily incorporated in the teachings of the *hengen* main section.

#### **4.2.12 Durch vechselen, 63r**

Durch vechselen, also in the form of durchvechsel, means to 'change through'. It is a way of evading opponent's blade by passing underneath, immediately followed by thrust. It is shown as the attacker's technique, but Lecküchner adds one example of how a defender can make use of it. As one of the characteristic features of durch vechselen, it always ends up with a thrust. in difference to other blade evasions in messer combat, like durchgen, zucken, pogen, abnemen, feler or ablaufen.

##### ***Rad, 66r***

Rad is a version of performing the durch vechselen from a descending strike with a straight arm and then pulling your hand backwards while keeping it high so that the hilt of your messer comes behind you. The point of your weapon should be aimed at your opponent for the whole time during this – then you complete the circular motion with your hand by dropping it close to your hip and extend your arm to a thrust from below.

You'll perform an aggressive zucken-like durchvechsel with this technique. The difference to zucken is that this is done at with a larger motion and earlier timing, which also means you need to do this further away from your opponent to have the time needed to do all of this. The image of this technique seems to describe the starting position for the strike being very aggressive and exaggerated, while taking a wide step across the centre line with your leading foot.

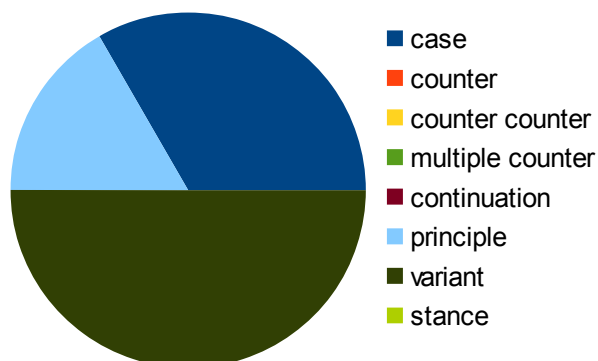
##### ***Double-stepping, 69r***

This concept is first explained in durchvechsel. It means that you combine a short step with a long one in order to do them both at the same time. It is used in various places in Lecküchner's works, namely it is done cross-wise to keep the fencer safe when executing a zucken, pogen and lem stuck, and it's

done towards opponent in order to gain a speedy entry into wrestling distance in the end of the überlaufen main section.

### ***Analysis of durch wechselen***

As with previously in the case of wincker, durchvechsel is a technique that relies on keeping the initiative to yourself and evading blade engagement. The fencer is kept safe by threatening the opponent with his weapon to force him parry wide, while relying on double-stepping away from the opponent's parry to keep him safe.



Thus there are not much in the ways of counter techniques shown in this section. If the opponent might catch the durchvechsel, we would end up in a situation best described with the actions of a technique that would work with a blade engagement.

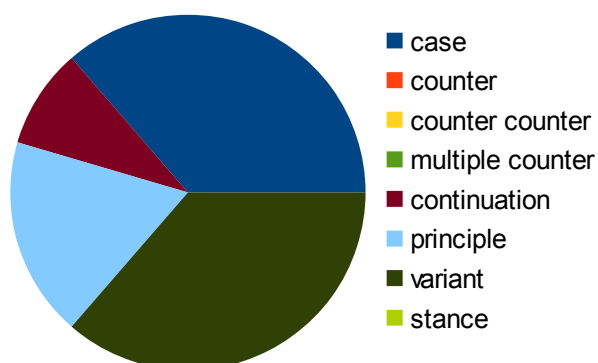
However, the variants in this section deal with redoubling the durchvechsel and even redoubling a feint in order to set up a duplieren. There is a certain emphasis in these lessons about maintaining initiative and keeping the opponent on the defensive instead of focusing on the possible actions the opponent might do against the durchvechsel.

### **4.2.13 Zucken, 67r**

Zucken, translated as 'pulling' or 'twitching' is a way of evading opponent's blade by pulling your weapon backwards. This is done from langen ortt towards hengen but also with the hilt of the weapon straight up so that the tip of the weapon trails by your chest. It is then followed by a thrust.

### ***Analysis of zucken***

Zucken follows the trend set by wincker and durchvechsel, where there are no counters shown against it during the section describing how to set up a zucken and what to do from there on. Again, the emphasis is on making the zucken itself. Double-stepping is used to make sure the fencer stays safe and has sufficiently space for doing the zucken.



Certain amount of playfulness is seems to be employed in preparing the technique. There is an example of playing with the opponent's anticipation of your zucken to set up other techniques instead, and in another case, setting up a zucken by striking the opponent with the flat of the blade. This could be to make sure the weapons do not become stuck together in the bind, otherwise

the opponent would have easier time to counter the zucken by attacking as the fencer leaves the blade engagement.

#### **4.2.14 Durchlaufen, 72v**

Durchlaufen, translated as 'running through' is a way of passing under your opponent's blade or arm with your body. This concept is used most commonly with entrüsthaw as a defensive measure for entering into wrestling distance, which means the techniques consist of lot of arm breaks, throws and disarms.

##### ***Überschyssen, 90v***

Überschyssen, translated as 'shooting over' seems to be a technique valued a lot by Lecküchner. He demands it is kept a secret and says it's called The Unnamed (Der Ungenannt) by many masters who know it in order to preserve the secret. In his 1478 version, Lecküchner also says that other masters have called it a secret grapple (verporgengreiff). It is not a singular technique per se, as shown by the sub-section consisting of seven plays describing its use. More accurately it is a way of establishing dominance on the opponent by securing a good position from where to flow from one lock to another until the opponent is submitted.

The position of dominance from where the locks start from is done by pulling the opponent's wrist across so that you can gain access to his outside. Then you step with your chest across the your opponent's straightened elbow and hit your free arm over his arm (with your elbow on his throat) and grabbing around over his upper arm with your free arm. In judo this would be equivalent of *ude-hishighi-waki-gatame* (armpit armlock). From there Lecküchner shows take downs, control holds, disarms, one sack with two hidden assistants and a game of backgammon.

The first example shows how deal with a strong or struggling opponent by reversing the control hold into a goose-neck lock over his shoulder by using your own weapon as leverage. An interesting feature of the lock seems to be the way that Lecküchner shows how to flow to different locks and holds from the initial one by causing a bit of pain in the opponent in one hold and letting him flinch, and then putting him in a new lock in the direction of the opponent's movement.

##### ***Achsel stoss, 94v***

This named sub-technique within durchlaufen. It is probably there to show an entry against the inside of opponent's right arm as opposed to doing it on the outside as in the other similar techniques in this main section.

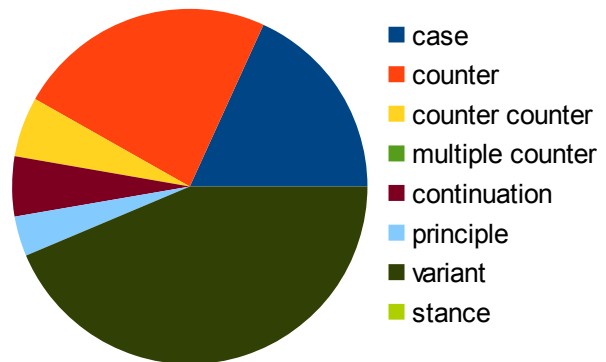
##### ***Bechlyssen, 99v***

These seem to be 'normal' versions of the similar locks shown in the überschyssen sub-category.

### ***Analysis of durchlaufen***

Durchlaufen seems to be a more complex version of grappling category compared to überlaufen, which was a set of counters against three variations of the same situation.

Here we have a great amount of variants to the basic situation, which is partially explained by having attacker's variants to the techniques that are meant for the defender in the basic cases.



One real gem of the section is the case-by-case checkpoints Lecküchner gives us when discussing a technique in detail. These can then be compared to similar lists within the book to gain insight of the finer points of applying a lock or executing a throw which otherwise would not make as much sense:

1. grab hold of opponent's right wrist with your right hand
2. turn your left side against his right elbow
3. step with your left foot in front of him
4. pull his arm tighter against your chest
5. strike your left arm over his arm
6. shift your weight on his arm
7. leap to your right
8. break his arm

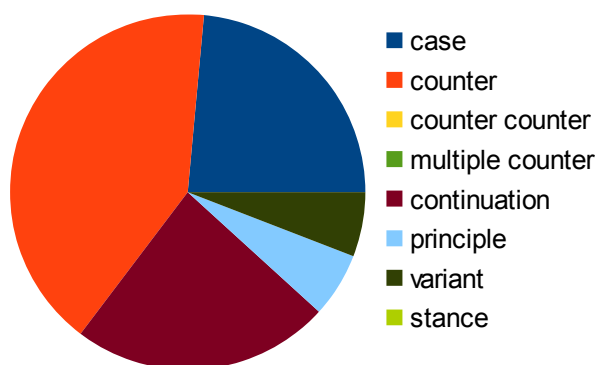
In one rare occasion Lecküchner also shows a negative example of how he doesn't want a counter to a counter technique to be done, followed by the proper version, and a continuation that also becomes available for the student if he does not follow the negative example. From details like these it can be seen that Lecküchner wants to keep the locks and control holds initially very close to his body to deprive his opponent space to manoeuvre, and to better keep a check on his intentions.

### **4.2.15      Abschnitt, 102v**

Abschnitt, or simply schnitt, translated as 'cutting away' is a way of controlling your opponent's weapon arm by winding and slicing against it. The section is interesting in the way that usually winding actions are done with the strong of your blade against the weak of the opponent's blade. In abschnitt, your footwork in relation to your opponent's movement is used to generate the momentum needed to overcome the weaker structure of your winden so that you can still push the opponent's blade away and stay safe.

### ***Analysis of abschnidt***

As the action of slicing at the opponent's arm is not decisive fight stopper, there are relatively many continuations in this section. Otherwise the section is quite straightforward; roughly equal amounts of cases and variants are dealt with their respective counters with little else added to the lesson.



### **4.2.16 Drucken, 111r**

Drucken, also in the form of hende drucken, translated as 'pressing', is a way of controlling your opponent by pressing him with the edge, hilt or the tip of your messer. This is done to gain leverage in wrestling distance, so most of the techniques end up in locks, throws and disarms.

### ***Sunnenzaygen, 111r***

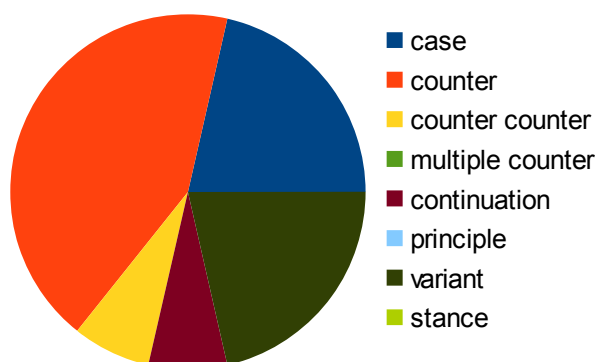
The direct translation of the name of this technique is 'sun pointer', which is a reference to the way this technique is done in wrestling and dagger combat. It is first described in Codex Wallerstein as a way of taking an opponent down by getting to the outside of the right arm of the opponent, reaching behind their neck with you left, grabbing their chin and pulling them backwards over the student's leg. The balance is taken by twisting the opponent's face upwards, hence the name for the technique.

Lecküchner does his own variation of this technique with messers by simply pressing the his blade on the opponent's neck along the jaw line, and using the blade against the jaw as a lever to crank their neck backwards and pull him over your leg to make him fall.

### ***Analysis of drucken***

Like previously in wrestling section on überlaufen, drucken starts with a basic case of a wrestling technique followed by lot of different counters to it. Then Lecküchner presents with a case of attacker's überlaufen with variations of how to perform disarms from it.

Like previously in uberfaren under überlaufen section, these variants to drucken could easily have been a part of messer nemen instead. In this case the classification under drucken is easier to understand, since the disarms in these instances are done with the aid of pressing the opponent's messer out of his hand with the blade of the student's weapon.



The specific advice given at the start of the section on how to manoeuvre around an opponent in grappling situation so that you might employ a counter technique, gives us yet another insight for grappling according to Lecküchner's system. This time it's about how to break opponent's hold:

1. go under both of his arms with your right arm
2. grab a hold behind his right elbow
3. pull towards your right side
4. help by pulling with your left hand from the outside under the elbow
5. turn your left side close to his right
6. push with your entire body towards your right side
7. move behind him to apply a lock to his right arm

It seems that getting distance to the opponent while he is employing a lock on the student is of no great concern. In this particular case Lecküchner advises to make enough space for the student to inch himself step by step towards a position from where he can free himself from the opponent's hold, so that he can start applying some of his own locks in turn on the opponent.

#### **4.2.17      *Ablaufen*, 117v**

*Ablaufen*, translated as 'running off', is a way to evade the opponent's blade turning your weapon away from it before contact, and cutting immediately in the other side of your opponent's weapon. Only one technique is shown in this section but it is still stated as a main technique in the system.

A feature of the *ablaufen* seems to be that once it is done successfully, is should be followed by a feint to do another *ablaufen* to secure a good opening to place the finishing strike in. With these feints, Lecküchner advises to alternate between threatening both high and low openings, presumably to get him over-parry so that the final strike lands in an opening that is too far away from the opponent's weapon for him to do anything about it.

#### **4.2.18      *Pnemen*, 118r**

*Pnemen*, translated as 'taking over' or 'snaring', is a way of beating your opponent's blade away when both the opponent and the student lie in upper hengen against each other. This beat is then followed with a strike, thrust or disarm.

#### ***Auss zawmen*, 126r**

This is a named reoccurring technique shown first as a counter to a weapon trapping that is done in the section on *pnemen*. It's literal meaning is to "un-bridle" or in other words, to free yourself from a tight spot. It is done against a weapon that the opponent is holding by the handle at the moment (in this case it is your own messer that the opponent is just about to disarm!).

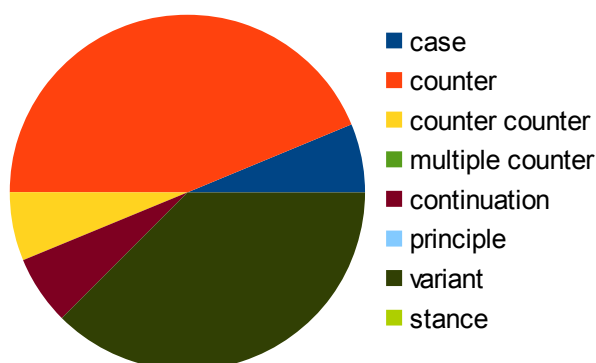
The technique itself simply calls for reaching for the pommel from under the opponent's right hand, grabbing the hilt also with your right hand while your

opponent's hand is still there, and executing a double-handed strike on his head over his right arm as you make the disarm.

### ***Analysis of pnemen***

The layout of this section is peculiar, since it mostly deals with how zucken is employed against the basic case of the pnemen. Only then Lecküchner goes on to the variations of the pnemen itself.

This might be indicative of learning how to recognise the pnemen, since the situation where it happens is not usually the first blade engagement of the fight, but happens at some point when the opponent has managed to catch an entrüsthaw at the last moment.



The section presents a rare occasion of a negative example being used. This one concerns how the pnemen can be countered, which Lecküchner then berates as a bad option and goes on presenting a better alternative. From the pairing of the two examples we can see that trying to avoid the beat and following it with a counter-attack is not preferred option in this case, whereas it is better to wait for a little longer so that the beat is concluded and then counter-attack into opponent's attack.

#### **4.2.19 Durchgen, 126v**

Durchgen, also in the form of durch gehen, translated as 'going through', is a way of evading your opponent's blade by turning your hilt away from it and cutting around underneath it to the other side of his weapon. In other words, durchgen is similar to durch vechselen but done with a cutting motion. When first mentioning this technique during plays of zucken,

Lecküchner warns the reader not to confuse the durchgen with anything described or done with long swords by other masters at the time – this indicates that the way of executing this technique is either invented by Lecküchner or is otherwise an uncommon one:

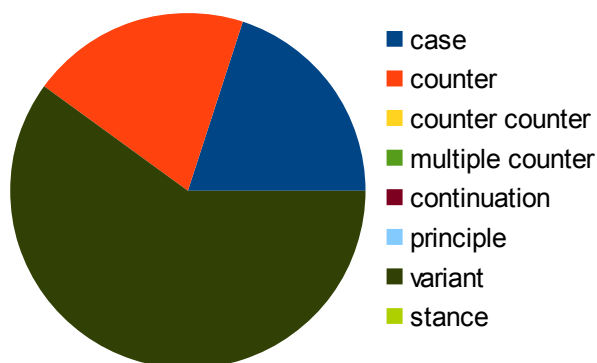
“And make sure that you do the going through according to my meaning, as I have stated them to be different in the Messer, than in the sword” (trans. Żabiński)

#### **4.2.20 Pogen, 128v**

Pogen, translated as 'the bow' is a way of evading opponent's strike by getting to the sides, or even behind the attacker. It is done with the footwork and it uses the weapon as a safety measure, but no blade contact is necessary.

### ***Analysis of pogen***

The section itself is very simple, showing the pogen with its variants followed by how to counter all of them. The wording of the techniques show that the technique is primarily one done with footwork: when Lecküchner speaks about redoubling an action (zwiuah), usually means performing the same technique again, this is the case with redoubling a feler, a wincker, a nachraysen, a durchvechsel, an unterhaw and even a duplieren.



However, in pogen's case redoubling mentioned in the zedel means simply to take a double step instead of single ones when described in the gloss. This would indicate that the pogen is the action of taking a bow under the opponent's attack (as in, beugen in modern German) and stepping under it to the other side.

### **4.2.21 Messer nemen, 131r**

Messer nemen, translated as 'messer taking' is a way of preventing your opponent from using his weapon. This is done either with disarms, locks applied to his weapon arm, or by trapping the blade. The counters to this involve actions with a similar idea, which means the techniques consist of wrestling with the weapons. This section also introduces many plays with the gewappned hand similar to armoured half-swording techniques with longsword as one context for applying the messer nemen techniques.

#### ***Durchstechen, 151r***

This sub-category shows how to thrust over and then under opponent's arm to snare it into a lock around the blade and so control the opponent's weapon.

#### ***Arm prechen, 163v***

This sub-category shows how to close in over opponent's arm to break his arm so that he cannot use his weapon any more.

#### ***Nyderstossen, 171r***

This sub-category shows how to slam the opponents arm down with one's hilt while striking him in the head so that he cannot defend himself. This is then countered by various disarms.

#### ***The funny techniques, 183r***

While they don't have a real name of their own, these are quite outrageous ones. They refer to the things a fencer can do to his opponent when he controls his weapon. The techniques are meant for public displays like the fechtschul.



### ***Lem stuck, 184r***

In contrast to the light hearted techniques just before these, this sub-category deals with how to cripple the opponent's weapon hand so that he cannot use his weapon. Double-stepping is used to gain a better angle of attack for the techniques. There is a certain difference to the similar section of abschnidt, which is not supposed to be a fight stopper like this one.

### ***Storchschnabel, 189v***

The sub-category is about inviting an attack from the opponent and dealing with it using a stop thrust while slipping the front leg far back. The idea seems to be dealing with attacker before he can engage. It is followed by similar techniques employing the stop thrust or simply harassing his approach by placing the point in line.

It seems that this praising of langen ortt should have been a main section of messer combat on its own right, based on how much Lecküchner seems to use it in various places of his book.

### ***Scorpion, 193v***

This is a manner of attacking similar to that of wincker. The difference is returning back to the initial side in the disengagement to redouble the first attack before disengaging again, this time to the other side, and attacking twice on that side. The idea seems to be to attack to openings in redoubled manner so that opponent is kept wrong-footed. The technique does not seem to have anything to do with messer nemen.

### ***Wasiliscus, 194r***

This is a manner of dealing with an opponent by using each part of the weapon to harm him, always adapting to his defences and using them to guide a new part of the weapon to be used in the next attack. In that sense it is the antithesis of messer nemen – every part of the weapon is dangerous, so it is difficult for the opponent to control.

### ***Klotz, 194v***

The name of the sub-section means the handle of the messer. The techniques are about striking and thrusting at the opponent with the hilt.

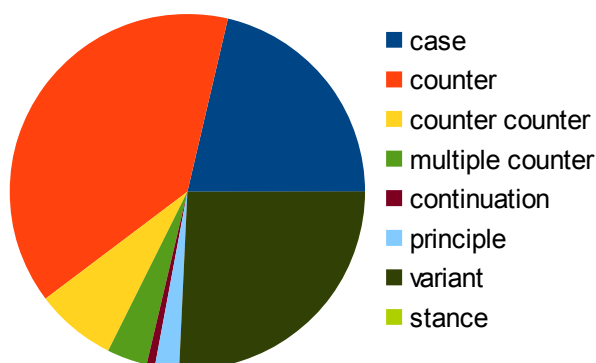
### ***Analysis of messer nemen***

This main section is huge. It covers 32% of the techniques presented in the whole book. As to why it is so large, we can only guess. The subject of controlling the opponent's weapon or his weapon arm is wide and varied compared to some other main section dealing with how to execute a specific attack.

A fencing system which eschews parries needs some kind of a way to deal with the opponent's weapon needs ways to stay safe. There only so many times one can counter-attack or evade the opponent's blade before they run out of luck.

Maybe that's the reason for the section on controlling the weapon is so bloated in Kunst des Messerfechtens' case.

The animals, i.e. storchschnabel, scorpion and wasiliscus have an odd role in the messer nemen section. They cover three distances and fighting in them in a way that the opponent cannot control at all what the fencer is doing with his weapon. They are not really counters to messer nemen but they certainly pre-empt such techniques.



The techniques are divided equally between cases and variants, which have a similar amount of counters. There is a fair share of long counter-technique chains going all the way to the third level of intention. The amount of variants compared to the basic cases in a large main section like this means that Lecküchner takes some effort in describing different options in detail, even though it is not always clear what are his criteria for presenting a variant technique to the basic case. For example, the first technique is a basic case for the attacker to perform a dis-arm, followed by a set of variants for the defender to do the same from a similar initial set-up.

It could be that Lecküchner is just being vague about the roles of attacker and defender in cases like this, or has just made a mistake when describing the roles. Given how Lecküchner stresses about how different situations have different windows of opportunity for performing the same techniques, it does not sound likely that he would then go and mix up what the nature of the described situation was supposed to be like. It is probable that there is a reason for occasionally having a lot of variants to the basic case being shown, even though the underlying logic is not there to be seen.

At least some cases are apparent where Lecküchner gives different variants with different kinds of ending. He might show manner of injuries to the losing part of the play varying from bruised ego to being stabbed in the palm to being hit four-five times in the head. Here the plays would be varied according to the context of where they are applied – you should be nice to willing partners in public displays of fighting, and if having to fight when performing the monthly citizen's duties in the night watch it wouldn't look good in the resume having killed a petty thief who resisted an arrest. Other reasons for the variants might be educational in their nature. For example, Lecküchner shows one after another four different ways to throw an opponent from the same situation. This might mean that the situation is good for applying different kinds of throws, or it might be meant as a reminder cataloguing different ways of throwing that Lecküchner wants to show to the reader.

#### 4.2.22 Hengen, 198r

Hengen, also in the form of hengen ortt, translated as 'hanging point', is a way of defending with the guards of stier and eber so that you can perform winden from the situation. The section seems like the proper introduction to the vyer

leger in the context applicable for messer, instead of the previous topic on them which was a short list of them for the benefit of introducing vyer versetzen. This section describes the luginsland and pastei in greater detail, praises the use of langen ortt as a universal defence and finally goes into great detail in dealing with a common hengen like parry, krump versetzen, which does not fall into Lecküchner's system but is used by other fencers.

This section also contains various short cases of how to transform from hengen to different situations to controlling the weapon from the centre line acquired through the use of striking an entrüsthaw to either of the upper hengen.

### ***Pastei, 201r***

This sub-section describes again the guard position of pastei and describes the kind of techniques that are done from there on. According to Lecküchner's advice, one should shoot in with the langen ortt against attackers when defending in pastei.

### ***Luginsland, 203v***

This sub-section describes the guard position of luginsland and how to defend against attacks from it. No attacker's options for the use of this guard are shown.

### ***Krump versetzen, 204v***

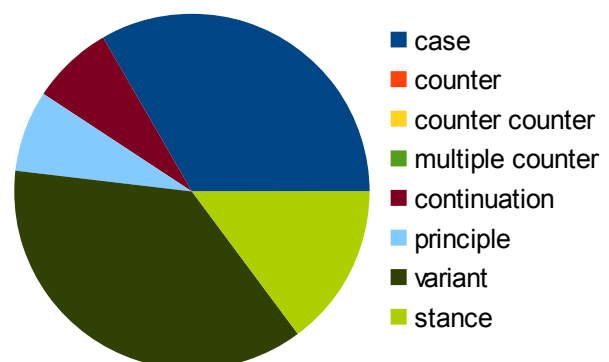
While the rest of the main section of hengen describes defender's options, the sub-section on the krump versetzen is solely meant for the attacker. In other words all of the techniques done in this section are done against the krump versetzen. Lecküchner does not show anything successful being done with the by employing the krump versetzen as the fencer's own technique. Whereas an upper hengen would retain a threat against the opponent by pointing the blade against him, a krump versatzung would be to hold one's weapon as in an upper hengen, but with the messer sideways in front of the attacker.

### ***Analysis of hengen***

The section describes what can be done from different guard positions, or in the case of krump versetzen, what can be done against it. No attention is given to how to deal with the techniques presented from those guards.

It seems like the emphasis is placed on studying the properties of the guards themselves so that they might be used to fight according to the other main

sections, and of course that one understands the opponent's options when they adopt a particular guard position. Presenting a good amount of basic cases and their variants of what one might do from a guard seems sufficient for this purpose.



#### 4.2.23 Winden, 211v

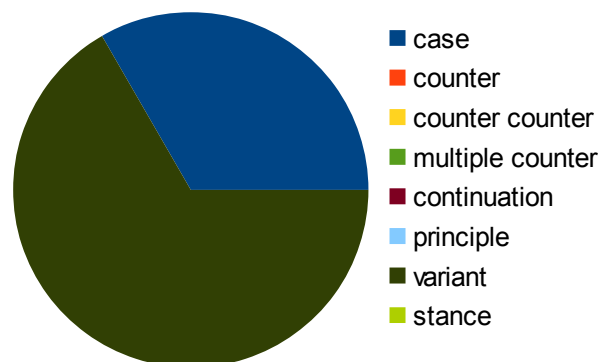
Winden, translated as 'turning away', is a core concept in Liechtenauer tradition. It is strongly linked with the five words of Liechtenauer as a way of maintaining threat towards opponent in blade contact. Lecküchner, like Liechtenauer, describes twenty four of these actions.

This section deals with how to continue to strikes, thrusts and cuts in the cases where you engage the opponent's messer on the right or left side, and above or under his weapon.

##### *Analysis of winden*

The section describes different starting positions and advices on where to execute a winckerhaw, where a zucken or duplieren and how to free one's weapon from underneath the opponent's blade with the winden techniques.

It seem to be more about the properties of the particular blade engagements than about the techniques that are done from there on. The fact that the section consists only of basic cases and their variants seems to support this view.



#### 4.3 General comments on the techniques

While we can get explicit information of the way one is supposed to fight according to Lecküchner, the bigger picture is hard to get without comparing the situations with each other. This study is an attempt to produce more information on the Kunst des Messerfechtens by classifying the actions according to their use in the book, but also by compiling statistics on the way fighting is described to having been done.

The following conclusions are based on the assumption that the frequency of an action within the book is also an indication of the frequency of the same action in a large enough number of actual messer fights if done according to Lecküchner. This assumption would need a corollary that Lecküchner's book is not a catalogue of every possible fencing action that he could think of, but representative of a way to train according to the core principles.

There is some evidence to this being the case. The way different main sections are laid out with some containing only basic cases while others dealing with counters and their counters seem like the structuring of a given main section was arranged towards a specific meaning. If the book would have been a catalogue of possible things that Lecküchner just collected and presented to sate his patron's curiosity, the structures of the different main sections would be much more homogeneous when compared against each other.

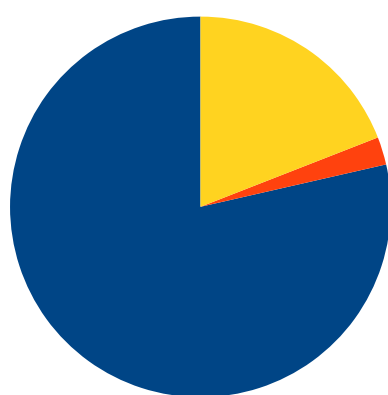


We also know that catalogue-of-all-fencing-actions assumption is probably not true, because Lecküchner says against this himself:

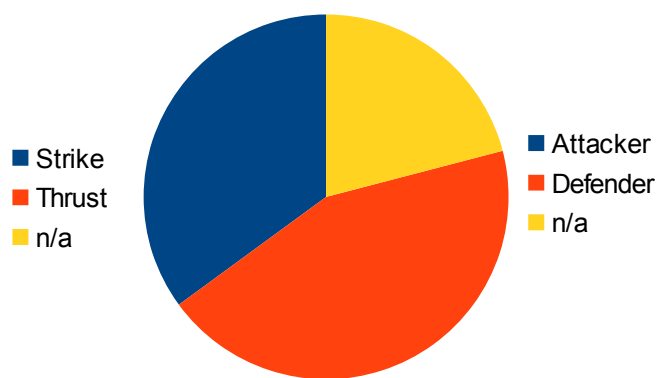
“Then, there are many elements in the Messer which are not common, as armed elements and certain thrustings over, thrustings through and free fighting elements about which I say nothing” (trans. Żabiński)

With this basis, we can approach the book as a structured set of training instructions instead of treating it like a general taxonomy of messer combat.

#### 4.3.1 Method of initiating the attack and the typical role of Lecküchner's student



*Methods of the initial attack*



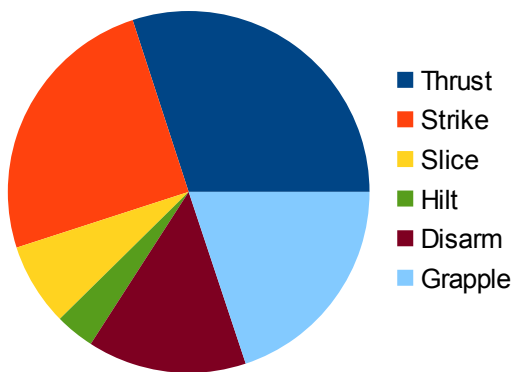
*The role of the winning fencer*

From the way the situations are initiated we can get an idea of how to generally fight according to his style of messer combat. It does not seem to particularly favour the initial attacker or the initial defender one over another. Surprisingly many instances don't even mention who was the one landing the initial attack – the description of those techniques only tells us the situation, usually during wrestling or blade engagement, from there the technique is to be applied.

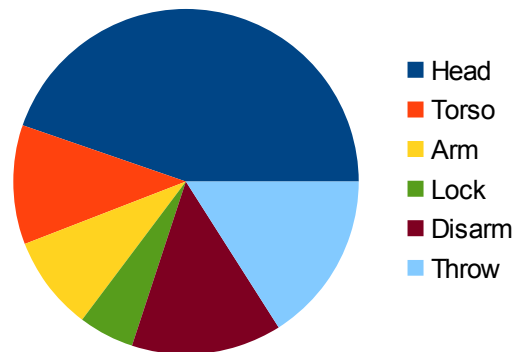
The method of applying the first blow is more telling – thrusting is almost completely absent outside of few thrust-specific cases like especially defending against a thrust with absetzen. The reasons for this might be practical of nature – a strike can be turned into a thrust in the middle of an attack with a weapon as nimble as messer, but the opposite is not true.

Another reason could be a contextual one – if the weapon is to be used by people of various skill levels and from various social backgrounds, striking is what they tend to do under stress.

### 4.3.2 How the fight is concluded, and what it does to the opponent



*The method of concluding the technique*



*Location of the hit*

Perhaps surprisingly from looking at the weapon, messer according to Lecküchner seems to be meant chiefly to deliver thrusts in opponent's head. Striking and grappling come as important ways of finishing the fight, too. Slicing is very marginal, it is used as a method of dealing damage to the opponent often as a way to set up the final hit.

As for the subject of where in the opponent the techniques are directed to, head (including the face and the neck) comes out top. The combination of attacks on arm with the weapon or the empty hand, controlling the opponent by locking him, throwing him on the ground or disarming him represent the total sum on non-lethal techniques directed at the opponent. They come pretty close to the amount of times the head is used as a target. Attacks to the torso (mainly thrusts) are not favoured in this system.

Perhaps with the varied context for using this weapon, though mostly among lower and middle classes, take it into account that the opponent might be wearing something that might stop the weapon, like armour or heavy clothing. Even though the lower class might be wielding the weapon, there's nothing claiming that the opponent would always be similar rabble. Besides factoring in the possibility of body armour, the torso might have been considered a sub-optimal target because it does not deter the opponent during the fight. While a thrust to the body is eventually very dangerous to the recipient, he does not necessarily even realize he has been trusted – unlike skin and the muscles, the internal organs don't function as sensory organs; they don't feel anything when being stabbed. So the parts that take the lethal damage won't signal it in any way to the brain and the opponent simply does not know that in few minutes he will be a dead man.

Compared to this, the head and especially the face is a sensitive target. The opponent will get an instant visual confirmation that he has been hit

when the blood is flowing into his eyes and blocking his vision. Such a hit does not need to be particularly dangerous but it will still stop the fight. Same goes with contusions and concussions of the brain – it will instantly affect the ability of the opponent to continue fighting.

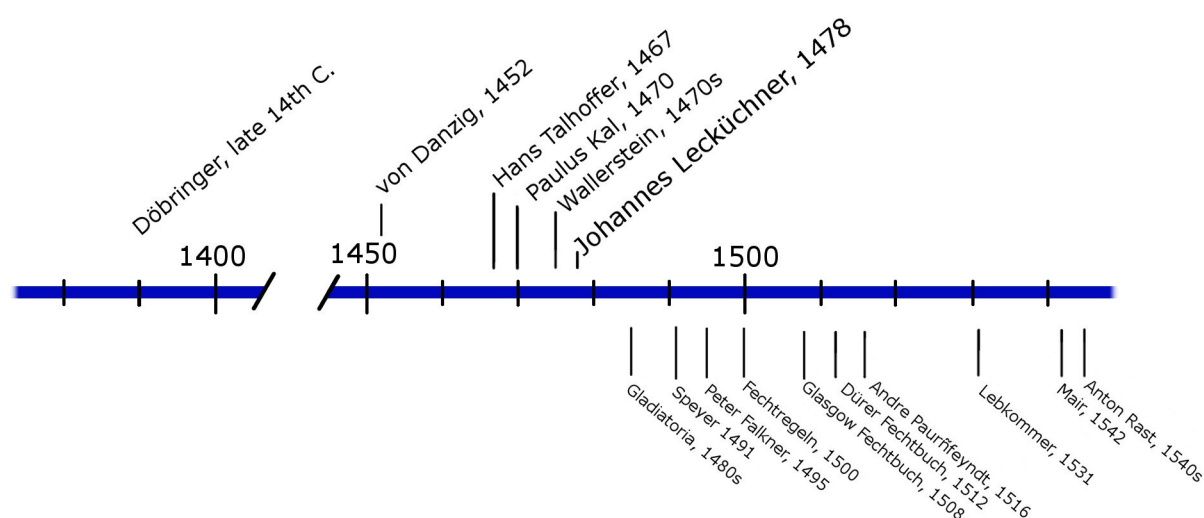
The same is true for the locks, disarms and throws, plus techniques done against the weapon arm of the opponent. They will stop the opponent from fighting and can better guarantee a safe outcome. For at least one person, that is.

## 5 Comparison between Lecküchner and other German sources describing messer techniques

Lecküchner expanded the amount of written material on messer that we know of in considerable amount. Before him, we know of few books that handle the subject, and most of them are quite concise. The first one would be Hs 3227 aka Codex Döbinger, with its two pages of general advice on messer. After it we don't know a description for using messers during the first half of 15th century.

In the latter half of 15th century, and during the lifetime of Johannes Lecküchner, we do have three written sources on messer, namely codex Wallerstein (Codex I.6.4<sup>o</sup>.2, 1470s) and the books from Hans Talhoffer (so called Württemberg version, Codex Icononografico 394a, 1467) and Paulus Kal (dedicated to Duke Ludwig XI, Cgm 1507, 1470). We also have a passing mention of messer on horseback in the "twenty-six figures" of Liechtenauer, first mentioned in Codex Danzig at 1452.

Even though the written material on messer comes in small morsels, it does seem to gain popularity around 1470s. This could be a matter of coincidence, but it could also mean that something happened in few years before Lecküchner's first treatise on the subject at 1478 that made treatises on messer combat more popular.



*Fig. 5.1 Messer sources before and after Lecküchner*

If we look at the five known sources on messer combat that came before Lecküchner, and use the structure of *Kunst des Messerfechtens* as a point of comparison, we can gain some insights in the previous systems and vice versa. The tightly cropped selections of messer techniques within the previous sources can highlight information that can otherwise be lost in the masses of data within Lecküchner's treatise.



## **5.1 Sources before Lecküchner's works**

### **5.1.1 Codex Döbringer, Hs 3227 a**

The so called Codex Döbringer is a house book from latter years of 14th century and the earliest known source for Liechtenauer's teachings. It contains general guidelines and principles of fighting according to Liechtenauer's kunst des fechten. While the techniques deal mainly with longsword, there are brief sections for various weapons connected to the style.

The messer section of Döbringer is very short and it consists of few general principles for messer combat. It does not explicitly describe any techniques. The content is following:

1. Messer is foundation of longsword techniques
2. There are four directions of striking
3. There are four directions of stepping
4. Use every part of your knife and body
5. The off-hand threatens the weapon-hand and vice versa
6. There is a specific method of stepping, called shield stepping

Since there are no techniques listed, drawing a comparison to the content of Kunst des Messerfechtens is not possible. It is of minor interest that already the comparison between messer and longsword is drawn here. Also this source gives us a possible name for the crossing step that Lecküchner employs often as the first part of double step, as the description of the shield step matches to that one.

### **5.1.2 Hans Talhoffer, Codex Icon. 394a**

This is Hans Talhoffer's final and largest treatise on combat, created for Eberhard I "The Bearded", duke of Württemberg. It contains eight pages of messer techniques. The content is following:

1. Vom tag against schranckhut
  2. Übergreifen as defender's continuation
  3. Conclusion of the technique
4. Defence with a turned hand
  5. Elbow push as defender's continuation
6. Striking at attacker's arm
  7. Conclusion of the technique
8. Variation of no. 3.

There are three cases for the defender to win, all starting from attacker's

oberhaw. The rest are defender's continuations. In Lecküchner's terminology, no. 1 would be a luginsland shown against schranckhut. The situation described does not give us a lot of information, but it could be a case of *absetzen* (62v).

The continuation in no. 2 and 3, called *übergreifen* by Talhoffer is common in various fencing and dagger treatises. Lecküchner does not seem to favour it, as it's not really shown in the same form in his book. He seems to prefer applying a similar position to the opponent's weapon as a disarm or going for an arm break, instead of locking the weapon hand locked. It could be that this is also the intention of Talhoffer, but he just omits the continuations. Lecküchner does show the arm lock variant once in the *messer nemen* section that deals with various ways to trap the weapon (160r) and dedicates a sub section on arm breaks (163v) where a variation of it is shown to break the arm from the elbow.

The Talhoffer's no. 4 & 5 defence with a turned hand resembles the way left upper hengen is used to gain entry into grappling in both *überlaufen* and *durchlaufen* main sections. The situation described by Talhoffer would correspond to *durchlaufen* by Lecküchner (73v)

The techniques no. 6 & 7 resemble greatly Lecküchner's section of crippling techniques or *lem stuck* (186r) that goes also under the main category of *messer nemen*. In *lem stuck* section Lecküchner advises the importance of double steps to keep one safe while going for the opponent's arm instead of dealing with the weapon. With this knowledge, we can speculate that the defender's lateral movement towards his left between the initial set up from no. 1 to no. 6 could indicate similar footwork on Talhoffer.

The last technique no. 8 is a variant of no. 3. It is actually quite similar to a variant of arm lock (156r). Lecküchner describes a situation similar to Talhoffer's no. 8 even though he does not dedicate an image for it, preferring to use the locking arm to grab his own messer with *gewappned hand* and work from there.

The technical details that we can acquire from Talhoffer's detailed drawings to aid us in analysing Lecküchner would include that strong strikes should be done towards the centre of the weapon instead of the tip, as shown in no. 6 and 7. Also, Talhoffer seems to feature diagonal zigzag movement in the technique succession from no. 1 to 3.

In conclusion, comparing Talhoffer show us that most of his techniques come from the headers of *messer nemen* and *durchlaufen* in Lecküchner. While the selection of Lecküchner's main sections is not very wide in this case, Talhoffer does manage to show us strikes, thrusts, wrestling on the inside and on the outside of opponent, hengen, crippling and basic guard positions in his short section of messer techniques. It seems that the plays are very carefully chosen to be more than the sum of its parts.

With this in mind if we go digging for clues in Talhoffer that we might benefit in Lecküchner, there seems to be a feature of lateral movement in the first three images and instruction to use the middle third of the blade for striking in the

plays no. 6 and 7. These points should be taken into account when interpreting Lecküchner's plays, as such details are easily forgotten in the large amount of information offered by the *Kunst des Messerfechtens*.

### 5.1.3 Paulus Kal, Cgm 1507

This is the largest of Paulus Kal's books from the year 1470. It is not the first one he was commissioned to write, and not even the first one to feature messer combat, but as his previous treatise from 1460s (MS 1825) contains only four techniques without text, we are using the few years older book as a point of comparison with Lecküchner as the older book does not contain material that wouldn't be presented in Kal's later one.

Paulus Kal is a notable character in the sense that he was the only one to give us a list of the masters of the Liechtenauer tradition, the so called society of Liechtenauer. This list gives some legitimacy that Kal was following the Liechtenauer tradition. This could possibly place his illustrations on messer combat to the Liechtenauer corpus of techniques, which then used in tandem with the principles outlined in codex Döbinger could be used as an indication of what the messer combat would have looked like in the first half of 15th century.

Kal mentions that he learned his art from Hans Stettner von Mörsheim, a master in the society. Mörsheim is a town halfway between Nürnberg and Augsburg, quite close to the city of Ingolstadt and affirms that Liechtenauer society was active in this part of Bavaria roughly one generation before Paulus Kal's time. This helps us to gauge Lecküchner's familiarity with Liechtenauer tradition, as both Kal and Lecküchner lived in the same area of Germany and Kal would have been pretty close to the age of Johannes Lecküchner, judging from the dates of their treatises.

The descriptions of techniques for messer combat in Kal's book are following:

1. Schranckhut against Luginsland
2. Defender's continuation, striking the attacker's hand on the outside
3. A bind resulting from simultaneous striking at each other
4. Continuation, controlling the opponent's arm with long edge and threatening with the point in the face
5. Continuation to no. 3, controlling the opponent's arm with off-hand and threatening with a strike in the head
6. Continuation to no. 3, controlling the opponent's arm with a lock and threatening with a strike in the head or optionally making a hip throw
7. Counter to no. 6, reversing the lock with the aid of the *gewappned hand* grip, and slicing at the throat

In Lecküchner's terminology the plays no. 1 & 2 are described under *lem stuck*

(185R) as a subsection of *messer nemen*. The simultaneous bind in no. 3 resembles Lecküchner's teaching on *krieg* (9v) but curiously Kal does not discuss *winden* at this point in text or images.

The continuation no. 4 is similar to Lecküchner's play on *schnitt* (110r) which advises how to continue with a thrust in the face after having successfully executed a slice in the hand. The continuation no. 5 exist in Lecküchner under the main technique of *messer nemen* and subcategory of *nyderstossen* (179V). While Kal seems to indicate that the technique happens from an equal bind of no. 3, Lecküchner would initiate this technique with the defender's *pogen*.

The continuation no. 6 is an arm lock to gain entry to throw him or just strike him with a weapon. Lecküchner employs a disarm from similar situation in the subcategory of *uberfaren* (210r) under the main technique of *hengen*. He also does something very similar to it in the section of *arm prechen* (164r&v) under the main technique of *messer nemen*, and shows how the throw mentioned by Kal might be executed.

The counter no. 7 to the previous technique is found in Lecküchner as a counter against *arm prechen* techniques (165R) under main technique of *messer nemen*, but also as a counter to being trapped by the left hand (157v) similarly under the main technique of *messer nemen*.

In conclusion, the *messer* techniques in Kal seem to come from two initial set-ups: either cutting at the attacker without a bind happening, or as continuations from an equal bind. Every continuation in Kal except no. 4 is filed under *messer nemen* in Lecküchner. While that is one of the largest sections in Lecküchner, one would assume that a seemingly torch bearer of the Liechtenauer tradition like Kal would pay attention to techniques from other main categories, as most of them have counterparts in Liechtenauer's main techniques. Whether it makes it inadvisable to marry the teachings of Kal with those presented in codex Döbringer remains to be seen.

Comparing Kal to Lecküchner in order to gain new insights to the larger book does not reveal any new insights at this point.

#### **5.1.4 Codex Wallerstein, Cod.I.6.4° 2**

Codex Wallerstein is the first treatise in the lineage that is sometimes called the Nürnberg group of books. The first page names it as "Von Baumans Fechtbuch" with date 1549. According to Wiktenauer, there was a Michael Baumann working in Augsburg as a mercenary between 1471 and 1495 as noted in Augsburg's tax registers. While the book should maybe not be placed to Augsburg just on the grounds of the similarity of these two names, it's not far from Nürnberg where Albrach Dürer compiled his book on fencing which shares most techniques with Wallerstein. Even later, Paulus Hector Mair finished Anton Rast's book in Augsburg, which also shares a lot of material with Wallerstein. This put Codex Wallerstein's origins feasibly in this region.

The *messer* section of this book has eight techniques:

1. Defend against incoming attack with *hengen*, fall with the handle over his



arm with your hilt from the outside and strike him over the head

2. As defender's variation, control the attacker's weapon hand with your off-hand
3. Defend against incoming attack, wind under his weapon, fall over his arm with your hilt from the inside, pull, step behind him and make him fall
  4. As defender's variation, wind under his weapon, step in, control his weapon and thrust over his arm from the outside
  5. As defender's variation to no. 1, make your opponent strike around your defence, and as he does so, slice under his arm
6. Defend against a strong attack by catching it with shortened weapon between your hands, leap behind attacker's leading foot and make him fall
  7. As defenders variation, as you catch the attack with shortened weapon between your hands, step forward and fall over his weapon-hand with your hilt to take his weapon
  8. Defend against attack by catching it with shortened weapon between your hands, leap forward, catch his throat with your hilt to make him fall

There are three situations for the defender, no. 1, 3 and 6. the rest of the techniques are variations to those. If we look at them through Lecküchner's terminology, no. 1 is a case of *nyderstossen* (171V) which in turn is Lecküchner's specific case of *messer nemen*. Wallerstein's variation no. 2 is then pretty similar to Lecküchner's basic case of *messer nemen* (131R).

No. 3 does not sit well in Lecküchner's categories. The winding under motion could be a *pogen* or *durchgen*, but since no footwork is specified to go with the defence, *durchgen* is more likely. The end position falls under the category of *nyderstossen* (a case of *messer nemen*) in Lecküchner, but the closest we get to this situation in Lecküchner (179V) simply calls for controlling the weapon with your off-hand and striking in the head. The variation to the situation no. 4 is common in the Nürnberg group of techniques, it also exists in Dürer's and Rast's books and it's done with both messers and daggers. Lecküchner employs the same weapon trapping in his *durch stechen* subsection under *messer nemen* (156R) but does not combine the disarm with the thrust over opponent's arm, which is displayed separately same the sub section (160V).

No. 5 jumps back to the case of no. 1 and waits for the opponent to strike around. When he does, the defender slices at his hand from below, similar to what Lecküchner shows in his section of *schnytt* (104R). In both Wallerstein and Lecküchner (and later on in Dürer) the situation seems to imply that the defender takes a step back. However, none of these state it explicitly, but it is good to have consistent implicit evidence of it.

No. 6 is a way of performing the over leg throw called *schräncken* in Liechtenauer corpus of wrestling techniques. The situation of the technique is

classified as a variant of *überlaufen* (47V) by Lecküchner.

No. 7 is a case of disarm with the shortened weapon, as shown in Lecküchner as a subsection of *messer nemen* (138V), but also as a defender's variant of *überlaufen* (57V). The final play no. 8 is a case of taking the neck with the hilt. It is discussed as a starting point to many counter techniques (143V) under the topic of *messer nemen*, but as it is the counters that show case the *messer nemen* principle in this case, the technique is first shown as a variant of *durchlauffen* (76V).

In conclusion, Wallerstein shows techniques for three situations, one of which is not covered by Lecküchner. Most of what Wallerstein shows fall under the main category of *messer nemen* in Lecküchner's terminology. The comparison helps to determine that the narrow back weighted position shown various techniques of the Nüremberg group might be indicative of maintaining the distance by stepping backwards.

### 5.1.5 Codex Danzig, Cod.44.A.8

This treatise is a collection of writings of different masters of the society of Liechtenauer. It was completed in 1452 – Johannes Lecküchner would have been in his twenties at the time. While codex Danzig describes a wide range of techniques from wrestling, dagger and longsword it does not consider messer. The section which gives the dating for the treatise also attributes the section to Peter von Danzig zum Ingolstadt, which shows us that at least one member of the society of Liechtenauer was active in Bavaria at the time, close where all the early messer treatises were written.

The only mention of messer in this book comes from the part which describes the twenty six figures, a summary of Liechtenauer's teachings which seems to put an emphasis on armoured combat on horseback. It is quite peculiar that the eleventh figure describes the use of messer:

“Druck vast stoss von tzawm • sueche sein Messer”

Press hard, thrust from bridles • seek his messer

It could be that this is just a reference to wrestling on horseback and reaching for opponent's side arm. On the other hand, Lecküchner also has a disarm for messer called “unbridling” (126R, 143R, 147R). The eleventh figure could have a clever double meaning which gives us an off-the-wall reference to a technique which would have given the name for Lecküchner's disarm.

Further along the lines of speculation, the 23rd figure mentions a familiar technique:

“Der vngenant griff • wer nymbtt oder velt In”

The unnamed hold • who disarms or makes him fall

It could be that the “ungenant” does not mean anything other than unnamed.

However, one of the most brilliant grappling techniques in Lecküchner's opinion is a hold he calls the *überschyssen* (shooting-over) "which is called the unnamed (ungenandt) by skilful masters". This technique is shown to be used as a control hold, arm break, disarm, and a throw. Perhaps best known for putting people into sacks or playing backgammon next to them. The peculiar name of the technique does not seem to be because Lecküchner didn't have any other name for the situation – he uses the names shooting-over and unnamed interchangeably.

And finally, the 25th figure mentions messers again:

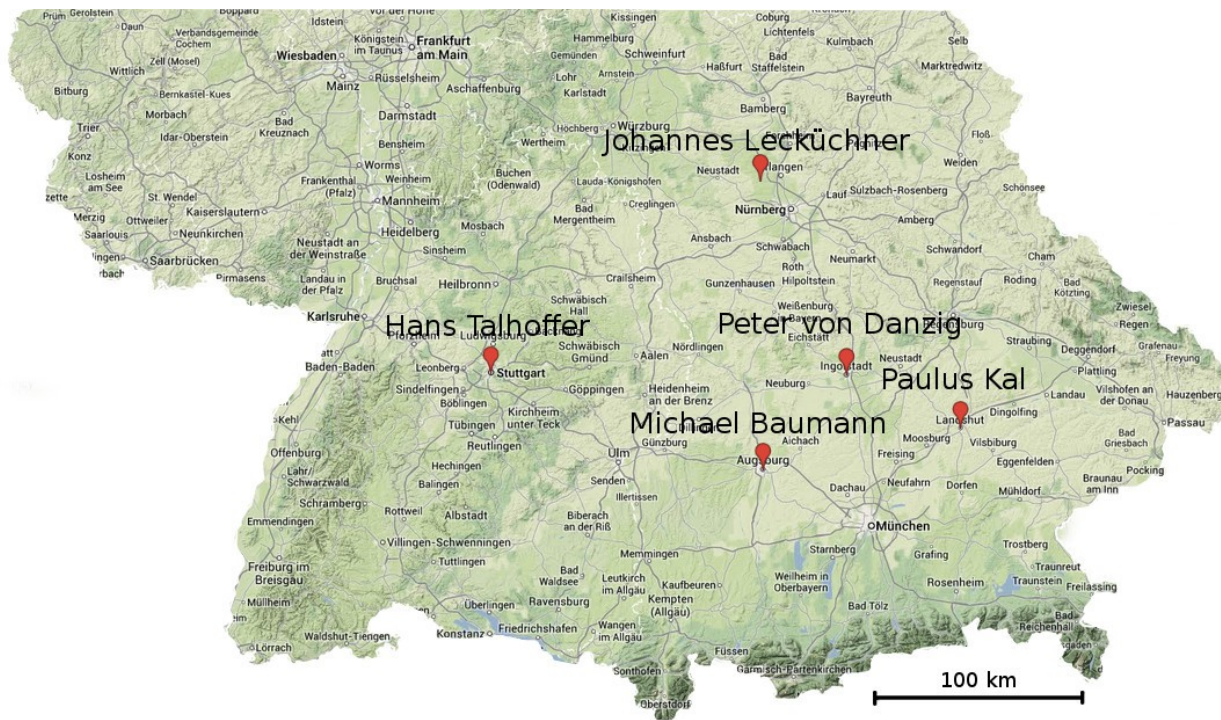
"Der Mezzner nemenn • vnd behalden gedenck"

Take the messer • and hold on to your thought

The passage seems hardly worth the ink as it is. Lecküchner seems to use descriptions similar to this when talking about timing and anticipating your opponent's actions (107R, 126V). In any case, the figure seems out of place in midst of descriptions that are supposedly about mounted combat in armour. Unless it is meant to hide all sorts of general advice on different facets of fighting according to *kunst des fechtens*.

### 5.1.6 Conclusion of the earlier sources

These five treatises are representative of the influences on messer combat before Lecküchner's time. It is noteworthy that all of them can be placed in Southern Germany quite close to each other.



*Fig. 5.2 Map of books influential to messer combat at the time of Lecküchner's life*

While there's little evidence that any of these books had direct influence in Lecküchner's version or *kunst des fechtens*, they can be used as an indication of the attitudes towards messer combat. Messer seemed to be a marginal weapon in the *kunst des fechtens* arsenal, similar to dagger in scope, where few masters had a concise set of techniques for it according to the general principles within the martial art of Liechtenauer's society.

Almost all of the techniques described in these earlier sources were meant for the defender, the cases chosen according to few different goals for the defender, or according to the way the attack is delivered. While Paulus Kal and codex Wallerstein seem to favour techniques which Lecküchner would consider to be about controlling the opponent's weapons in various ways, both include a case of slicing at the opponent's weapon arm. Looking through Lecküchner's terminology, both Kal and Wallerstein are very similar.

Talhoffer's teachings on messer combat are notably different in this respect, as according to Lecküchner's main sections, Talhoffer's book includes a wide variety of techniques and situations. The material in looks like it could be easily expanded, in depth rather than in breadth by taking heed of Lecküchner's principles from respective main sections.

## **5.2 Later sources**

After Lecküchner, there was a lot more treatises on messer combat. As shown in Fig. 5.1 there was a new book every few years shortly after Lecküchner had compiled his own. Furthermore, where before the terminology for messer was purely descriptive, or it followed specific terms from longsword techniques,

after Lecküchner his nomenclature seemed to catch on.

### **5.2.1 Lecküchner's lineage**

Hans von Speyer's collection of fencing texts (MS M.I.29, 1491) has a short section by master Andreas, which lists names of master strikes and guards in both longsword and messer, side by side. The terms for longsword are those familiar from the Liechtenauer tradition and the corresponding terms for messer are those of Lecküchner.

However, the section omits schielhaw as a pair for zwinger and wecker as a pair for krumphaw. It also misplaces zwinger and wincker as strikes comparable to krumphaw. If we take into account that the same book has a 146 page section on Lecküchner's teachings which come from the original text-only treatise of 1478, the mistakes in the comparative section between longsword and messer seem strange.

Peter Falkner (MS KK5012, 1495) has 51 pages of messer after Lecküchner's zedel. It might be an attempt to condense the 425 original plays into something more manageable. Falkner's treatise was significant as he held a hauptmann's position in the brotherhood of saint Marx, the fencing guild which had the right to appoint masters and teach longsword in Holy Roman Empire. This might have been a significant factor in establishing Lecküchner's teachings as part of the Liechtenauer tradition.

Finally the last extensive copy of Lecküchner comes under the title of "Der Altem Fechter anfangliche kunst" compiled by Christian Egenloff at 1531. It has selected techniques of Lecküchner attributed to "Herrn Hansen Lebkomers von Nürnberg", mostly without images, for 25 pages going through the main sections and few notable named techniques mentioned by Lecküchner. In the middle of those lies a section that copies Andre Paurñfeyndt's teachings for messer.

These three books copied Lecküchner's teachings and carried his terminology to the 16th century. However, it did not mean that all messer combat that came after was purely according to Lecküchner's teachings. While Speyer, Falkner and Egenloff's Lebkomer remain faithful to Lecküchner's teachings, the later they appear the more they are mixed with new influences.

### **5.2.2 Nürnberg group**

Another lineage of messer texts that seems to continue on was the one started in Codex Wallerstein. This was followed by Berlin sketchbook (1510), Dürer (1512) and Rast (1540s). They describe the techniques outlined in Codex Wallerstein and add gradually more material. The Nürnberg group contains shared material on longsword, grappling and dagger, not just messer techniques – and while it's clear that these are the same techniques shown again, we cannot say for sure that it is a matter of real tradition, or just the books being copied over. There is roughly thirty years between Wallerstein and the sketchbooks, and another thirty years between the sketchbooks and Rast.

It's a great loss that the Berlin sketchbook and Dürer's sketchbook don't



contain textual description of the techniques, as discussion on the finer points of the material would easily settle the question of whether this is a real lineage or not. At very least we can say that someone in Nürnberg area was interested in the teachings first shown in Codex Wallerstein. Dürer seems to add a significant amount of material, most of it familiar from Lecküchner, but without some technical framework in the form of explicit terminology and description, it is difficult to provide a deeper analysis.

If Wallerstein and Rast is anything to go by, the terminology remains descriptive and quite vague, The situations consider primarily the defender and there is little in the way of counter techniques presented in this lineage. There seems to be a tendency of taking a narrow posture with weight on the back foot in this lineage, according to images on Dürer and Rast. The straight legged evenly weighted position familiar from Lecküchner and the more common weight on front foot, back leg straight positions are also used.

### **5.2.3 Later independent sources**

#### ***Fechregeln, Best 7020 (W\*) 150***

In addition to the lineages implied by copies of Lecküchner and Wallerstein, there remain couple of later sources that stand without clear connection to other fencing manuals. The *Fechregeln* (a.k.a. "Kölner Fechtbuch", 1500) contains eight pages of messer techniques which are not connected to Lecküchner.

It does feature *langen ortt* as a general defence and couple of cases where *pogen* is utilized like according to Lecküchner. This might be an indication that these were part of a general consensus in how the weapon was used. The terminology of *Fechregeln* is that of Liechtenauer's, mixed with later terms like *eynhorn* and *flogelhaw* that are featured in Paurñfeyndt, Mair and Meÿer. Quite a few of the names used in this book are the only instances they have been preserved to our day along with their descriptions, further underlining the independent nature of this treatise.

#### ***Ergründung Ritterlicher Kunst der Fechterey, E.1939.65.357***

Andre Paurñfeyndt's book from 1516 has teachings which are informed of Liechtenauer tradition without directly following it. It is also the first of these sources to start using the term *tessack* of the weapon, even though it is still described as *messer* throughout most of the book. The terminology is mostly descriptive, with some of the basic elements being named after Liechtenauer's terminology. Paurñfeyndt also adds terms like *wexelhaw* and *schlussel*, which gain popularity during the 16th century. This shows that the messer techniques take a modern flair as time moves on. The first sections on messer of this book were later on incorporated to *Lebkommer* alongside with an abbreviated section of the Lecküchner corpus.

### **5.2.4 Conclusion of the later sources**

Whilst there was a definite sign of Lecküchner's teachings being picked on by

some of the masters who came out with their fechtbuch after Lecküchner, his was by no means the only lineage in the scene. While some of the master's continue publishing versions of Lecküchner's zedel, the slightly older tradition represented in Codex Wallerstein is also picked on and being taught well into 16th century.

The independent sources of 15th century show that there were scattered lineages that Lecküchner or Liechtenauer did not bring together. It is perhaps telling that one of the masters teaching Lecküchner's techniques at later times attributed them to Johannes Liechtenauer. Even though he did not rise to prominence with his treatise, Lecküchner's terminology lived on even with the sources independent from his teachings.

## 6 Curriculum for Teaching Langes Messer

The messer as weapon is quite simple to handle. It is easy to pick up and play with. But as soon as the student uses the messer to fence with his partners, it can be noted that it is a hard weapon to defend against, as the distance to the partner is not long, and the windows of opportunity for performing techniques quite short. This can lead to issues in attacking in a safe manner, and defending against an attack without presenting new and easier targets for the partner at the same time.

If the theory of fighting is to be studied after Kunst des Messerfechtens, it can be a daunting task due to the amount of techniques and main sections. It is not easy to differentiate between technical jargon and general descriptions of the technique – sometimes the exact meaning of an explanation can be very precise, and not apparent during the first reading of it.

But the weapon is nice to pick up and play with, so that should be used as a starting point and build up the skill and understanding in a structured fashion. The first thing should be how to attack with the weapon. This can be taught with weapon handling drills done as solo work, so that the student becomes familiar with the ways of holding the weapon in his hands, the different guard positions (there are not many) and most importantly his body starts to adapt to the use of the weapon.

When the student is comfortable with the weapon, the handling drills should be combined with footwork drills so that the whole body is employed in using the weapon. This build coordination and gives an idea of the power generation with the weapon. The footwork drills are an important way of building up the physical fitness needed for fencing, as they can be done by everybody, and eventually everybody will find them challenging to execute.

Once the way of moving with the weapon is established, there is a real need for partner work. First of all, tracking a live target while moving in and out of distance builds up the motor skills for keeping your feet under you at all times, meaning you have a good sense of balance from where you can change what you are doing in the middle of the action. It also builds up the eye for distance between the student and the partner. Besides one can never help to learn how to defend if he never needs to deal with committed attacks.

At this point the actual learning of the techniques can begin. Learning to do techniques in each distance in which messer combat occurs is a good starting point. This means *zufechten* and *feints* from far away, attacks and defences in blade engagement distance, the use of *disarms* and *gewappned hand* techniques in close fighting and *wrestling techniques* for body contact distance.

The techniques require precision, sensitivity and sense of timing to be executed properly in an antagonistic situation. These skills are not best achieved by the technique drills. The actions should be coached so that the student learns to respond appropriately to different stimuli when fighting. Or, in other words, the student learns to recognize windows of opportunity as they emerge, and learns to anticipate them before they happen. Coaching can be

substituted with fencing a lot, but if that approach is relied upon there can be problems. There is no guarantee that the student will get a well rounded or truthful understanding of how to employ different techniques unless their use is instructed in a structured manner. Coaching aims to ensure a more well rounded set of tools for the student to use. Learning this through only fencing would mean a lot of trial and error.

The way the wrestling actions are coached does not need to be different from the way the fencing actions are taught. The notable difference there is the need of physical conditioning as means for injury prevention. Some of the wrestling techniques require a good amount of strength to be pulled off successful, but it is not that different from the need of physical ability for pulling off a direct attack with the messer, right timing and a sense of balance is of great importance.

Finally, fencing serves as a good tool for checking out the progress of the student. If he has a good sense of the tactical situation that one fencing action creates in relation to the ways it can make his opponent to react and vice versa, there is no need for the understanding of all the techniques at the same time. The repertoire can be grown gradually.

Adding new elements of fencing to the student's repertoire requires that an area of improvement is first identified. Then a set of techniques that correspond to that area is trained as partner drills, then as coached actions used in a structured fencing-like environment.

The basic order of things according to the reasons presented would be:

1. Handling drills, wrestling conditioning and footwork exercises
2. Partner drills, fencing-like drills and light friendly sparring
3. Drilling selected techniques, ordered according to their application
4. Coaching and structured fencing-like drills
5. Fencing and competition incorporated in training
6. Building up the repertoire by adding new elements and techniques according to their application

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## 8 Appendix I – Glossary of Terms

Ablaufen	'Running off' Lecküchner's main section, the term comes from longsword fencing
Abnemen	'Taking over' Cutting over the opponent's weapon, the term comes from longsword fencing
Abschnidt	'Slicing off' Lecküchner's main section, the term comes from longsword fencing
Absetzen	'Setting off' Lecküchner's main section, the term comes from longsword fencing
Ansetzen	'Setting on' Lecküchner's sub-category of vyer versetzen, the term comes from longsword fencing
Armpit armlock	A lock utilized in überschyssen sub-category of messer nemen, called ude-hishighi-waki-gatame in judo
Auss zawmen countering	'Un-bridle' A technique for freeing yourself from opponent gripping your weapon by the attempted disarm with a two-handed strike with the messer
Auswinden	'Winding out' A technique for evading opponent's blade engagement with winden, the term comes from longsword fencing
Bauernwehr	'Peasant's weapon' A type of messer used by commoners.
Bloss	'Opening', unguarded target in fencer's body
Blossfechten	'Fighting out of armour', the term comes from longsword fencing
Coltellaccio	'Large knife' in Italian
Double step	Lecküchner's method of employing a short step followed by a long one
Drucken	'Pressing', see hende drucken
Duplieren	'Doubling', a technique of striking with auswinden, the term comes from longsword fencing
Durchgen	'Going through', Lecküchner's main section
Durchlaufen	'Running through', Lecküchner's main section, the term comes from wrestling
Durchstechen	'Thrusting through', Lecküchner's sub-category of messer nemen
Durchwechsel	'Changing through', Lecküchner's main section, the term comes from longsword fencing
Dussack	Single handed weapon similar to messer which gained popularity and became messer's successor
Eber	'Boar' Lecküchner's guard position
Empfinden	'Feeling' Lecküchner's reference to sensitivity in anticipating opponent's actions in blade engagement and grappling
Entüsthaw	'Shocker strike' One of Lecküchner's hidden strikes
Eynhorn	'Unicorn' a guard position for messer used in Kölner Fechtbuch
Falchion	A single-edged sword similar to langes messer
Fechtschul	A fencing event consisting of public fencing displays, competitions and teaching
Feler	'Failing strike' Feinting an attack to draw a reaction from the opponent, the term comes from longsword fencing
Five words	The concepts according to which all fighting according to Liechtenauer is done: vor, nach, swech, sterck, indes
Flogelhaw	'Wing strike' a technique used in Kölner Fechtbuch
Freyvechter	'Free fighter' a term Lecküchner describes to mean a person who does not fight according to the same principles as him.
Geferhaw	'Danger strike', one of Lecküchner's hidden strikes
Gewappned hand	'Armed hand', holding the weapon with one hand on the hilt and one in the middle of the blade
Gloss	The commentary made about the concepts presented in zedel
Half-swording	See gewappned hand
Hanger	A short single-edged weapon used in Europe during the early modern period



Hauptstücke	'Main technique', a main section of the zedel describing a group of techniques
Hende drucken	'Pressing the hand', Lecküchner's main section, the term comes from longsword fencing
Hengen	Also in the form of hengen ortt, 'hanging point'. Lecküchner's main section, the term comes from longsword fencing
Hidden strike	See verporgen haw
Indes	'Simultaneously', acting within the time of opponent's action to prevent the opponent from finishing his action. One of the five words
Inwinden	'Winding in', a technique for pressing against opponent's blade with winden, strong against weak. The term comes from longsword fencing
Klotz	'Block [of wood]', the handle of messer. Lecküchner's sub-category that follows the wasiliscus, located under the messer nemen main section
Krieg	'War', situation where the fencer has engaged the opponent's blade. Sub-category under zorenhaw main section, the term comes from longsword fencing
Kriegsmesser	'War knife', a two-handed variant of messer, typically with curved blade
Krump	'Crooked', term denoting that something is not straight. A krump versetzen in a parry with the blade cross-wise against opponent's blade
Krumphaw	'Crooked strike', a hidden strike in longsword fencing, equivalent of wecker in Lecküchner's terminology
Kunst des Messerfechtens	The name of Lecküchner's treatise on messer combat. Two versions are known to exist, Cgm 582 from 1482 and Cod.Pal.Germ.430 from 1478
Landsknecht	A type of mercenary soldier from 16th century Holy Roman Empire. Often poor and low-born
Langen ortt	'Long point', a position or guard of messer, the term comes from longsword fencing
Langes messer	'Long knife', the term used for a one-handed messer used mainly as a side arm. Sometimes large enough to be used in two hands. The weapon that is described in the fencing manuals on messer combat.
Lem stuck	'Crippling technique', Lecküchner's main section
Luginsland	'Watchtower', a position or guard of messer
Main section	See also hauptstück. Term denoting one of the 23 main sections of Lecküchner's messer combat, consisting of the six strikes and seventeen other main techniques
Messer	'Knife'
Messer nemen	'Knife taking', Lecküchner's main section
Mutieren	'mutating' or 'transmutating', a winden technique
Nach	'After', one of the five words. Principle of timing an action towards the end of opponent's action.
Nachreysen	'Chasing after', Lecküchner's main section, the term comes from longsword fencing
Nagel	'Nail', see rüstnagel
Nyderstossen	'Thrusting down', Lecküchner's sub-category under messer nemen main section
Oberhaw	'High strike'
Ochs	'Ox', a guard position in Longsword fencing, similar to stier, as in 'an ochs is a stier with it's balls snipped off'
Ortt	'Point', the point of the weapon or a thrusting attack
Pastei	'Bastion', a guard position in messer. It takes its name from the type of fortification that evolved in 1450s in Italy. It was an important innovation in siege warfare.
Pawrenstreich	'Peasant's strike', a situation where an opponent is suspected not to know how to fight and just uses brute force
Pflug	'Plough', a guard position in longsword, similar to eber
Pnemen	'Taking off', Lecküchner's main section
Pogen	'Bow', Lecküchner's main section
Prechen	'Breaking', the term can mean a counter-technique or an arm-break technique

Ringen	'Wrestling'
Rüstnagel	'Arming nail', an addition to messer's hilt which evolved into more complex shapes during later times
Scheitelhaw	'Parting strike', a hidden strike in longsword similar to geferhaw
Schielhaw	'Squinting strike', a hidden strike in Liechtenauer's longsword fencing similar to zwinger
Schlussel	'Key', a guard position in messer combat used in Andre Paurřfeyndt's book
Schnitt	'Slice', a method of cutting with the edge of the weapon in drawing potion without relying on percussion
Schrankhut	'Barrier guard', a guard position in Lecküchner's book, the term comes from longsword fencing
Schränken	'Restrict', a way of throwing the opponent over your leg
Scorpion	'Scorpion', one of Lecküchner's techniques located under messer nemen main section
Shield step	Manner of stepping in messer combat mentioned in Codex Döbinger
Sprechfenster	'Speaking window', method of using langen ortt to reach through opponent's guard, first introduced under entrüsthaw main section
Stier	'Bull', one of Lecküchner's guard positions, similar to Ochs.
Stochschnabel	'Stork's beak', a way of harassing opponent with langen ortt. Introduced as a sub-category of messer nemen
Storta	Italian falchion
Sterck	'Strong', the part of the blade between it's mid point and the hilt. One of the five words.
Strong	See sterck
Sub-section basic come from	A situation, technique or a group of such in Lecküchner's treatise. Always identified in a case introducing the sub-section followed optionally by further techniques that the situation
Sunnenzaygen	'Sun pointer', Lecküchner's sub-section of drucken
Swach	'Weak', the part of the blade between it's mid point and the tip. One of the five words
Tessack	See dussack
Überfaren	'Travelling over', one of Lecküchner's sub-categories under überlaufen
Übergreifen	'Gripping over', an arm lock employed by Talhoffer
Überlaufen	'Running over', one of Lecküchner's main sections
Überschysen	'Shooting over', Lecküchner's sub-category under durchlaufen main section. The situation is called also as ungenandt and verporgengreif. Similar to armpit arm lock
Ude-hishighi-waki-gatame	'Armpit arm lock', a locking technique in judo similar to the one utilized in Lecküchner's überschysen sub-category
Unbridle	See auss zawmen
Ungenandt	'The Unnamed', a name of a grappling technique used in Codex Danzig and Kunst des Messerfechtens under überschysen
Unterhaw	'Low strike'
Verporgen haw	'Hidden strike', six main sections of striking an opponent in a specific way: entrüsthaw, geferhaw, wecker, wincker, zorenhaw, zwinger
Verporgengreif	'Hidden grapple', alternate name for the grappling technique used in überschysen sub-category
Versetzen	'Displacing' The act of parrying the opponent's blade, but also in the meaning of vyer versetzen
Vom tag	'From the roof', a guard position in longsword, similar to luginsland
Vor	'Before', one of the five words. Principle of timing an action to happen before opponent's action.
Vyer leger	'Four positions', Lecküchner's main section referring to stier, eber, luginsland and pastei. The term comes from longsword fencing
Vyer versetzen	'Four displacements', Lecküchner's main section. The term comes from Liechtenauer's

	longsword fencing
Wasiliscus	'Basilisk', one of Lecküchner's techniques located under messer nemen main section
Weak	See swech
Wecker	'Awakener', one of Lecküchner's hidden strikes
Wexelhaw	'Changing strike', a technique used in Andre Paurñfeyndt's book on messer combat
Wincker	'Nodder', one of Lecküchner's hidden strikes
Winden	'Turning', technique of controlling the opponent's weapon with your blade while hitting him with the blade at the same time
Zawmen	See auss zawmen
Zedel	The verse describing techniques and principles on fencing, sometimes accompanied by gloss
Zinnen	'Peak, corner, diagonal', a concept similar to hengen and blossom. The path and the end point of a strike
Zoren ortt	'Wrath point', a technique which starts with a zorenhaw and ends with a trust
Zorenhaw	'Wrath strike', one of Lecküchner's hidden strikes. The term comes from Liechtenauer's longsword fencing
Zucken	'Pulling', one of Lecküchner's main sections, the term comes from Liechtenauer's longsword fencing
Zufechten	'Fighting towards', the moment in combat when the fighters are approaching the measure where they can hit each other
Zwerch	'Cross-wise', a term that can refer to a guard position or the path of a strike
Zwerchhaw	'Cross-wise strike', a hidden strike in Liechtenauer's longsword fencing similar to entrüsthaw
Zwinger	'Constrainer', one of Lecküchner's hidden strikes
Zwiuach	'Double', term used to denote that an action with the weapon or with the footwork is to be performed twice-in-a-row

## 9 Appendix II – Raw data of Cgm 582's structure

Folio	#	Start	Win	Type	Result	Target	Notes
3	1	Str	Def	case	thrust	head	ZORENHAU
4	2	Str	Att	counter	strike	arm	
	3	Str	Att	counter	thrust	torso	
5	4	Str	Def	variant	strike	head	
	5	Str	Att	counter	thrust	torso	
6	6	Str	Def	variant	strike	head	
	7	Str	Att	counter	thrust	head	
7	8	Str	Def	variant	strike	head	ABNEMEN
	9	Str	Att	counter	strike/strike/thrust	head	
8	10	Str	Def	counter2	thrust/slice	head	
	11	Str	Att	counter	thrust	head	
9	12	Str	Def	counter2	thrust	torso	
	13	-	-	principle	-	-	KRIEG; KAL #3
10	14	Str	Def	continuation	thrust	head/torso	
	15	Str	Att	principle	-	-	ZINNEN
11	16	Str	Def	case	strike	head	DUPLIEREN
	17	Str	Def	case	strike/thrust	head/torso	MUTIEREN
12	18	Str	Def	case	thrust	torso	
	19	Str	Att	counter	thrust	head	
13	20	Str	Att	counter	thrust	torso	
	21	Str	Att	counter	thrust	torso	
14	22	Str	Att	continuation	thrust	head	
	23	Str	Att	case	thrust	head	WECKER
15	24	Str	Def	counter	thrust	head	
	25	Str	Att	variant	strike	head	
16	26	Str	Att	variant	thrust	head	
	27	Str	Def	counter	thrust	head	
17	28	Str	Def	stance	-	-	SCHRANKHUT
	29	Str	Def	case	thrust	head	
18	30	Str	Att	case	thrust/strike	head	DURCHVECHSELN
	31	Str	Def	counter	thrust	head	
19	32	Str	Def	case	thrust/strike	head	GUT STUCK
	33	Str	Def	counter	thrust	head	
20	34	Str	Def	case	thrust/strike	head	GUT STUCK
	35	Str	-	counter	thrust	torso	
21	36	Str	Att	counter	strike	head	
	37	Str	Att	counter	thrust	head	
22	38	Str	Att	counter	strike	head	
	39	Str	Def	case	strike/strike/strike	head/arm/torso	PAWRENSTRAICH GUT STUCK
23	40	Str	Att	counter	strike	head	POGEN

Folio	#	Start	Win	Type	Result	Target	Notes
	41	Str	Att	counter	thrust	head	
24	42	Str	Att	case	strike/thrust/slice	head	GUT STUCK
	43	-	-	case	thrust	head	
25	44	Str	Def	case	strike	head	<b>ENTRÜSTHAU</b>
	45	Str	Att	variant	thrust/strike/strike	head	
26	46	Str	Att	continuation	strike/strike/strike	head	NO PIC
	47	Str	Att	case	strike	head	FELER
27	48	Str	Att	variant	strike	head	ZWIUACH FELER
	49	Str	Att	continuation	strike/strike/strike/strike/strike	head/head/head/torso/head	TREFFER
28	50	Str	Def	counter	-	-	SPRECHFENSTER
	51	Str	Def	case	strike	head	<b>ZWINGER</b>
29	52	Str	Att	case	thrust	head/torso	<b>GEFERHAU</b>
	53	Str	Att	continuation	thrust	head	
30	54	Str	Att	case	strike	head	<b>WINCKERHAU; ZWIUACH WINCK</b>
	55	Str	Att	variant	strike/thrust	head	ZWIUACH WINCK
31	56	Str	Att	continuation	strike/strike	head	
	57	Str	Att	variant	thrust	head	
32	58	Str	Att	case	strike	head	
	59	Str	Att	continuation	thrust	head/torso	
33	60	-	-	stance	-	-	<b>VIER LEGER</b>
	61	-	-	stance	-	-	
34	62	-	-	stance	-	-	TALHOFFER #1
35	63	Thr	Def	case	thrust	head	<b>VIER VERSETZEN</b>
	64	Thr	Def	case	thrust	head	
36	65	Thr	Def	case	thrust	head	
	66	Thr	Def	case	thrust	head/torso	
37	67	Str/T hr	Def	case	thrust	-	ANSETZEN
	68	Str	Def	case	thrust	-	
38	69	Str	Def	case	thrust	-	
	70	Str	Def	principle	thrust	-	
39	71	Str	Def	case	strike	head	<b>NACHRAYSEN; ZWIUACH NR</b>
	72	Str	Def	continuation	strike	head	
40	73	Str	Def	continuation	strike/slice/thrust	head/head/torso	
	74	Str	Def	principle	thrust	head	
41	75	Str	Def	variant	slice	arm/head	
	76	Str	Def	case	strike	head	
42	77	Str	Def	case	strike	head	
	78	Str	Att	counter	-	-	
43	79	Str	Def	counter2	thrust	head	
	80	Str	Att	counter3	thrust	head	
44	81	Str	Att	counter	-	-	
	82	Str	Def	counter2	thrust	head	

Folio	#	Start	Win	Type	Result	Target	Notes
45	83	Str	Att	counter3	strike/thrust	head	
	84	Str	Def	principle	thrust	head	
46	85	Str	Def	case	strike/thrust	head	UBERLAUFFEN
	86	Str	Att	case	thrust	head	
47	87	Str	Att	variant	hilt/hilt/hilt	head/torso/head	
	88	Str	Att	variant	slice/grapple	head/throw	WALLERSTEIN #6
48	89	Str	Def	counter	slice	arm	
	90	Str	Def	counter	thrust	torso	
49	91	Str	Def	counter	grapple	throw	
	92	Str	Def	continuation	grapple	throw	
50	93	Str	Def	counter	thrust	head	
	94	Str	Def	counter	grapple	throw	
51	95	Str	Def	counter	grapple	throw	
	96	Str	Def	counter	grapple	throw	
52	97	Str	Def	counter	disarm		
	98	Str	Def	counter	strike	head	
53	99	Str	Def	counter	slice	head	
	100	Str	Att	counter	grapple	throw	
54	101	Str	Def	continuation	grapple	lock	HARNISCH; UNTERHALTEN
	102	Str	Def	counter	thrust	head	
55	103	Str	Def	counter	hilt	head	
	104	Str	Def	counter	hilt	head	
56	105	Str	Def	counter	disarm		
	106	Str	Def	counter	grapple	throw	
57	107	Str	Def	counter	grapple	throw	
	108	Str	Def	counter	disarm		
58	109	Str	Def	counter	grapple	lock/throw	
	110	Str	Def	counter	disarm		
59	111	Str	Att	case	thrust	head	UBERFAREN GUTZ STUCK
	112	Str	Att	variant	disarm		
60	113	Str	Att	variant	disarm		
	114		Att	variant	disarm		INJURED
61	115	Str	Att	variant	grapple	lock/throw	GUT STUCK
	116	Str	Def	counter	disarm/grapple	throw	
62	117	Thr	Def	case	thrust	head/torso	ABSETZEN
	118	Str	Def	variant	thrust	head/torso	
63	119	Str	Att	case	thrust	head/torso	DURCHWECHSELN
64	120	Str	Def	variant	thrust	head/torso	
	121	-	-	principle	-	-	
65	122	Thr	Att	case	thrust	head	
	123	Str	Att	variant	thrust	head	ZWIUACH FELER DUPLIEREN; GUT STUCK
66	124	Str	Att	variant	thrust	head	RAD; ZWIUACH DURCHWECHSELN
	125	Thr	Att	variant	thrust	head	ZWIUACH UNTERHAW



Folio	#	Start	Win	Type	Result	Target	Notes
67	126	Str	Att	case	thrust	head	<b>ZUCKEN</b>
	127	Str	Att	variant	strike	head/torso/arm	
68	128	Str	Att	variant	thrust	torso	
	129	-	-	principle	thrust	head/torso	
69	130	Str	Def	case	thrust	head/torso	ZWIUACH TRITT
	131	Str	Def	case	strike	head/arm	ZWIUACH TRITT
70	132	Str	Def	principle	strike	head	ZWIUACH TRITT
	133	Str	Def	case	thrust	torso	
71	134	Str	Att	variant	thrust	head	
	135	Str	Att	variant	thrust	head	FLAT STRIKE; ZWIUACH FALL
72	136	Str	Att	continuation	strike/strike	head/torso	
73	137	Str	Def	case	grapple	throw	<b>DURCHLAUFFEN; TALHOFFER #4 #5</b>
	138	Str	-	variant	grapple	arm	
74	139	Str	-	variant	grapple	arm	
	140	Str	Def	variant	grapple	arm	
75	141	Str	Def	variant	grapple	throw	
	142	-	-	variant	grapple	throw	
76	143	-	-	variant	grapple	throw	
	144	Str	Def	case	grapple/hilt	throw/head	
77	145	Str	Def	case	grapple	throw	
	146	-	-	case	grapple	throw	
78	147	-	-	variant	grapple	throw	
	148	-	Att	variant	disarm		REFERENCE TO MISSING PIECE
79	149	-	Att	variant	disarm		
	150	Str	Def	variant	slice/disarm	arm	LIEGNITZER
80	151	Str	Def	variant	slice/disarm	arm	
	152	Str	Def	variant	disarm		
81	153	Str	Def	variant	disarm		
	154	Str	Att	case	disarm		
82	155	-	-	principle	grapple/disarm	throw	
	156	Str	Att	variant	disarm		
83	157	Str	Def	counter	strike	head	
	158	Str	Att	counter2	thrust	head/torso	
84	159	Str	Att	variant	grapple	throw	
	160	Str	Att	continuation	grapple	throw	
85	161	Str	Def	case	grapple	throw	
	162	-	-	principle	grapple	throw	
86	163	Str	Def	variant	grapple	throw	
	164	-	-	variant	grapple	throw	
87	165	Str	Att	counter	grapple	throw	
	166	Str	Att	counter	grapple	throw	
88	167	Str	Att	counter	strike	head	NO PIC
	168	Str	Att	counter	strike	head	

Folio	#	Start	Win	Type	Result	Target	Notes
	169	-	-	variant	grapple	arm/throw	
89	170	-	-	counter	strike	head	
	171	-	-	counter	grapple	throw	MISPLACED?
90	172	-	-	case	grapple	arm	
	173	Str	Def	variant	grapple/disarm	lock	ÜBERSCHYSSEN
91	174	Str	Def	variant	grapple/disarm	lock/throw	
92	175	Str	Def	variant	grapple/disarm	throw	
	176	-	-	case	grapple	lock	
93	177	-	-	continuation	grapple	lock	
	178	Str	Att	case	grapple	arm/throw	
94	179	Str	Att	variant	grapple	lock/throw	
	180	-	-	case	hilt/grapple	throw	ACHSEL STOSS
95	181	-	-	counter	grapple	throw	
	182	-	-	counter	grapple	lock/throw	
96	183	Str	Def	case	grapple	arm/throw	GUT STUCK
	184	Str	Att	counter	grapple	lock/throw	
97	185	-	-	-	-	-	DOES NOTHING
	186	-	-	counter2	grapple	throw	
98	187	-	-	continuation	grapple	throw	
	188	-	-	counter	grapple	throw	
99	189	-	-	counter	strike	head	
	190	Str	Def	case	grapple	lock	BESCHLYSSEN
100	191	Str	Def	variant	grapple	throw	LIEGNITZER
	192	Str	Def	variant	grapple	throw	
101	193	Str	Att	counter	grapple	throw	
	194	Str	Att	counter	grapple	throw	
102	195	Str	Def	counter2	strike	head	
	196	Str	Att	case	slice	arm	ABSCHNITT
103	197	Str	Att	case	slice	arm	
	198	Str	Def	case	slice	arm	
104	199	Str	Def	case	slice	arm	WALLERSTEIN #5
	200	Str	Def	principle	slice	arm	
105	201	Str	Def	variant	slice	arm/head	
	202	-	-	counter	disarm		
106	203	-	-	counter	strike	head	
	204	-	-	counter	thrust	head	
107	205	-	-	counter	strike	head	
	206	-	-	counter	thrust	head	
108	207	-	-	counter	strike	head	
	208	-	-	counter	thrust/thrust	head	
109	209	-	-	continuation	slice/thrust	arm/head	
	210	-	-	continuation	slice/thrust	arm/torso	
110	211	-	-	continuation	slice/thrust	arm/torso	
	212	-	-	continuation	slice/thrust	arm/head	KAL #4

Folio	#	Start	Win	Type	Result	Target	Notes
111	213	Str	Def	case	grapple/slice	throw/head	<b>DRUCKEN; SUNNENZAYGEN</b>
	214	Str	Att	counter	grapple/disarm	lock	
112	215	Str	Att	counter	thrust	torso	
	216	Str	Att	counter	slice	arm	
113	217	Str	Att	counter	slice/grapple	arm/throw	
	218	Str	Att	counter	grapple/thrust/grapple	lock/arm/throw	
114	219	Str	Att	counter	grapple	throw	
	220	Str	Att	case	slice/disarm	arm	
115	221	Str	Att	case	slice/disarm	arm	GUT STUCK
	222	-	-	variant	thrust	head	
116	223	-	-	continuation	disarm		
	224	-	-	variant	grapple	throw	
117	225	-	-	variant	disarm/grapple/thrust	lock/torso	
	226	Str	Att	case	strike	head	<b>ABLAUFFEN</b>
118	227	Str	Att	continuation	strike	head	
	228	-	-	case	strike	head	<b>PNEMEN</b>
119	229	-	-	variant	strike	head	
	230	-	-	counter	strike	head	
120	231	-	-	counter	strike/thrust	head	LETZ STUCK
	232	-	-	counter	thrust	head	GUT STUCK
121	233	-	-	counter2	thrust	head	
	234	-	-	variant	disarm		
122	235	-	-	variant	disarm		
	236	-	-	variant	disarm		
123	237	-	-	variant	strike	head	
	238	-	-	variant	thrust	torso	
124	239	-	-	continuation	thrust	head	
	240	-	-	counter	thrust	head	
125	241	-	-	counter	thrust	head	
	242	-	-	counter	thrust	head	
126	243	-	-	counter	strike	head	UNBRIDLE
	244	Str	Att	case	strike	head	<b>DURCHGE</b>
127	245	Str	Def	variant	thrust	head	
	246	Str	Att	variant	thrust	head	
128	247	Str	Att	continuation	thrust/strike/slice/strike	head/head/arm/torso	
	248	Str	Def	case	strike	head	<b>POGEN; ZWIUACH TRITT</b>
129	249	Str	Def	variant	strike	head	ZWIUACH TRITT
	250	Str	Def	variant	strike	head	
130	251	Str	Def	variant	strike	head	ZWIUACH TRITT
	252	Str	Att	counter	strike/thrust/strike	head	
131	253	Str	Att	case	disarm		<b>MESSER NEMEN; WALLERSTEIN#2</b>
	254	Str	Def	variant	disarm		LIEGNITZER
132	255	Str	Def	variant	disarm		

Folio	#	Start	Win	Type	Result	Target	Notes
	256	Str	Def	variant	disarm		
133	257	Str	Def	variant	disarm		
	258	Str	Att	counter	disarm		
134	259	Str	Att	counter	disarm		
	260	Str	Att	counter	disarm		
135	261	Str	Def	variant	disarm		
	262	Str	Att	counter	disarm		
136	263	Str	Def	case	disarm		
	264	Str	Def	variant	disarm		
137	265	Str	Def	variant	disarm		
	266	Str	Def	variant	disarm		
138	267	Str	Att	counter	thrust	torso	REFERENCE TO MISSING PIECE
	268	Str	Def	case	disarm		WALLERSTEIN #7
139	269	-	-	variant	thrust	head	
	270	-	-	variant	hilt	head	
140	271	-	-	variant	thrust	head	NO PIC
	272	-	-	variant	thrust	head	
	273	Str	Att	counter	disarm		
141	274	Str	Att	counter	disarm		
	275	Str	Att	counter	grapple	arm	
142	276	Str	Att	counter	strike	head	
	277	Str	Att	continuation	thrust/strike	torso/head	
143	278	Str	Def	counter2	disarm/strike	head	
	279	Str	Att	case	grapple	throw	LIEGNITZER; WALLERSTEIN #8
144	280	Str	Def	counter	grapple	throw	LIEGNITZER
	281	Str	Def	counter	grapple	throw	ÜBERSCHYSSEN
145	282	Str	Def	counter	disarm		
	283	Str	Def	counter	grapple	throw	
146	284	Str	Def	counter	grapple	throw	4 WAYS TO THROW; NO PIC
	285	Str	Def	counter	grapple	throw	NO PIC
147	286	Str	Def	counter	grapple	throw	NO PIC
	287	Str	Def	counter	grapple	throw	
148	288	Str	Def	counter	hilt/hilt	torso/head	
	289	Str	Def	counter	thrust	head	
149	290	Str	Def	counter	hilt	head	
	291	Str	Def	counter	strike	head	
150	292	Str	Def	counter	grapple	throw	
	293	Str	Def	counter	thrust	head	
151	294	Str	Def	counter	hilt	head	
	295	Str	Att	case	grapple/thrust/disarm	lock/head	DURCHSTECHE
152	296	Str	Att	variant	grapple	lock/throw	
	297	Str	Att	variant	grapple	lock/throw	
153	298	Str	Att	variant	hilt/disarm	head	

Folio	#	Start	Win	Type	Result	Target	Notes
	299	Str	Att	case	grapple	throw	NO PIC
	300	-	-	principle	-		NO PIC
	301	-	-	principle	-		NO PIC
154	302	Str	Def	counter	thrust	head	
	303	Str	Def	counter	thrust	head	
155	304	Str	Def	counter	grapple	throw	
	305	Str	Def	counter	strike	head	
156	306	Str	Def	case	thrust	head/torso	LINCK VAHEN; TALH #8; WSTEIN #4
	307	Str	Def	case	hilt/grapple	head/throw	
157	308	Str	Def	case	grapple	throw	
	309	Str	Att	counter	grapple	throw	GUT STUCK
	310	Str	Att	variant	grapple	throw	NO PIC
158	311	Str	Att	counter	slice	head	
	312	Str	Def	counter2	disarm		
159	313	Str	Def	counter2	thrust	head	
	314	Str	Def	counter2	grapple	lock	
160	315	Str	Def	counter2	grapple/thrust	lock/head	TALHOFFER #2 #3
	316	Str	Def	counter2	disarm		
161	317	Str	Def	counter2	grapple	throw	
	318	Str	Def	counter2	grapple	lock/throw	
162	319	Str	Att	counter3	grapple	lock/throw	
	320	Str	Att	counter3	grapple	lock/throw	
163	321	Str	Att	counter3	hilt/grapple	head/throw	
	322	Str	Def	case	grapple	arm	ARM PRECHEN
164	323	Str	Def	variant	grapple	lock/throw	
	324	Str	Def	variant	grapple	lock/throw	ZWIUACH SPRING
165	325	Str	Att	counter	grapple	lock/throw	KAL #7
	326	Str	Att	counter	grapple	throw	
166	327	Str	Att	counter	grapple	lock/throw	
	328	-	-	case	strike	head	LEDIGUNG VS GEFANGEN
167	329	-	-	variant	strike	head	
	330	-	-	case	strike	head	
168	331	-	-	variant	grapple	throw	
	332	-	-	variant	strike	head	
169	333	-	-	case	strike	head	
	334	-	-	variant	-		
170	335	-	-	variant	slice/grapple	head/throw	
	336	-	-	principle	-		HEADY STUFF
171	337	Str	Att	case	strike/slice	head	NYDERSTOSSEN; WSTEIN #1
172	338	Str	Att	variant	strike	head	
	339	Str	Def	counter	disarm		
173	340	Str	Def	counter	disarm		
	341	Str	Def	counter	disarm		

Folio	#	Start	Win	Type	Result	Target	Notes
174	342	Str	Att	counter2	disarm		UNBRIDLE
	343	Str	Def	counter	disarm		
175	344	Str	Def	counter	disarm		
	345	Str	Def	counter3	disarm		
176	346	Str	Att	counter2	disarm		
	347	Str	Def	counter	disarm		
177	348	Str	Def	counter	slice	arm	
	349	Str	Def	counter	thrust/slice	torso/head	
178	350	Str	Def	counter	thrust/disarm	head	
	351	Str	Def	counter3	disarm		
179	352	Str	-	case	strike	head	
	353	Str	Def	variant	strike	head	KAL #5; WALLERSTEIN #3
180	354	Str	Att	counter	strike	head	
	355	Str	Att	counter	strike	head	
181	356	Str	Att	counter	grapple	lock/throw	
	357	-	-	case	strike	head	
182	358	-	-	counter	strike	head	
	359	-	-	counter	disarm		
183	360	-	-	case	strike	leg	FUNNY
	361	-	-	case	thrust/thrust/thrust/thrust	leg	FUNNY
184	362	Str	Def	case	strike	arm	LEM STUCK
	363	Str	Def	variant	strike	arm	ZWIUACH TRITT
185	364	Str	Def	variant	strike	arm	KAL #1; KAL #2
	365	Str	Def	variant	strike	arm	
186	366	Str	Def	variant	strike/strike	arm/arm	TALHOFFER #6
	367	Str	Def	variant	strike	arm	
187	368	Thr	Def	case	strike	arm	
	369	Str	Att	case	strike	arm	
188	370	Str	Def	counter	thrust	head	
	371	Str	Def	case	thrust	head	LANCK SCHEUSS
189	372	Str	Att	counter	thrust	head	
	373	Str	Def	case	thrust	torso	STORCHSCHNABEL
190	374	Str	Def	variant	thrust	arm	
	375	Str	Def	case	thrust	torso	
191	376	Str	Def	variant	thrust	head	
	377	Str	Att	counter	thrust/strike	head	
192	378	-	-	case	thrust	head/torso	
	379	-	-	variant	thrust	head	
193	380	-	-	principle	-	-	
	381	Str	Att	case	strike/thrust/strike/strike	head/head/head/head	SCORPIAN; ZWIUACH UNTERHAW
194	382	Str	Def	case	thrust/thrust/hilt/thrust	head/torso/head/torso	WASILISCUS
	383	Str	Def	case	hilt/thrust/strike/disarm	head/torso/head	KLOTZ
195	384	Str	Def	case	hilt/strike	torso/torso	



Folio	#	Start	Win	Type	Result	Target	Notes
	385	Str	Def	variant	thrust/thrust	torso/head	
196	386	Str	Def	variant	thrust/disarm	torso	
	387	Str	Att	counter	disarm		
197	388	Str	Att	counter	thrust	torso/head	
	389	Str	Att	counter	disarm		
198	390	Str	Def	stance	-	-	<b>HENGEN</b>
	391	Str	Def	case	thrust	head	
199	392	Str	Def	case	thrust	head	
	393	Str	Def	case	thrust/strike/slice	-	
200	394	Str	Def	case	thrust	head/torso	
	395	Str	Def	case	thrust/grapple	head/torso	
201	396	Str	Def	stance	-	-	PASTEI
	397	Str	Def	variant	thrust/strike/slice	head/head/arm	
202	398	Str	Def	variant	thrust	head	
	399	Str	Def	variant	thrust/strike/slice	-	
203	400	Str/T hr	Def	stance	-	-	LUGINSLAND
	401	-	Def	stance	-	-	
204	402	-	Def	principle	-	-	
	403	Str	Att	case	slice	head	KRUMP VERSETZEN
205	404	Str	Att	continuation	thrust	head/torso	
	405	Str	Att	continuation	strike/thrust	head/head/torso	
206	406	Str	Att	case	slice/strike	head/head	ZWIUACH DUPLIEREN
	407	Str	Att	variant	thrust	head	
207	408	Str	Att	principle	strike/thrust/strike	head/head	
	409	Str	Att	variant	thrust/disarm	torso	
208	410	Str	Att	variant	thrust/slice/grapple	head/throw	
	411	Str	Att	variant	disarm		
209	412	Str	Att	variant	slice/disarm	arm	
	413	Str	Att	variant	strike	head	
210	414	Str	Att	case	disarm		UBERFAR; KAL #6
	415	Str	Att	variant	disarm		
211	416	Str	Att	case	strike	head	
212	417	-	-	case	thrust/strike	head/torso	<b>WINDEN</b>
	418	-	-	variant	flat/thrust/strike	arm/torso/head	
213	419	Str	Att	variant	strike	head	
	420	Str	Att	variant	disarm		
214	421	Str	Att	variant	strike	head	
	422	Str	Att	variant	strike	head	
215	423	Str	Att	case	slice/thrust/strike	torso/head/arm	
	424	Str	Att	case	thrust	head	
216	425	Str	Att	variant	thrust	head	

## 10 Appendix III – Summary of Cgm 582's structure

Section	Opening		Winner		Conclusion						Target				
	Strike	Thrust	Attacker	Defender	Thrust	Strike	Slice	Disarm	Grapple	Hilt	Head	Torso	Arm	Lock	Throw
I Zoren	21	0	11	10	15	8	1	0	0	0	13	9	1	0	0
II Wecker	20	0	10	9	15	11	1	0	0	0	19	2	1	0	0
III Entrüst	7	0	5	2	1	13	0	0	0	0	9	1	0	0	0
IV Zwinger	1	0	0	1	0	1	0	0	0	0	1	0	0	0	0
V Gefer	2	0	0	1	2	0	0	0	0	0	2	1	0	0	0
VI Wincker	6	0	6	0	3	5	0	0	0	0	6	1	0	0	0
1 Vier Leger	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2 Vier Versetzen	4	5	0	8	8	0	0	0	0	0	4	1	0	0	0
3 Nachreysen	14	0	4	10	7	7	2	0	0	0	14	1	1	0	0
4 Überlaufen	31	0	9	23	6	2	3	7	13	5	12	2	1	3	12
5 Absetzen	1	1	0	2	2	0	0	0	0	0	2	2	0	0	0
6 Durchvechselln	4	2	5	1	6	0	0	0	0	0	6	2	0	0	0
7 Zucken	10	0	6	4	7	5	0	0	0	0	17	6	2	0	0
8 Durchlaufen	36	0	16	20	1	6	2	12	43	2	9	1	9	8	35
9 Abschneiden	6	0	2	4	8	3	10	1	0	0	9	2	10	0	0
10 Drucken	9	0	8	1	4	0	5	5	8	0	2	2	5	3	5
11 Ablaufen	2	0	2	0	0	2	0	0	0	0	2	0	0	0	0
12 Pnemen	0	0	0	0	8	6	0	3	0	0	12	1	0	0	0
13 Durchgen	4	0	3	1	3	3	1	0	0	0	5	1	1	0	0
14 Pogen	5	0	1	4	1	6	0	0	0	0	5	0	0	0	0
15 Messernemen	119	1	40	73	38	34	5	39	36	8	57	16	12	13	30
16 Hengen	25	1	14	13	14	9	7	5	2	0	18	5	2	0	1
17 Winden	7	0	7	0	5	7	1	1	0	0	8	2	1	0	0

Section	Role							
	Case	Counter	Counter #2	Counter #3	Continuation	Principle	Variant	Stance
I Zoren	4	9	2	0	2	2	3	0
II Wecker	9	10	0	0	0	0	2	0
III Entrüst	2	1	0	0	2	0	2	0
IV Zwinger	1	0	0	0	0	0	0	0
V Gefer	1	0	0	0	1	0	0	0
VI Wincker	2	0	0	0	2	0	2	0
1 Vier Leger	0	0	0	0	0	0	0	3
2 Vier Versetzen	7	0	0	0	0	1	0	0
3 Nachreysen	3	3	4	2	0	2	1	0
4 Überlaufen	2	20	1	1	2	0	6	0
5 Absetzen	1	0	0	0	0	0	1	0
6 Durchvechselln	2	0	0	0	0	1	3	0
7 Zucken	4	0	0	0	1	2	4	0
8 Durchlauffen	10	13	3	0	3	2	24	0
9 Abschneiden	4	7	0	0	4	1	1	0
10 Drucken	3	6	1	0	1	0	3	0
11 Abklauffen	1	0	0	0	1	0	0	0
12 Pnemen	1	7	1	0	1	0	6	0
13 Durchgen	1	0	0	0	1	0	2	0
14 Pogen	1	1	0	0	0	0	3	0
15 Messernemen	29	53	10	5	1	3	35	0
16 Hengen	9	0	0	0	2	2	10	4
17 Winden	3	0	0	0	0	0	6	0