Medieval English Longsword Manuscripts: An Analysis

Középkori angol hosszúkard kéziratok: egy elemzés
Contents

Abstract and keywords 1

I. Objectives 2

II. The manuscripts of the English Longsword Tradition 3
   II.1. MS Harley 3542: Man yt wol (One that will...) ................................................ 3
   II.2. Cotton Titus A xxv ........................................................................................... 7
   II.3. Additional MS 39564 : Ledall Roll ................................................................... 8

III. The age of longsword in England: a brief overview 11

IV. The weapon and summary of basic characteristics of the teachings 13
   IV.1. The weapon ................................................................................................... 13
   IV.1.1. Facts for supporting the bastard sword. ........................................... 13
   IV.1.2. Facts supporting longsword or larger two-handed sword ................. 14
   IV.1.3. Conclusion ........................................................................................ 15
   IV.2. Unarmoured or in harness? .......................................................................... 15
   IV.2.1. Facts for supporting armoured fight. ................................................. 15
   IV.2.2. Facts for supporting unarmoured fight. ............................................. 15
   IV.2.3. Conclusion ........................................................................................ 16
   IV.3. Who were taught? ......................................................................................... 16
   IV.3.1. A hypothesis: the teachings are meant for squires ......................... 17
   IV.4. Purpose of the manuscripts and teachings ................................................... 18

V. The possible origin of the teachings of English longsword 19
   V.1. The pan-Europianist theory ............................................................................ 19
   V.2. The national development theory .................................................................. 20
   V.3. Synthesis and application for English longsword .......................................... 20

VI. Methodology of analysis of the ELT manuscripts 22
   VI.1. The workflow ................................................................................................. 22
   VI.2. Primary sources ............................................................................................ 23
   VI.3. Secondary sources ........................................................................................ 23
   VI.4. Transcription and modernization ................................................................ 23
   VI.4.1. Transcription ..................................................................................... 23
   VI.4.2. Modernization ...................................................................................... 25
   VI.4.3. Example of transcription and modernization ..................................... 27
   VI.5. Marking actions ............................................................................................. 27
   VI.5.1. Recognition of terms: simple to complex ........................................ 27
   VI.5.2. Categorization of terms ..................................................................... 27
   VI.5.3. Connection and separation .................................................................. 28
   VI.5.4. Extension of the text ......................................................................... 28
   VI.6. Interpretation and preparation for the interpretation ..................................... 28
   VI.6.1. AGISE/ADVISE ................................................................................. 28
   VI.6.2. Normalization ....................................................................................... 30
   VI.6.3. Terminology index ............................................................................. 30
      a. Categories................................................................................................. 30
      b. Multi-level index terms ........................................................................ 30
      c. More index terms for the same original term ................................. 30
VII. On transcriptions, modernizations and interpretations 35
VII.1. Transcription and modernizations as implicit interpretations 35
VII.2. Interpretations (complete and partial) 35
VIII. Explanations, glossary of terms and advice 37
VIII.1. Farewell to animal symbology 37
VIII.1.2. Rabetis, Rabett–rabbit: instead, “rabette” 39
VIII.1.3. Roebuck: spelling 42
VIII.1.4. Boar: spelling 42
VIII.1.5. Dragon’s tail 42
VIII.1.6. Conclusion 43
VIII.2. Syntactic structures found in MSHT and AMS 43
VIII.2.1. Chapters of the manuscripts 43
a. MS Harley Treaty 43
b. Additional Manuscript 44
c. Common order and its supposed reasons 45
VIII.2.2. Internal structure of drills 45
VIII.2.3. Structure of counters in AMS 46
VIII.2.4. Structure of sequences of elementary actions 47
VIII.2.5. Structure of the description of a single motion; modifiers 49
a. Double, single, half (and quarter) 49
b. As many times, X times, double, single 50
c. Full, short, large, great, lusty 50
d. In, out, back (movement) 50
e. Back, contrary (direction or edge) 51
f. In, out (position) 51
g. Right, left, both 51
h. Suddenly 51
i. Light, lightly – lithely – litty(?) 51
j. Softly 52
k. Broken, meant, void-wasted 52
VIII.2.6. The language of the manuscripts 52
VIII.2.7. Proposal for training method 53
VIII.3. Beginning pair drills 54
VIII.4. Drill types 54
VIII.4.1. Flourishes 55
VIII.4.2. Chases 55
VIII.4.3. Counters 56
VIII.4.4. Graphical representation of drill types 57
VIII.5. Elementary actions: footwork and handwork 57
VIII.5.1. Footwork 57
a. Footwork terms in MS Harley 58
IX. Proposed drills for training

IX.1. Solo drills

IX.1.1. Footwork only drill
### IX. Simple Solo Drill
- Simple solo drill ................................................................. 88

### IX.2. Salute
- Salute .................................................................................... 88

### IX.3. Pair Drills
- Laying down the sword ....................................................... 89
- A complex chase ................................................................. 89
- Counter framework ............................................................ 89
- Single handed counter ......................................................... 89

### X. Summary
- Results .................................................................................... 90
- Further foreseen work ......................................................... 92

### XI. Bibliography
- Primary sources .................................................................... 94
  - Medieval English Longsword texts ........................................ 94
  - Further primary sources ..................................................... 94
- Contemporary sources .......................................................... 95

### XII. Annexes
- The manuscripts: complete transcribed and modernized versions .... 99
  - MS Harley 3542: Treatise part ............................................. 99
  - MS Harley 3542: Poem part ............................................... 103
  - Cotton Titus XV ................................................................. 105
  - Additional manuscript 39564 ............................................. 106
- Marked text and translation to Hungarian .................................... 113
  - Legend ................................................................................ 113
  - MS Harley 3542 Treatise .................................................... 114
  - MS Harley 3542 Poem ........................................................ 118
  - Cotton Titus A XXV manuscript ......................................... 120
  - Additional Manuscript 39564 Manuscript .............................. 121
- Indexes .................................................................................. 128
  - Table of contents ............................................................... 128
  - Verses by type .................................................................... 129
  - Handwork .......................................................................... 130
  - Footwork ........................................................................... 135
  - Closure ............................................................................... 138
  - Target ................................................................................ 138
  - Dubious or not interpreted ................................................... 139
  - Complex handwork .............................................................. 140
  - Complex footwork ............................................................... 141
  - Tactical terms and advices ................................................... 141
  - Actions of adversary ............................................................ 142
VIII. Magyarázatok, kifejezések és tanácsok 37

VIII.1. Bücsű az állati szimbólumoktól ................................................................. 37
VIII.1.1. Sólyom helyett „útés” ............................................................................... 38
VIII.1.2. Nyúl helyett: „visszautús” .......................................................................... 39
VIII.1.3. Öz: elírás ........................................................................................................ 42
VIII.1.4. Vaddisznó: elírás ....................................................................................... 42
VIII.1.5. Sárkányfarok ............................................................................................ 42
VIII.1.6. Következtetés ............................................................................................ 43

VIII.2. Szintaktikai struktúrák az MS Harley értekezésben és az Additional Manuscript-ban ................................................................. 43
VIII.2.1. A kézirat fejezetei ..................................................................................... 43
a. MS Harley értekezés .......................................................................................... 43
b. Additional Manuscript ...................................................................................... 44
c. Az összes szerkezet és feltételezett okai ......................................................... 45
VIII.2.2. Az egyes gyakorlatok belső szerkezete .................................................... 45
VIII.2.3. Az összecsapások szerkezete az AMSben ............................................. 46
VIII.2.4. Az elemi akció szekvenciáinak szerkezete .............................................. 47
VIII.2.5. Egy mozdulat leírásának struktúrája; a módhatározók ................................ 49
  a. Dupla, egyszeres, fél (és negyed) .................................................................... 49
  b. Ahányszor tetszük, X-szer, duplán, egyszer ............................................... 50
  c. Teljes, rövid, széles, nagy, erős ....................................................................... 50
  d. Ki, be, vissza (mozgás) .................................................................................. 50
  e. Vissza, ellenirányban (irány vagy él) ............................................................. 51
  f. Kívül, belül (pontció) ...................................................................................... 51
  g. Jobb, bal, mindkettő ........................................................................................ 51
  h. Hirtelen ............................................................................................................. 51
  i. Könnyű, könnyedén – Gyorsan – Kicsinyég (?) ........................................... 51
  j. Lágyan .............................................................................................................. 52
  k. Megtört, célzott, üres .................................................................................... 52
VIII.2.6. A kéziratok nyelvezete ........................................................................ 52
VIII.2.7. Javaslat a tréningmódszerre ................................................................ 53

VIII.3. Páros gyakorlatok megkezdése ................................................................ 54

VIII.4. A gyakorlatok típusai ............................................................................... 54
VIII.4.1. Florisok ...................................................................................................... 55
VIII.4.2. Hajszák ..................................................................................................... 55
VIII.4.3. Összecsapások ......................................................................................... 56
VIII.4.4. A típusok képi megjelenítése .................................................................. 57

VIII.5. Elemi akciók: lábmunka és kézmunka ...................................................... 57

VIII.5.1. Lábmunka ................................................................................................. 57
  a. Az MS Harley lábmunka fogalmai ................................................................ 58
     Egyszerű lábmunka .......................................................................................... 59
     Kákaslépés ....................................................................................................... 59
     Kilépés – hazalépés (H005, H011 stb.) ............................................................ 59
     Ugrás (H012?, H040 stb.) vagy rugó? ............................................................ 60
     Módosított lábmunka ....................................................................................... 60
  b. Az Additional MS lábmunka fogalmai ........................................................... 61
     Egyszerű lábmunka ......................................................................................... 61
     Módosított lábmunka kifejezések .................................................................. 62
     Komplex lábmunka .......................................................................................... 63
  c. A lábmunka egy alternatív megközelítése ..................................................... 63

VIII.5.2. Kézmunka ................................................................................................. 64
  a. Állások ............................................................................................................... 65
     Állás .................................................................................................................. 65
     Függő .................................................................................................................. 65
     Előkészület a „kifordult v. merész” ütésre ....................................................... 66
     Tető állás: kard az orcánál ................................................................................ 66
     Unikornis? ......................................................................................................... 66
Contents

IX.

IX.1. Szóló gyakorlatok ................................................................. 66
  IX.1.1. Lábmuneka gyakorlat ......................................................... 66
  IX.1.2. Egyszerű szóló gyakorlat .................................................. 66
IX.2. Údvözles ............................................................... 88
IX.3. Páros gyakorlatok .............................................................. 89
  IX.3.1. A kard letétele ................................................................. 89
  IX.3.2. Egy hajsza ................................................................. 89
  IX.3.3. Összecsapások mintagyakorlata ........................................... 89
  IX.3.4. Egykezes összecsapás ...................................................... 89

X.

X.1. Eredmények ................................................................................. 90
X.2. További feladatok ......................................................................... 92
Table of Figures

Figure 1 Provenance of MS Harley 3542: Hereford, Barnstaple and Combe Raleigh ............................................................................................................ 4
Figure 2 Provenance of Cotton Titus A XXV: unclear ............................................... 8
Figure 3 Provenance of Ledall roll: York................................................................. 9
Figure 4 Fiore: single-hand use of longsword .......................................................... 13
Figure 5 Froissart: longsword image Book I, CCCLVII. ......................................... 14
Figure 6 Cover page of Swetnam’s The Schoole of the Noble and Worthy Science of Defence (1617) ............................................................... 15
Figure 7 Quartering .................................................................................................... 72

Tables

Table 1 Expected problematic minims or sequences.................................................. 25
Table 2 Identifiers of texts........................................................................................ 25
Table 3 Steps of modernization .............................................................................. 26
Table 4 Examples of transcription .......................................................................... 27
Abstract and keywords

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

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

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The author is thankful to (more or less in alphabetical order)

- Mr. Bálint András for his continuous encouragement, besides his comments on the subject,
- Mr. Benjamin G. Bradak and Mr. Brandon P. Heslop, whose book inspired me to start studying English longsword, and to my late father-in-law, Mr. Péter Ambró, who surprised me with this book,
- Mr. Terry Brown and Mr. Steven Thurston, as he says, “All those who study the English sources owe Mr Brown [and to Mr. Thurston!] a debt not only for his work in transcribing them but also for making them available for others to study. ”,
- Mr. Keith Farrel for porposing literature I was not aware of, for the numerous corrections and reading the material even at the very last moment again, and forcing me to reconsider several issues and proposing extensions,
- Mr. Mark Geldof and Mr. James Hester for allowing me to use their transcriptions,
- Mr. Dániel Gerlei and Mr. Gábor Kelen to translate my Hunglish to English,
- Mr. Ken Mondschein and Mr. Greg Mele for submitting Mr. Hester's article,
- Mr. Ben Roberts for his invaluable help in interpretations and for providing his writings about the Ledall Manuscript,
- his family, Ági, Máté and Gábor for bearing his obsession with patience.
I. **Objectives**

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

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

The parts of this paper that are meant for support of later work are created in English and Hungarian in parallel.
II. The manuscripts of the English Longsword Tradition

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

- **MS Harley 3542** (primary source: MS Harley 3542, n.d.) compilation, common name: *Man yt wol*, containing a fencing manual and a poem referred to in this document as MSHT\(^1\) and MSHP;

- **Cotton Titus A xxv** (primary source: Cotton MS Titus A XXV, 1450-1465) compilation, often referred simply as the *Cotton Titus* or CT in this document, containing a brief fencing text about longsword fencing and some additional teachings on staff.

- The **Additional MS 39564** (primary source: Additional MS 39564, 1535-1550?) manuscript, usually called as *Ledall Roll*, a somewhat longer fencing manual; later referred to as AMS\(^2\).

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

The following sections summarize the bibliographic data of the manuscripts.

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

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

**Physical properties.**

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

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\(^1\) The common name *Man yt woll* may refer to the poem only and even may contain a transcription mistake.

\(^2\) The reference to any Ledall or Ledale as author, based on the line “Amen Quod I. Ledall” may not mean that the original author was a certain Ledall or Ledale.

\(^3\) According to the ADVISE or AGISE methodology, later manuscripts and publications should be used as “last chance” during interpretation. In this paper I would like to focus on Medieval English Longsword.
The three units, according to (Nuvoloni, 2008, p. 3), “have been bound together at least since the seventeenth century”.

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

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

The two parts related to longsword fencing are:

82r-84v longsword treatise, (“The use of the two-hand Sworde”), MSHT
84v-85r longsword poem (“man þt wol þe tohond swerd lern…”), MSHP

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

Language
The longsword texts are written in 15th century Middle English.

Provenance.
According to (British Library Catalogue: MS Harleian 3542, catalogue information), the known owners of the texts are:
1. Thomas Byaed, vicar of Bockerill: Owned, 16th cent.
3. Samuel Knott, d 1687 Rector of Combe Raleigh, county Devon: Owned and annotated

Considering the provenance and also the fact that the text contains considerable portions related to a Franciscan from Hereford, Ralph Hobey, the origin of the fencing treatise can be also of West England (Brown, 2009).
Dating.
Said text of Ralph Hobey is from 1437 (Nuvoloni, 2008). However, since Harley 3542 is a compilation, this gives us a little clue if the longsword texts are earlier or later than this date. Most authors, namely (Nuvoloni, 2008) and (Voigts, 2008) date it to 15th or 16th century. (Geldof, 2011) sets the date to the first half of 15th century, based on the authors of works bound together in the collection. However, according to (Hester, 2005-2006, 2011), the longsword texts can be dated as early as early 14th – early 15th century.

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

Facts supporting an early date
To further narrow the period, the following facts can be also considered:

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

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4 considering the geographical origin of the manuscripts
are characteristic for the German works, not showing effect of renaissance\(^5\) developments in philosophy or other arts either (actually, the wording of MSHT is rather “dry” and MSHP is “professional”, definitely not as paper wasting as (Silver, 1599));

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

### Facts supporting a later date

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

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

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\(^5\) 15\(^{th}\) to 17\(^{th}\) centuries in England  
\(^6\) Interpretation of (Hester, 2005-2006, 2011) is not shared in the lights of Additional MS. See also the ADVISE, Externalization step (Walczak, 2011).  
\(^7\) Liechtenauer: *Das Vier Legern* verse 68 of 110 (Döbringer & (Lichtenauer), 1389?) Meyer: *Von den Legern oder Huten*. Page VI from LXIV, Chap. 3 of 11 (Meyer, 1570) comments on this topic by (Heslop & Bradak, 2010) is unclear though, Dall’Agocchie “There are eight guards...”, 9recto of 34verso (dall’Agocchie di Bologna, 1572); Fiore seems exceptional for his teaching is based on wrestling.  
\(^8\) I had another possible argument, that was not confirmed by Mr. J. Hester, based on chipped blades from the period. I have considered the following: (1) the teaching aspect is important (MS Harley poem last lines) so the training could/should have reached more than a few knights/soldiers (2) blocking parries are easier but require high quality steel (not to break on blocking yet light enough for double rounds) (3) such good steel can be produced in large quantities only in blast furnaces, the teachings should be developed before the mass production of good steel, i.e. before the 14\(^{th}\) century, when bloomeries were gradually replaced by blast furnaces, starting from 1250-1320 (https://en.wikipedia.org/wiki/Blast_furnace); Lichtenauer uses a number blocking stances and strong hits on the sword (*Krumphau*); Fiore’s *rebattare* is rather demanding for the quality of the sword; many of the techniques developed by Meyer definitely require very flexible swords/feders, these surely required swords of higher quality steel, that could be produced sufficiently cheap with the appearance of the blasting furnaces in Germany since the 13\(^{th}\)-15\(^{th}\) century. However, I have not found a metallurgical analysis of swords from the 13\(^{th}\) to 16\(^{th}\) century period.  
\(^9\) The lines of the manuscripts are identified in this paper; see in detail in the Transcription and modernization chaper.
could be also used in local skirmishes or civil disputes (due to the low personal safety between wars of the 14\textsuperscript{th}-15\textsuperscript{th} century).

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

\textbf{II.2. Cotton Titus A xxv}

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

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

\textbf{Physical properties}

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

The segments of the compilation were created during the 13\textsuperscript{th} to 15\textsuperscript{th} century,

\textbf{Content}

The manuscript content can be split to 6 content parts.

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

105\textsuperscript{r} plays on longsword

105\textsuperscript{v} plays of staff

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

\textsuperscript{10} Linguistic analysis may provide further details, considering that there was only a single (suspected French word found in the text (bovre, H112); unfortunately the rhymes of the poem do not help too much since there is only one rhyme that shows tracks of vowel shift (say/eye. P154/P155).
Language.
The fencing texts are written in Middle English. The rest of the text is in Medieval Latin and French.

Provenance.
The recorded history starts from the early 17th century, when Sir Robert Cotton (baronet of Connington, originally from Huntingdonshire) placed this compilation into the Titus section. The various parts that are bound together into Cotton Titus A XXV might have originated at different areas of the British Islands (e.g. Boyle Abbey most probably in Ireland, Bridlington in East Yorkshire, Monmouth in Western England and Huntingdonshire in East of England near Peterborough.)

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

II.3. Additional MS 39564: Ledall Roll

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

Physical properties.
Vellum (parchment), 622 x 152 mm roll.

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

1. two named flourishes,
2. a named flourish
3 13 “chases”
4 Counters from 1 to 3
5 Counters 22 and 23
6 Two inserted, named flourishes
7 Counters 4 to 21

The 7th content unit, indeed, should be inserted, instead, before unit 5.

Language.
The text is written in Early Modern English.

Provenance.
The text contains a signature of a certain J. Ledall (supposedly from a certain John Ledale). According to (Wiktenauer: Ledall Roll (Additional MS 39564), n.d.) and (ed. Skaife, 1872, p. 224), this J. Ledall: “John Ledall/Ledale (ca.1515-1582), a British merchant born in York, England, between 1513 and 1518 and awarded Freedom of the City of York in 1529 or 1530.” According to (Hester, 2005-2006, 2011) the name Ledall was not that unique and this attribution to Ledall of York may not be related to the manuscript.

It is, however, it is highly probable that the text was not authored by (any) Ledall, but confirmed or proofed only according to (Wiktenauer: Ledall Roll (Additional MS 39564), n.d.), since the sign was “Amen Quod I Ledall” – a formula for “confirmation” but not necessarily authorship.
Dating.
The fencing work could be copied (or written) between 1535 and 1550 by (Wiktenauer: Ledall Roll (Additional MS 39564), n.d.). According to the British Library catalogue the creation date is the first half of the 16th century. Assuming the “I Ledall” is the said John Ledale, he was born around in 1515, the above date range could be deduced—though no documented arguments were for this date, and the roll must have been written, copied and signed before his death in 1582.

However, all these dates are only speculations because there is no evidence that the text can be attributed to that J. Ledale.
III. The age of longsword in England: a brief overview

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

| early 14th c. | Wars against Scotland
1314 | Battle of Bannockburn. The superiority of Scottish long spears defeated the English army, composed of mostly heavy cavalry using strategies of the period. |
| mid 14th-early 15th century | Hundred Years War
1333 | Battle of Haldon Hill. Nearly the entire army of King Edward III was mounted (even archers). The knights, armed with longswords and poleaxes, as well as men-at-arms using bills, were arranged sparsely so that they had sufficient room to use their weapons, dismounted and mounted quickly. This gave flexibility against the Scottish fighting in closed formation and with minimal cavalry. The changed strategy encouraged King Edward III to attack France. |
| mid-late 14th century | Battle of Crécy
1346 | Chivalric ideals of French knights lead to confusion and tragedy; use of gunpowder |
| early 15th century | The role of knights is reduced; they were expensive and after campaigns they cannot be released the same way as mercenaries. Safety of travellers and smaller settlements were jeopardized by released mercenaries and veteran soldiers after the War of Roses who became bandits |
| early-mid 16th century | Use of gunpowder became commonplace; longswords still presented status and appeared on tournaments |

11 This is double checked in Froissart, since this is a clear sign that the development of armours reached a maturation where longswords could cause less harm as well. It is also surprising since at Agincourt longbows were successfully used – however, bows are affected by weather conditions as well.
larger two-handed swords replaced longswords in particular uses; the use of even these greatswords, montantes, spadones in the field radically reduced all over Europe

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1510</td>
<td>King Henry VIII and King Francis I of France: a documented tournament where the kings themselves fought. King Henry was a famous jouster (Royal Armouries, 2016), “it was said that he had ‘no respect or fear of anyone in the world’.”</td>
</tr>
<tr>
<td>1540</td>
<td>King Henry VIII gave the monopoly to The Company of the Masters of Defense of London to teach the use of all kinds of weapons a gentleman should know. The weapons taught yet included longsword (Sloane MS 2530, 1540-1590).</td>
</tr>
<tr>
<td>late 16th century</td>
<td>In Elizabethan era tournaments, play for prizes was still fashionable, even mentioned in literary works “…to play his Master’s Prize against all Masters in their subtle mysterie at these weapons, viz: longsword, sword and buckler, Morris pike…” (Johnson, 1601) As part of the Sloane MS 2530 manuscript, the table of prizes is presented with the weapons used (Sloane MS 2530, 1540-1590), part published in (Icewasel, 1998); in this table, longsword, bastard sword and two-handed sword is used in roughly 30% of the occurrences of weapon citations (49 from 170).</td>
</tr>
</tbody>
</table>
IV. The weapon and summary of basic characteristics of the teachings

IV.1. The weapon

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

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

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

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

IV.1.1. Facts for supporting the bastard sword.

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

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Images of longsword used as single handed sword in (Fiore de' Liberi, 1409, pp. Pisani-Dossi 13-14) shows some of the longswords with shorter grip, and hand on the grip. However, some of the techniques of Fiore are feasible only for longer grips, such as grabbing of the hilt (Fiore de' Liberi, 1409, pp. Pisani-Dossi 20b-d).

but a longer grip, allowing grabbing, is also presented

---

As a general rule, (Silver, 1599, p. E3) says: "The perfect length of your two hand fword is, the blade to be the blade of your fingle fword." that is, as described in the previous paragraph, "you shall stand with your sword and dagger drawn, as you see this picture, keeping out straight your dagger arm, drawing back your sword as far as conveniently you can, not opening the elbow joint of your sword arm, and look what you can draw within your dagger, that is the just length of your sword, to be made according to your own stature." This describes a bastard sword.
The Froissart's Chronicles (Froissart, late 14th century), that are a prose chronicle of the Hundred Years' War, contains several images drawn by Loyset Liédet depicting knights fighting mounted as well as dismounted. Most pictures contain single swords, some have, however, somewhat longer grips, in combat situation (and some during decapitation, these are most probably not two-handed swords but large beheading falchions). See the left hand on the pommel (same as that of presented by Fiore or described by Vadi.)

Figure 5 Froissart: longsword image
Book I, CCCLVII.

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

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

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

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

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

12 MS Thott 290.2 (Talhoffer & Hull, 1459) on pages 175 and 176: not longswords, because of the short scabbard; on pages 192 to 204: half sword, Mortschlag techniques
The Königsegg manuscript, does not contain longsword texts
MS Chart. A. 558 4r contains a single-hand “taking-up” but not a real technique
The Württemberg manuscript, or Cod. icon 394a, 6v contains “the wipping”, 7r “grasping elbow”, but practicly no more single handed techniques.
IV The weapon and summary of basic characteristics of the teachings

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

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

IV.1.3. Conclusion

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

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

IV.2. Unarmoured or in harness?

IV.2.1. Facts for supporting armoured fight.

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

Though the imagined style is rather agile, only a few references to quick foot and bodywork can be found (running or jumping13).

IV.2.2. Facts for supporting unarmoured fight.

Many of the attacks may cause small or no harm on an armoured adversary, for example snatchng (H079, H115, double snatch H105, hauke snatch H007 and snatch with left hand A130) also, light thrusts (A121) and light springs14 (A083, A094 and 2 more), light rake cleaving the elbows (A003).

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

13 however, interpretation of “spring” is not free of doubts
14 “spring” is a dubious term accepted by various researchers as a kind of thrust; to be discussed later
The style is, indeed, agile; as (Wagner, 1999-2009) states, the English style is “in-out” type, that means, between two actions the fencer cannot or does not thrust in a protective gear.

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

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

IV.2.3. Conclusion

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

IV.3. Who were taught?

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

Considering the masters of the period in Europe,

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

15 http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED20017 , meaning 1.(a) “…also armor and weapons”
16 (Fiore de’i Liberi, 1409, p. Pisani Dossi preface) “Every man of generous soul loves and conceals this work of ours as though it were a treasure, and therefore does not divulge it in any way among the country folk (which, in fact, Heaven created of obtuse sense and inadequate of agility, to carry loads like beasts of burden). Therefore, I decree that they should reject those for this precious arcana, and on the contrary they should invite kings, dukes, princes, and barons, and also men of court and others of high ability in the duel...”
titled his books as “Kinghtly and Noble Art of Fencing” (Meyer, 1570), the “customary weapons” include even the dusack, not quite a knightly weapon.

and in England:

- In 1545, (Ascham, 1545 (1869), p. p. 97) wrote, "For of fence all mooste in euerue towne, there is not onely Matters to teach it, wyth his Provostes Ushers(?) Scholers and other names of arte and Schole, there there hath not fayld also, whiche hathe diligently and well favouredly written it and is set out in Printe that every man maye rede it”, though it is unclear which publication he wrote about,

- “His True Arte of Defence”, the book of di Grassi (di Grassi, 1594) was translated and printed in England for public use

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

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

The only reference found in the manuscripts, that the players are addressed as bokelers (‘bucklers’) (H032-H035), though the etymology and meaning is unclear, it is related to ‘defense’18

However, this word has various meanings, between them the well-known round shape shield19 and, the “buckle” as a “spiked metal ring for holding a belt”20. Taking in consideration that the word “squire” is originated in “shield carrier”21, and also one of the tasks of a “squire” to fasten belts (of saddle or armour), or “cheek strap of a helmet”20, I suppose that the trainings are meant to teach squires.

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


IV.4. Purpose of the manuscripts and teachings

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

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

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

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

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

MSHP however, clearly lists the objectives, P181-P184, least in the sequence the “death wound”:

*To teach or to play or else for to fight*

*These are the strokes of your whole ground*

*For hurt or for dint or else for death wound*

---

22 My first impression was, based on my own personal notes after trainings, that HMST is a personal note after training; this hypothesis is analyzed in detail by (Geldof, 2011)
V. The possible origin of the teachings of English longsword

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

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

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

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

V.1. The pan-Europanist theory

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

“To an extent, a style is nothing more than a lack of certain elements, and to a lesser extent, a focus on others. The German, Italian and English ‘styles’ lack nothing essential, respectively, their foci do not differ. ... A weapon’s design dictates how it is used.”. It is also added: “Together with the biomechanical limitations inherent to all human beings that must be adhered to in any form of hand-to-hand combat, an outside factor, such as the design of a weapon, imposes further restrictions ... and opens a limited array of options that will be taken advantage of by all users.”
The authors did not add more here, but further arguments may be found that strengthen this theory: Europe could not be considered as a set of independent research centers where various countries/nations could develop their teachings without meeting, comparing or even studying other nations’ fighting systems. In former ages, crusaders were fighting together; later mercenaries of various nations were serving in the same army; released soldiers between campaigns went as mercenaries to foreign countries (as mentioned above, see (Anon., 2016)). Even if some of the teachings could have been “closed” or “secret” ones, the styles competed and completed each other on the battlefield or in tournaments.

V.2. The national development theory

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

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

V.3. Synthesis and application for English longsword

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

It may be also important that the apprentices could have come from different social background. While Fiore explicitly prohibits teaching the knowledge all except knights, and Lichtenauer’s system is also too advanced to train to absolute novices, training systems of Talhoffer, Marozzo and Meyer, for example, were developed to train citizens. Talhoffer was even proud to prepare people within a couple of weeks for judicial duel (Talhoffer & Hull, 1459, p. 8v). Even within a single school, Marozzo, there could be different techniques used by people with different “personality” or level of development in the art: giocca stretto is highly advised only for those already skilled in the art.
Therefore, the target audience and objectives of longsword fencing teachings are sufficiently different in various schools so that they affect both the way of teaching and style of the fighting system.

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

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

Furthermore, linguistic or visual proofs can be researched to verify these international connections.

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

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

The set of methodologies followed during the research:

1. Methodology for selection and analysis of existing transcriptions and creating credible modernization.

2. AGISE/ADVISE: an analytical methodology for primary source materials, a “framework for working with such sources is proposed to facilitate their optimal interpretation and practical application, and finally to create a curriculum for their further teaching” (Walczak, 2011).

3. Vocabulary — term index — building methodology for fencing texts

4. A proposed methodology for verification of interpretation of sequences of elementary actions (as described in ADVISE).

VI.1. The workflow

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

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

1. Collecting and reading primary sources

2. Collecting and reading secondary sources, to get a big picture

3. Transcription

4. Modernization

5. Marking actions coded in the text

24 elementary actions of ADVISE
VI Methodology of analysis of the ELT manuscripts

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

Each step is briefly described below.

VI.2. Primary sources

Primary sources considered:

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

After reading secondary sources:

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

VI.3. Secondary sources

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

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

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

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

VI.4. Transcription and modernization

VI.4.1. Transcription

During transcription the original manuscripts are digitized by researchers familiar both with handwriting of the period and terminology of fencing.
I had no access to the originals, neither the practice of reading English handwriting of the 14th-16th century, therefore my work is based on the available transcriptions. Later, during the writing of this paper, I got a complete transcription of AMS from Mr. Ben Roberts, in manuscript (Roberts, 2015). The following steps are performed to achieve a reasonably stable transcribed text.

1 Transcriptions are to be sorted in chronological order and verified for editorial comments considering systematic mistakes of other transcriptions. Only those comments are to be considered that are related to transcription.

2 Differences between transcriptions of various authors are to be all considered and verified. Critical comments are revised.

3 Considering a different transcription of a word in two transcriptions, an imagined picture of the original is to be created, in which the sequence of minims could be differently decoded. Such cases are marked with footnotes and a case-by-case decision is made, based on (1) date of the transcription (2) “non-obviousness” (3) yet fitting into the context.

<table>
<thead>
<tr>
<th>Graphical image</th>
<th>Alternatives</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>ꞏ</td>
<td>f,t,s</td>
<td>fool, seell</td>
</tr>
<tr>
<td>ꞝ</td>
<td>e,o,c</td>
<td>fool, seell</td>
</tr>
<tr>
<td>Ꞟ</td>
<td>n,u</td>
<td>menyd, meuyd</td>
</tr>
<tr>
<td>ꞝ (artificial)</td>
<td>i,l,d</td>
<td></td>
</tr>
<tr>
<td>Ꞝ (artificial)</td>
<td>l,i,h</td>
<td></td>
</tr>
<tr>
<td>ꞝ (artificial)</td>
<td>i,j,y</td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Range</th>
<th>Page</th>
<th>Manuscript</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>H</td>
<td>H001-H137</td>
<td>82r-84v</td>
<td>MS Harley treatise</td>
<td><strong>‘written with another hand</strong>** (Geldof, 2011) are usually not counted by the selected transcription; header lines are denoted with a ‘h’ extension of the subsequent line as usual**, consecutively numbered, but with a different prefix</td>
</tr>
<tr>
<td>P</td>
<td>P138-P184</td>
<td>84v-85r</td>
<td>MS Harley poem</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>C001-C021</td>
<td>125r</td>
<td>Cotton Titus</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>A000-A190</td>
<td>face/dorse</td>
<td>Additional MS</td>
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</table>

### Table 2 Identifiers of texts

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<tr>
<td>C</td>
<td>C001-C021</td>
<td>125r</td>
<td>Cotton Titus</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>A000-A190</td>
<td>face/dorse</td>
<td>Additional MS</td>
<td></td>
</tr>
</tbody>
</table>

### VI.4.2. Modernization

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

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

28 (Geldof, 2011), (Hester, 2005-2006, 2011)
29 I could hardly imagine that current modernizations are free of interpretation; interpretation is, though, fair because the modernization wanted to give (benevolently) as much to the reader as possible.
In order to come to a faithful modernization, I have used the following techniques:

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

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

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

Table 3 Steps of modernization
VI.4.3. Example of transcription and modernization

<table>
<thead>
<tr>
<th>Place</th>
<th>Sources</th>
<th>Transcription</th>
<th>Possible image</th>
<th>Chosen transcription</th>
<th>Modernization</th>
</tr>
</thead>
<tbody>
<tr>
<td>A139</td>
<td>more sources (Geldof, 2011)</td>
<td>fool</td>
<td>ſ- c-ll seell</td>
<td>seell</td>
<td>see</td>
</tr>
<tr>
<td>H019</td>
<td>(Hutton, 1901) (Geldof, 2011)</td>
<td>menyd</td>
<td>meuyd</td>
<td>meuyd</td>
<td>{moved</td>
</tr>
</tbody>
</table>

Table 4 Examples of transcription

VI.5. Marking actions

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

VI.5.1. Recognition of terms: simple to complex

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

The order will be described in the analysis part.

VI.5.2. Categorization of terms

The following categories are defined:

- footwork
- handwork31
- title, containing numbering and type as well as topic of drills
- closure of drills
- tactical advices
- enemy actions
- dubious, for marking cases which may fall in more categories or requires further work.

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

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

31 during carrying out the vocabulary building, the need appeared for complex handwork (with combined bodywork or footwork) and complex footwork (with combined body work and handwork)
Categorization requires understanding and some interpretation. All actions that seem dubious must be marked so. During the procedure some terms may be recategorized. The text is to be marked with Microsoft Word styles with some colour coding; both the modernized and the transcribed version is to be marked.

**VI.5.3. Connection and separation**

Certain actions are bound to the subsequent action; some actions are separated. For example, two consecutive footwork are separated, two consecutive handworks are also separated, but a handwork may be bound to the following (or preceding) footwork. Connectors and separators are to be marked with styles as well (often spaces, but also the “&” that is considered a separator).

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

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

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

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

Example: H004

three feet outward & as many homeward =>

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

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

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

**VI.6.1. AGISE/ADVISE**

The AGISE and its younger cousin, the ADVISE methodology was developed by Bart Walczak (Walczak, 2011). A brief summary is given below.
The methodology is composed of the following six steps; each border will give new level of understanding and necessarily discrediting some former thoughts, that must be considered as regular consequence of the development of knowledge and a certain detachment is needed to get rid of ideas which seemed so nice before; this way, sometimes the results of former steps is to be revisited (“It is highly probable that during this phase certain rules of confrontation that promote described techniques will emerge, and better simulators and protection will be developed.”).

- **Analysis**: estimation of the way a technique is performed and describing it as a sequence of elementary actions (EAs); the list of EAs provides the building blocks of the system

- **Division into groups/Grouping**: EAs are grouped (multidimensionally) by their characteristics, such as point of attack, role of technique (e.g. defensive, etc.) or by Decision Point (DP); DPs provide clues when and why certain techniques are selected, decision points are to be enriched with tactical advices that are often based on external constraints (judicial duel, characteristics of the weapon etc.); an optimization of the execution of techniques is starting during this phase

- **Verification**: testing of the techniques in practice, with cooperating and non-cooperating partners; verification of usefulness (damage, speed), following and counter techniques; the biomechanical optimization of the EAs is finalized; some as getting more insight, some techniques will be considered questionable, usefulness, benefits and limits of techniques is more understood, and execution of EAs will reach a proficient level; the rules of competitions (i.e. the objectives for simulating fight within the given system) are to be set

- **Interpolation**: mining and understanding and internalizing the Underlying Principles (UPs), and altering various characteristics of EAs (geometry\(^{32}\)); during this point, EAs are merged into fluid sequences, and practiced so that they could be performed automatically

- **Synthesis**: on the basis of understanding of the teachings, during the synthesis the robust interpretation is built: gaps are filled, doubts about advices and executions and contradictions are to be identified and resolved as far as possible; the system must be ready for passing to students

- **Externalization**: unresolved issues should be verified in related material (be it from the same or different period, from another author or even for another weapon); as in case of all previous phases, it may be unavoidable to revisit certain knowledge gained during a former phase.

\(^{32}\) I would also add: speed, purpose
VI.6.2. Normalization
The terminology index shows the categorized, normalized terms of the manuscripts with reference to the lines where they appear, and some contextual information.

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

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

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

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

VI.6.3. Terminology index33

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

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

c. More index terms for the same original term
A term of the manuscripts should be found under more of its composing words; for example: broken thrust should appear under thrust, but also under broken.

33 The strange jargon used below may be due to the profession of the author.
d. Nouns precede adjectives
Despite of the usual syntax of the English language, nouns should precede adjectives; adjectives provide the way or the direction an action is carried out.

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

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

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

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

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

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

VI.6.4. Decoding elementary actions
The terminology of English Longsword manuscripts is coherent and unique.

During former steps, the term marking and indexing highlight the terms that require research and explanation.
Category by category, each concept (types of drills, handworks, footworks, closures etc.) is to be described, considering the interpretations found in secondary literature, etymology and Medieval English dictionaries.

VI.6.5. **Sequences of elementary actions**

The English longsword manuscripts are considered, based on the work of (Geldof, 2011), as a particular linear command language\(^{34}\), the fencer carrying out the commands.

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

The following principles are used:

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

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

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

\(^{34}\) Few or nearly no adversary actions are found in EL manuscripts providing conditional branches, such as in (dall'Agocchie di Bologna, 1572)
VI.6.6. Pair drills
Though there are not too many pair drills, the extension of the above principles should be used for the positions of the two fencers, considering that there is no fencing if the fencers do not meet, or, there is no drill continuation if the fencer’s or adversary’s action leads to death or wound.

VI.6.7. (Tactical) advices and adversary actions
English longsword manuscripts contain, especially in MS Harley Poem, certain tactical advices. Some of them are:

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

The advices must be one by one analyzed and verified. Adversary actions and fencer’s reactions (mostly in MSHP) are to be described in that chapter well.

VI.7. Selection of drills for the training
I have found about 80 drills described in the manuscripts, from around 5 should be selected, for a 90 minutes training.

VI.7.1. Drills, not stances
The way of teaching should follow the principles of EL, presenting briefly and not in an emphasized way the stances, and concentrating more on the fluid execution of the drills.

VI.7.2. Selection of drills
Only drills with finished interpretation must be considered.

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

VI.7.3. Sequence of drills
The training concepts reflected in the manuscripts must be respected, e.g. MSHT solo drills/footwork-greeting-pair drills.
VI.7.4. Additional time required

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

The transcriptions and modernizations are in the Annex.

VII.1. Transcription and modernizations as implicit interpretations

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

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

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

From these modernizations one of the most outstanding is that of the Black Falcon School of Arms35.

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

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

VII.2. Interpretations (complete and partial)

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

35 However, this translation is not available online anymore.
The only complete (written) interpretation is the Lessons on English longsword (Heslop & Bradak, 2010), summarizing long years’ research.

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

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

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

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

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

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

Magyarázatok, kifejezések és tanácsok

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

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

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

VIII.1. Farewell to animal symbology

Búcsú az állati szimbólumoktól

The following animal names, i.e. animal symbols were found by various researchers in the 3 manuscripts:

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

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

A kutatók a következő állatneveket, t.i. állat-szimbólumokat találták a három kéziratban:

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

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

36 references to the secondary literature is consciously ommitted

a másodlagos irodalomra vonatkozó referenciákat tudatosan hagyom el
in the German and Imperial traditions, does not bring any valuable connotations of the particular animal.

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

Sólyom helyett „ütés”

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

- hawk
- tray on which mortar is placed or mixed

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

- hakken~hack: to cut with chopping blows
- heuen~hew: etymological relative of the German word Hau, hew with a weapon

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

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

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37 http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED20132
38 http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED20133
39 http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED19811
40 http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED20684
one hand the common word “falcon” would be used, on the other hand this word wouldn’t be used for all kinds of hews, since it was just a stance at Vadi.

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

Therefore, neither word seems not imported with its connotations, nor used explicitly as a symbol in MS Harley, even if kept in mind or the sound would bring in the connotations (as in NLP42).

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

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

Nyúl helyett: „visszaütés”43

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

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

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

E fentiek alapján, a szó se nem tűnik importáltnak (annak összes mellékjelentésével), sem szimbólumként sem használtak az MS Harley-ban, még ha esetleg a mellékjelentéseket a hangalak be is hozná (mint egy esetleges NLP technika42).

Mivel a mai olvasók nem mozognak otthonosan a sólymászatban, sem a sólymok viselkedését nem ismerik, egyszerűen a “hauke”, magyarul pedig az “ütés” szót használtam a fordítás során.

Nyúl helyett: „visszaütés”43

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

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

41 http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=id&id=MED15358
42 NLP stands for neuro linguistic programming, https://en.wikipedia.org/wiki/Neuro-linguistic_programming
NLP’s creators claim a connection between the neurological processes (neuro-), language (linguistic) and behavioral patterns learned through experience (programming), and that these can be changed to achieve specific goals…

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

43 This chapter and associated research was inspired by Mr. Maciej Zając, winner of longsword competition of A fejezetet és a kapcsolódó kutatást Maciej Zając úr, az első Nemzetközi IFHEMA Kupa 2015 hosszúkard
reverse. But why should a two-handed sword strike be named after rabbits?

It may worth to note that hare and rabbit are two different species; the former, *Lepus europaeus* is native in the British isles, while the latter, *Oryctolagus cuniculus*, is not.

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

What’s more, rabbits even appeared in two cookery books in the 15th century, as (Wagner, 1999-2009) pointed out.

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

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

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40  Medieval English Longsword Manuscripts: An Analysis

41 https://en.wikipedia.org/wiki/Hare
42 https://en.wikipedia.org/wiki/Rabbit
43 https://en.wikipedia.org/wiki/Introduced_species_of_the_British_Isles
44 https://hu.wikipedia.org/wiki/Nyúlfélék
45 http://www.telegraph.co.uk/news/uknews/1487787/Romans-introduced-the-rabbit.html
46 Two fifteen century cookery-books, HARLEIAN MS. 279 (ab. 1430), & HARL. MS. 4016 (ab. 1450) Ed. Thomas Austin https://ia800306.us.archive.org/20/items/twofifteenthcent00aust/twofifteenthcent00aust_bw.pdf
Conclusively, in the period of longsword “rabbit” was today’s “bunny”. Despite of the fact, that running hares defend themselves with kicking\(^{51}\), the use of a “bunny” as an animal symbol for a reverse blow seems ungrounded.

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

Another meaning of the word “rebate” is related to falconry\(^ {53}\), in the field of falconry “to bring a hawk back to the hand”. This meaning fits into the animal symbols but does not fit to the use in fencing context, moreover, it would further ambiguite the meaning; therefore during translation I did not consider this meaning.

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

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\(^{51}\) http://www.thomsonsafaris.com/blog/top-5-bizarre-animal-defense-tactics/

\(^{52}\) http://www.etymonline.com/index.php?term=rebate&allowed_in_frame=0

\(^{53}\) http://quod.lib.umich.edu/cgi/m/mec/med-idx?type=byte&byte=155780453&egdisplay=compact&egs=155789374
day readers are not familiar with falconry terminology, I have chosen simply “rabette”, the most common word, for this blow.

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

**VIII.1.3. Roebuck: spelling**

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

**VIII.1.4. Boar: spelling**

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

**VIII.1.5. Dragon’s tail**

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

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

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54 Köszönet Horváth Gábor Kálmánnak a pontosításért.
Since dragons appear in numerous contexts in mythology and in literary works of the British Isles, the connotations could be all descriptive and the technique can be native.

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

**VIII.1.6. Conclusion**

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

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

This argumentation also strengthens the positions of the “national development” theory.

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

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

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

a. MS Harley Treaty
This manuscript is split to the following chapters by Knot:

- The use of the two hand sword:
  8 lessons,
  flourishes, a footwork drill and solo drills,
  “to make his hand and foot accord”

- The plays between two players:
  - ritual, 1 lesson
  - chase-type lessons, 4 lessons
  - laying down and taking up (combined or separately)
    6 lessons
  - Counters (countenances\textsuperscript{55}):
    8 lessons

b. Additional Manuscript

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

- solo flourishes, 2 lessons:
  most probably “part of the show”\textsuperscript{56} on a tournament
- ritual for laying down
- chase-type lessons, 13 lessons

Ezt a kéziratot Knot utólag a következő fejezetekre osztotta:

- A kétkezes kard használata:
  8 lecke,
  florisok, lábmunka-gyakorlat és szóló gyakorlatok a kéz és a láb összehangolására

- Két vívó által végrehajtandó gyakorlatok
  - ritualé, 1 lecke
  - hajsza típusú leckék, 4 lecke
  - leckék a kard felvételére és letételére (egyszerre vagy külön)
    6 lecke
  - Összecsapások (szembesülés v. szembenézés az ellenféllel)
    8 lecke

Additional Manuscript

Ezt kéziratot a gyakorlatok címe alapján a következő fejezetekre oszthatjuk:

- szóló florisok, 2 lecke
  valószínűleg a „show része”\textsuperscript{56} egy tornán
- kardletétel rituálé
- hajsza-típusú leckék, 13 lecke

\textsuperscript{55}http://quod.lib.umich.edu/cgi/m/mec-med-idx?type=id&id=MED9500
http://www.merriam-webster.com/dictionary/countenance

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

\textsuperscript{56}finding of (Roberts, 2015)

(Roberts, 2015) alapján
c. Common order and its supposed reasons

Both manuscripts have nearly the same order according to the type of drill.

This order, in my opinion, either reflects the order of training or the order how tournaments or contests are held.

VIII.2.2. Internal structure of drills

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

- title
  composed of type of drill and number and an optional short expression of the teaching subject of the drill

- sequence of description of combined handwork and footwork optionally inserted advices (how to carry out a given technique or tactical explanations)

- closure optionally summarizing the teaching of the drill.

- összevangások, 23 lecke,
  1-3 a tekercs első oldalán
  4-21 a tekercs hátoldalán
  22-23 a tekercs első oldalának alján

- speciális technikák
  2 gyakorlat a tekercs hátoldalának tetején

A közös szerkezet és feltételezett okai

Mindkét kéziratban a gyakorlatok sorrendje típusuk szerint majdnem egyforma.

Véleményem szerint ez a sorrend vagy a tanítás, vagy a tornák-megmérettetések levezetését tükrözi.

Az egyes gyakorlatok belső szerkezete

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

- cím
  mely a drill típusából, számából és egy esetleges rövid értelmező címből áll, ami az oktatott technika nevét tartalmazza

- kéz- és lábmunka sorozatok, esetleges beszúrásokkal, melyek a kivitelezésre vagy taktikai célra vonatkoznak

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

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

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

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

- a proffer\(^{57}\)
- a rake
- a quarter
- …then the part named in the title…
- a quarter
- [another] [a] void
- be at your stop

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

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http://www.merriam-webster.com/dictionary/proffer

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

\(^{58}\) Veszélyesen túlterhelt szó, de a „gereblye” érthetetlen lenne; lsd. részletesen az ütések leírásánál

Valószínűleg túlértelmezett fordítás

\(^{59}\) az „ajánlat” pontos végrehajtása interpretálandó, de taktikai szerepe „provokáció”, ahogy ezt az Ars Ensisben pl. Marozzo-nál tanítják.
VIII.2.4. Structure of sequences of elementary actions

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

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

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

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60 Left foot before right bal lábbal a jobb előtt
above rule as (H T? with F) or (F with H T?)

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

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

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

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

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

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

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

Ezek a tanácsok nem összetéveszendők a mozdulatokhoz rendelt módosító attributumokkal, mint pl. a „hirtelen”. Ezeket a következő pontban tárgyalom.
VIII.2.5. Structure of the description of a single motion; modifiers

The description of motions usually have a central word, such as “quarter”, “thrust” or “step”.\(^{61}\)

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

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

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

a. Double, single, half (and quarter)

These modifiers may modify the movement in the following dimensions:

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

\(^{61}\) In a few cases the central word is ommitted: considered as default (like “in with the foot walking”, H086 should mean “[step] in with a…”)

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Egy mozdulat leírásának struktúrája; a módhatározók

Az mozdulatok leírásában általában van egy központi szó, pl. „negyed”, „szűrás” vagy „lépés”.\(^{61}\)

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

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

A következőkben tárgyalom ezeket a módosító attribútumokat.

Dupla, egyszeres, fél (és negyed)

Ezek a módosítók a következő dimenziókban változtathatják a mozgást:

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

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

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ARS ENSIS / Free Scholler thesis
joint of arm

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

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

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

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

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

c. Full, short, large, great, lusty

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

d. In, out, back (movement)

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

kar ízülete

Nincs általános megegyezés a kutatók közt, hogy melyik dimenzióban kell értelmezni a módosítókat, lehet hogy nincs általános szabály (de lehet, hogy ezt nem is lehet elvárni). Ennek megfelelően a fentieket minden mozdulatnál egyenként kell megvizsgálni.

Ahányszor tetszik, X-szer, duplán, egyszer

Ismétlődő mozdulatokra egy gyakorlat előírhat többször, előírt számú, kétszeri, vagy egyszeri végrehajtást. Sajnos a “dupla” vagy “duplán”, “egyszeres” vagy “egyszer” mást jelentenek, ezért a “double” és “single” módosítóknál az ismétlésszámot, mint dimenziót, is tekintetbe kell venni az előző pontbelieken túl.

Teljes, rövid, széles, nagy, erős

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

Ki, be, vissza (mozgás)

A vissza mindenképp egy hátrafelé vagy visszafelé történő mozgás. A ki és be viszont vagy vívótávolságon belülre, vagy kívülről kerülést jelenheti (csökkentés v. növelés), de jelentheti a bal (belső) és jobb (külső) oldalra való mozgást is, (Brown,
e. Back, contrary (direction or edge)
“Back” and “contrary” may mean the direction of thrusts and strikes, but the latter may mean that the strike should be performed with the false edge.

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

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

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

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

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

Vissza, ellenirányban (irány vagy él)
A „vissza” vagy „ellenkező irány” jelentheti a szúrás vagy ütés irányát, de jelentheti, hogy az ütést hamis éllel kell kivitelezni.

Kívül, belül (pozíció)
Mint előbbi pontban, e kettő jelenthet bal (belső) és jobb (külső) pozíciót. Ezt valószínűleg a vívóhoz viszonyítva kell érteni (és nem az ellenfélhez képest).

Jobb, bal, mindkettő
E két fogalmat végtagokra érti, a vivó lábaira vagy kezére vonatkozatva, esetleg az ellenfél oldalát megadva.

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

Könnyű, könnyedén – Gyorsan – Kicsinyég (?)
(Roberts, 2015) elemzi e kifejezés (vagy, akár betűzési eltérésemből fakadóan, kifejezések) jelentését; jelenthet “agilisan” (gyorsan) vagy “kötötten”. A fordításnál opcionálisan használtam a két kifejezést. (Thurston, 2013) töltelékszónak tekinti, de nem osztom a véleményét.
(Thurston, 2013) considers, however, this word as “filler”, which opinion I do not share.

j. Softly
Found in A147 in relation to step in, most probably a short or slower step.

k. Broken, meant, void-wasted
Broken thrusts and strikes are those where the blade of the fencer is stopped by the other blade. See under Broken thrusts and strikes.

Meant handwork is targeted to somewhere, like stop to the earth (H096) o a hauke targeted over the head (H019)

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

VIII.2.6. The language of the manuscripts
(Geldof, 2011) analyses the language of the manuscripts, and considers “Fight-instruction is the most complex and challenging form of procedural knowledge”. In my understanding, the selected way of “procedural writing” that makes so different the Medieval English fencing books to other fencing materials of the same or later age, is an appropriate way of coding of the procedural knowledge.
A potential work that would bring further understanding is related to the parsing, with natural language processing parsers, the text of the manuscripts, and/or code it into reasoning languages such as Prolog, so that hypotheses could be tested in first order logic and gaps could be filled and tested.

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

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

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

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62 https://www.youtube.com/watch?v=QpYbIwWz4jI&index=20&list=PLC1Wof4L7Cg7gm146_TYBMcfPv8U7JT2S

Since Dragon’s Tayle seem to test this way of teaching, consultation seems important in this field. Úgy tűnik, a Dragon’s Tayle tesztelte ezt a tanítási módszert, érdemes lenne konzultálni velük.
VIII.3. Beginning pair drills

**Páros gyakorlatok megkezdése**

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

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

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

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

VIII.4. Drill types

**A gyakorlatok típusai**

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

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

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

A Cotton Titus első gyakorlata nem, de a második megmondja a gyakorlat típusát.
The Additional Manuscript has a stricter structure: there are a couple of flourishes in sequence, followed by a sequence of chases and a sequence of “counters” (i.e. encounters). The titles usually contain the number and type of the drill as well as the topic of the drill.

VIII.4.1. Flourishes

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

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

VIII.4.2. Chases

Chases are agile drills with the intention to teach aggressive attacks.

Florisok

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

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

Hajszák

A hajszák agilis gyakorlatok, aggresszív támadások betanítására.

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

64 Chace is also modernized by some researchers (e.g. (Wagner, 1999-2009)) as “chat”-s, though the agile nature of the drills suggests that “chase” seems a better modernization.
In AMS, many of the chases are closed with the formula “if it be twice played, it will bring you again to your ground” or similar.

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

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

**VIII.4.3. Counters**

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

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

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

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65 “Counter” though meaningful in the context of fencing, is modernized as „encounters”, since the drills do not start with typical defending manoeuvres.
According to (Wagner, 1999-2009), counters are situation drills for more complex situations.

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

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

A típusok képi megjelenítése

**Flourish-Floris**

Flourish-Floris

**Chase-Hajsza**

Chase-Hajsza

**Encounter-Összecsapás**

Encounter-Összecsapás

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

*Eleme akciók: lábmunka és kézmunka*

**VIII.5.1. Footwork**

Lábmunka

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

66 Protagonist, the student who learns the technique / tanuló

67 Antagonist, the adversary in supporter role / segítő
simplistic terminology, while AMS defines the footwork more accurately, maybe, from terminology viewpoint, even redundantly.

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

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

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

\textbf{a. Footwork terms in MS Harley}

\textbf{Az MS Harley lábmunka fogalmai}

\textsuperscript{68} Personal communication with Mr. B. Roberts.  

Személyes kommunikáció Ben Robertsszel.
Simple footwork

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

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

Cock step

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

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

Outward – homeward (H005, H011 etc)

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

Egyszerű lábmunka

Az MS Harley legtöbbször meglehetősen egyszerű kifejezéseket használ:

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

Kakaslépés

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

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

Kilépés – hazalépés (H005, H011 stb.)

Ez kilépést vagy átlósan jobbra, vagy az ellenfél felé tett megközelítésnek és a hazalépést onnan visszalépésnek értelmezem.
The usual unit of outward is “foot”; however, it is unclear if it is step or distance, and, if distance, counted from the enemy or “leaving your earth”.

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

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

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

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

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

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

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

**Modified footwork**

Only one modified step was detected:

- great step (H060)

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

A 3 lábnyi távolságra az ellenfél től kb. vivótávolságon belülre kerülést jelent, ez (Wagner, 1999-2009) javaslata.

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

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

Az MSHT-beli „spring” mind lábmunka, mind szűrás lehet. Amikor céllal társul, mint a H081 arcra bevitt “spring”, akkor bizonyosan kézmunka.

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

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

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

**Módosított lábmunka**

Egyetlen módosított lábmunkát találtam:

- nagy lépés (H060)
b. Footwork terms in Additional MS

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

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

Simple footwork

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

Az Additional MS lábmunka fogalmai

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

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

Egyszerű lábmunka

- Belépés
- Visszalépés vagy kivonulás
  a vivó és ellenfele közti távolság növelése
  ez komplex manőver is lehet,
  kézmunkával kombinálva, vagy a kézmunka attribútuma (A106 üres ütés, csel)
  lásd a kézimozdulatoknál
- Követés
  az előző mozgás másik lábbal való megismétlése, lehet belépés vagy visszalépés az előző lépéstől függően
  (ez az interpretáció (Thurston, 2013) étól eltérő, pl. az A028 miatt, ahol a ballal való visszalépést a jobb követi)
- Ugrás (mikor a „spring” lábmunka)
  Thurston részletesen elemzi az ugrást és a hozzá kapcsolódó kézmodulatot.
Briefly quoting: spring is “rather it is an expression of concept[s]” and “spring takes one far from the centre line and changes the line of attack”.

In my present understanding, it is a swift movement, a leap, usually combined with a single-handed thrust (the latter translated as the mechanical invention of the 15th century used in clocks\(^\text{69}\). Definition given at (Thurston, 2013, p. 36): right foot forward, traversal kind of step with left foot with correcting the position by placing the **right foot behind the left**.

**Modified footwork expressions**

- Short spring  
  right foot forward, left leg step to left,  
  right dragged before left, turning towards the adversary

- full short spring  
  left foot forward, traversal kind of step  
  with right foot with correcting the position by placing the **left foot before the right**

- full spring  
  left forward, right traversal somewhat to the right, **left dragged behind right**

- light step  
  probably a smaller or slower step

(Thurston, 2013): not analyzed

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

There are a couple of terms that express footwork combined bodywork and bodywork, or even tactical advices. There are a few examples presented below, providing some resembling steps of other masters. Those examples where “gound” or “earth” were mentioned, are not quoted here, since they are considered as tactical advices.

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

A lábmunka

Néhány esetben a szöveg a lábmunkát a test mozgatásával együtt komplex mozdulatként írja le, vagy a mozdulat taktikai tanácsot is takar. Íme néhány példa, más mesterek hasonló lépéseiivel. Az „alappont”-ot vagy „föld”-et tartalmazó kifejezéseket nem adom itt meg, mert ezeket taktikai tanácsoknak tartom.

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

An alternative approach to interpret fencing footwork

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

The following common terms were detected:

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

A lábmunka egy alternatív megközelítése

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

A közös szavak a következők:

- Egyszeres
- Dupla
- Rake (*rakkys*), as a diagonal movement
- Retreat (*retrett*, maybe expressed as step back)

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

**VIII.5.2. Handwork**

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

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

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

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

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

- Haránt, mint diagonális mozdulat
- Visszavonulás (ami visszalépésként szerepelhet a vivó kéziratokban)

Az interpretációkor erőfeszítéseket kell tenni a hipotézis fizikai ellenőrzésére

**Kézmunka**

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

Néhány mozdulatot a különböző kutatók másként és másként értelmeznek. A különbségeket jelzem, ahol szükséges.

Azok a mozdulatokat, melyeket valamilyen lábmunkával kombinálva kell végezni, vagy melyeknek valamilyen taktikai oka van, külön pontokban tárgyalom.


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

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

There is no definition how this *stop* could look like. Most probably this is a *Pflug* like, natural stance.
Considering the ADVISE, we should see other sources; (Wagner, 1999-2009) refers to (Silver, 1599)

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

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

Pendant
(Wagner, 1999-2009) does not specially mention this as a ward, or they may consider it as one of those where the point is down.
I interpret pendant as the Hanging Point — Hengetort, (Meyer, 1570).
This is inline with (Heslop & Bradak, 2010), and seems fitting to the advice of MSHP P159 abide upon a pendant

Állások

Állás
A “stop” és “step” szavakat könnyű félreolvasni a kéziratokból, de sok lépés állással fejeződik be, ezért végső soron mindkét olvasat értelmezhető a legtöbb helyen.
A *stop* állás nincs definiálva, nem tudjuk, hogy néz ki pontosan. Legvalószínűbb, hogy egyszerű, természetes eke szerű állás.
Az ADVISE metodológiáját követve meg kell néznünk későbbi forrásokat. (Wagner, 1999-2009) hivatkozik (Silver, 1599)-re, aki azt írja:

Minden egykezes fegyvernek 4 állása van...

Az egykezes kardnak kettő hegygel fel, kettő hegygel le. Azonképp a Botnak s minden másféle fegyvereknek is kik két kézzel használtatnak.

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

Függő
(Wagner, 1999-2009) nem említi állásként a függőt, vagy beleérti a fenti „hegygel le” állásba ezt is.
Én a lógó hegyként —Hengetort, (Meyer, 1570) —értelmezem a függőt.
Ez megegyezik (Heslop & Bradak, 2010) leírásával és illeszkedik az MSHP P159 tanácsával: *büjj a függő mögé.*
Preparation for stroke aventures
A dynamic stance is described at many places as the preparatory position for the stroke aventures (H119-H132).
In this position the fencer turns his (naked!) back to the adversary and prepares for a large hauke.
The transitorial position is surely the posta di donna.

“Roof” by the cheek
A non-named transitorial position can be discovered at H013 and H076, as a transitorial position, where haukes (quarter) are hit “down by the cheek” or “breaking by the cheek”.
This seems the definition of the Roof of Lichtenauer. Characteristic to the agile nature of ELT, that this stance is merely temporary.

Bicornio?
A162 can be identified or similar to bicornio of Fiore, “bring back with your right hand fair before your breast ready to thrust”

b. Thrusts
Foyne~Foign~Thrust
The word “Foyne” can be identified as thrust70.
The qualified versions are:

Előkészület a „kifordult v. merész” ütésre
Egy dinamikus állást több helyen is leír az MSHT, mint a kifordult vagy merész ütés indító pozícióját (H119-H132).
Ebben a helyzetben a vivó a (meztelen!) hátát fordítja az ellenfél felé, és egy széles ütésre készül.
Ez az átmeneti állás minden bizonnyal a posta di donna.

Tető állás: kard az orcánál
Egy nem megnevezett átmeneti pozíciót lehet felfedezni a H013-ban és a H076-ban, ahol ütéseket (negyedet) “lefelé az orca mellől” vagy az “orcánál megtörve” indítanak.
Ez Lichtenauer Vom Tag, tető állásának látszik. Jellemző az angol kard tradíció agilis voltára, hogy ez az állás teljesen ideiglenes.

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

Szúrások

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

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

ARS ENSIS / Free Scholler thesis
- **A041, A110** bow thrust (at his belly) performed as a back thrust with voiding back the right leg bent blade from above most probably *Mutieren*

- **C011, A050** back thrust after a downright stroke, most probably a *punta riversa*

- **H052** chase thrust thrust carried out as following a receding adversary (Wagner, 1999-2009) identifies this as the fore thrust

- **C009, A057** fore thrust thrusting a retreating adversary, with a fore step, targeting the face (A055) or the other side (C011)

- **A155** thrust with left hand

- **H114** turned thrust not discussed, insufficient information

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**Spring**

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

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

**Rugó**

A “spring” homónima, lábmunkaként egy ugrás ahogy korábban részleteztem (szerencsés esetben leírják, hogy ugrás a lábbal, mint pl. a H076ban), egyben kézmozdulat is.

Mint kézmozdulat, ahogy a kutatók valamennyien egyetértnek, egy szúrás, amit általában egy kézzel hajtanak végre. Interpretációs megjegyzés: a név eredete az lehet, hogy a mozdulatot gyorsan kell végrehajtani és a kardod vissza kell húzni
seen in present days’ sport fencing), in order to take back the control.

Various qualified springs are:

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

**Dragon’s tail**
This thrust is mentioned in **A013** without no more information than setting in the right leg, while the inserted drill starting at row **A105** on the top of the dorse defines, most probably in **A108**, as follows:

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

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

(ahogy modern sportvívásban is láthatjuk), a kontrol visszaszerzése érdekében.
A minősített formái:

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

**Sárkányfarok**
Ezt a szúrást az **A013** említi, de más információt, mint hogy a jobb lábat kell vinni, nem tartalmaz; ám a beszúrt gyakorlat a tekercs hátoldalán az **A105**-s sortól definiálja, valószínűleg a **A108**-as pontban, a köveketkezőképpen:

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

**Csavarás**
A csavarás leírását tartalmazza az **A054**-es sor, “tört szúrásnak”, vagyis kötésben végrehajtott szúrásnak nevezve, mindkét oldalon; ennek megfelelően ez mind belső, mind külső csavarás lehet.
c. Strikes

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

Hauke (MSH, CT)

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

Various qualified forms are:

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

- cross hauke (H025 and H027)
  according to H025 it is to be performed with crossed hands, and in this drill it targets the legs
  (Wagner, 1999-2009) identifies this with the Krumphau, but it is not obvious, since the target is very low

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

Ütésekről

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

Ütés (MSH, CT)

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

Minősített formái:

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

- kereszteszett ütés (H025 és H027)
  H025 szerint kereszteszett kézzel kell kivitelezni, és ebben a gyakorlatban a láb a cél
  (Wagner, 1999-2009) a Krumphauval azonosítja, ám ez nem nyilvánvaló, mert a célja a láb, ami nagyon mélyen van

- fél ütés
  lehet ismételt, tehát jobb és bal oldalon is jó (minden esetben!)
  ez valószínűleg egy rövid ütés (H053,
most probably a short hew (H053, both feet in),
targeting the elbows (H009),
perhaps a retreat handwork (H053 and at end of drill in H009)
maybe broken at retreat (H056)

- double hauke
  not a simply repeated hauke, because it can be repeated (H120)
  the same place it turns out that it goes on both sides
in harmony with the theory of (Hester, 2014), the word “double” may mean strength, since it is in relation to the stroke aventures (that is the posta di donna) in H046
  however, it may also mean distance (see large hauke below)

- large hauke
  may not be a separate hew, just the same as double hauke, since it is used also with “naked back” in H130, that could also be the posta di donna, and a very strong stroke that lets the adversary fly to the sky may go up (H104) and down (H035)

- hauke up (see before, large or double hauke up to the sky)
- broken, round, swing, quarter discussed separately below

mindkét lábbal vívótávolságon belül (?!) célja a könyök (legalábbis H009ben) és talán kivonulásnál (H053 lábmunka és H009 menet vége)
lehet törött a visszavonulásnál (H056)

- dupla ütés
  nem egy kétszer ismételt ütés, mert H120 szerint a dupla ütés ismételendő ugyanitt kiderül, hogy mindkét oldalon érvényes
  (Hester, 2014) elméletével egybehangzóan a „dupla” szó erőt jelenthet, mivel a dupla ütést a kifordult ütés (azaz posta di donna) kivitelezésénél használják a H046-ban jelenthet azonban távolságot is (lásd a széles ütést lent)

- széles ütés
  lehet, hogy nem különbözik a dupla ütéstől lévén hasonló kontextusban, H130-ban meztelen háttal és bátran kell kivitelezni, ami ismét posta di donna-ra utal, nagy erővel, ami az ellenfelet az ég felé repíti
  mehet fel (H104) és le (H035)

- felfelé menő ütés (lásd fent, széles vagy dupla ütés az ég felé)
- tört, kör, lengő, negyed külön tárgyalva

- broken, round, swing, quarter discussed separately below
Downright stroke (MSHP,AMS)
Strike performed with left leg back-step (A005) or right leg fore step (at least to align with left leg A007 or more forward A047), from top to down, from right to left.
From the direction and use, it seems like a usual mandritto squalembrato.
During interpretation there must be given a *differentia specifica* between downright strike and the quarter, since both are used often, there must be a difference how they are to be carried out—probably the downright stroke is finished in a low position.
The difference is also made using a late work (Boemus & trans. Watermann, 1555), speaking about cutlass fight of tartars, "Thei haue curtlasses of iii. quarters longe: not double edged but backed. Thei fighte all with a quarter blowe, and neither right downe, ne foyning."

Quarter (all manuscripts)
According to (Wagner, 1999-2009), this is the strike that is the hardest to interpret.
Speculations are based on (Swetnam, 1617), defining wrist, half (elbow) and quarter (shoulder?) blows, being the latter two slower, at the quarter directed to the legs (at least with sidesword).
The researchers often support their (not substantially different) definitions by

Le-jobb ütés (MSHP,AMS)
Hátralépő bal (A005), vagy előrelépő jobb (legalábbis a bal lábig A007 vagy előrebb A047) lábbal felülről le, jobbról balra kivitelezett ütés.
Az irányból és használatból következően ez egy jobb harántütés, szokásos mandritto squalembrato.
Az interpretációlnál a negyed ütéstől meg kell különböztetni, mivel mindkettő gyakran előfordul, valami különbségnek kell lennie a kivitelezés módjában, valószínűleg a le-jobb ütés teljesen leemegy valamilyen alsó tartásba.
A kettő közti különbség meghatározásában segítséget nyújrothat (Boemus & trans. Watermann, 1555), mely, tatárok szablyavivásáról ról szólván ezt írja:
„háromnegyed yard [70cm] hosszú cutlass [rövid szablya], nem kétélű, de hátalt(?). Csak negyeddel harcolnak, sohase jobb-le ütessel, sem szúrással."

Negyed (minden kéziratban)
(Wagner, 1999-2009) szerint ez a legkevésbé érthető és legnehezebben interpretálható ütés.
Az elméleteket (Swetnam, 1617)-ra alapozzák, aki csukló, fél (könyök) és negyed (váll?) ütéseket definiál, az utóbbi kettő lassabb, és a negyed célját a lábban határozza meg (egykezes fegyverrel).
Nem igazán különböző definícióikat a kutatók a következőkkel támasztják alá:
body divisions, appearing at many masters (of other traditions) (Anglo, 2000, pp. 128-129)

quartering, and thus diagonal(?) sectioning of human of body

• relation to quarterstaff\(^2\).

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

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

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

a test negyedi, több mesternél (más tradíciókban), (Anglo, 2000, pp. 128-129)

felnégyelés, ennek megfelelően a test diagonális(?) felosztása

hosszúbot, nevében a „negyed” azonban mást jelenthet.

Bár ezeknek lehet alapja, mégsem értek egyet maradéktalanul ezekkel.

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

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

\(^{71}\) These randomly selected images suggest a different handwork!

\(^{72}\) https://en.wikipedia.org/wiki/Quarterstaff#Etymology

Ezek a véletlenszerűen választott képek más kézmozdulatot sugallnak!
vertical Scheitelhau or, diagonally, a Zornhau type (fendente or squalimbro).

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

To be distinguished, during interpretation, from down-right stroke as written above. Various qualified forms are:

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

**Round (all manuscripts)**

“Round” (strike, as given in all manuscripts, e.g. P161, C001, H004, A043) sounds like a descriptive term, but rounds and circular movements can be performed in a number of ways thus that researchers cannot really comeпозиция́бól, vagy függőleges, skalp, vagy jobb haránt, düh-ütés (fendente v. squalimbro).

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

Pontosan megkülönböztetendő az interpretáció idején a jobb-le ütéstől. Minősített formái:

- visszafelé ütött
- hátrálva ütött (?) (A038 hátralépéssel kombinálva)
- két kézzel (A002) vagy eggyel (A013) megütve
- üres. távoltartó vagy menekülfő szerepen, biztos védelem céljából (A120)
- teljes negyed (A168) lábmunka a jobb-le ütessel megegyező
- futó taktikai szerepként az MSHP P179 az ellenfél mozgásából való kitérítésére ajánlja, futó lábmunkával
- egyszeres (H098)
- csel, avagy elveszeg got negyed (H098)

**Kör (minden kéziratban)**

A “kör” (ütés, pl. P161, C001, H004, A043), mintha elengedően leíró kifejezés lenne, mégis, kört vagy a kard cirkuláris mozgását élő sokféleképpen lehet végrehajtani ahhoz, hogy a kutatók ne értsenek egyet benne.
to a common understanding. Therefore, instead of quoting, I analyze below the ways rounds, double rounds, half rounds etc. can be performed.

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

Not in a complete cycle, but a typical circular hit is the tondo and Zwerchhau, but, like Fiore’s mezzano, could be nearly complete starting and finishing in posta di donna.

The closest hit is (Meyer, 1570, p. XX verso), Rinde and Doppel Rinde.

Various rounds can be physically performed along the following dimensions:

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

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

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

A legközelebb talán (Meyer, 1570, p. XX verso), Rinde és Doppel Rinde ütése lehet. A körök kivitelezésének a következő dimenziókat vehetjük figyelembe:

- a kör által kijelölt sík iránya, pl. vertikális, horizontális, keresztezett
- belső vagy külső, vagyis a hasat vagy a hátat védi a kör
- igaz vagy hamis él
- iránya áramlatojára járása szerint vagy ellenkezőleg
- a kar izülete, ami körül a mozgás fordul, pl. csukló, könyök, váll
- ismétlészám, pl. dupla vagy egyszeres
From the various cases and situations, the following seem possible, according to (Wagner, 1999-2009)

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

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

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

\(^{73}\) borne on y head (Wagner) vs. borne ouer þe hed (Geldof) The transcription Wagner used was different at this point from the current one.
whole round (P151)
a complete circle combined with a half;
maybe a preparation or a feint in this
context, since the tactical advice here says
that the adversary should not know how
the peril comes

running round (H021)
unclear, in a solo flourish only, but maybe
combined with the running footwork of an
agile chase when the player leaves the
ground-Earth point

forward round (A036), contrary round
(A043)
the direction counterclockwise and
clockwise respectively

teljes kör (P151)
teljes kör egy féllel kombinálva,
előkészület vagy csel ebben a
kontextusban, mivel a taktikai tanács
szerint az ellenfél ne tudja, hogyan kerül
veszélybe

futó kör (H021)
nem értelmezhető, csak egy florisban van,
de valószínűleg egy agilis hajsza futó
lábmunkájával kombinált, melynek során
a vívó elhagyja az alappontját

előre irányban ütött kör (A036),
ellenirányban ütött kör (A043)
óramutató járásával szemben vagy
megegyező irányban megütve

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

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

Rake (all manuscripts)74
The English word “rake” has the following
meaning:

Haránt (minden kéziratban)74
A “rake” angol szó jelentései a következők:

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

Ez a kifejezés okozta a legtöbb fejtőrést és az
interpretáció során nagy figyelmet kell rá fordítani.
Tool in agriculture

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

Rake as verb
Rake with its teeth may scratch or scrape.

Rake in falconery means the fly of the hawk from the falconer or after catching te pray.

Rake as direction
“inclination from the perpendicular” or “…from horizontal”
(Geldof, 2011) identifies the word as a dance step, and, in general, considers rake as a diagonal movement.

Rake as character
“…man who is habituated to immoral conduct…” (particularly, related to women)
The rake, in this sense, is also related to German word, “Krumm”, which also means a person behaving in an illegal or illegitimate way.

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

Gereblye, kerti szerszám
- hosszú nyél, két kézzel használándó
- fogaival karmolni vagy tépni tud
- a szénagerblyét megfordíthat a széna szárításakor, felrakáskor

A “rake” mint ige
Igeként karmolást, karcolást jelent, ahogy a gereblye foga sebez.

A solymászatban a sólyom elszállását jelenti a solymászról vagy a préda elkapása után.

A “rake” mint irány
Eltérés a merőlegestől vagy vízszintestől.

A “rake” mint jellemvonás
(Hölgyekkel) erkölcsből viselkedő férfi, “nem egyenes” ember.

A “rake” ezen jelentése rokonságot mutat a „Krumm” német szó egyik jelentéstartalmával, mely, emberre értve, illegális vagy illegitimit jelző.

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

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76 [https://sites.google.com/site/breckfalconry/glossary](https://sites.google.com/site/breckfalconry/glossary)
77 [https://en.wikipedia.org/wiki/Rake_(character)](https://en.wikipedia.org/wiki/Rake_(character)) special thanks to Mr. Christopher Carlile-Kovács, turning my attention to this
78 [http://www.duden.de/rechtschreibung/krumm](http://www.duden.de/rechtschreibung/krumm) special thanks to Mr. Gerd Schrick for the explanation
There are places where it is surely a handwork, like in H059. As a concept, this means in my interpretation a “diagonal movement”. During interpretation it should be carefully checked if the meaning as diagonal step could be valid at all. It was translated to Hungarian as “diagonal” without further specifying if this is a step or strike.

**Target of rake strike**

A004 specifies the target as the elbows. No other occurrence is specific.

**Tactical role of the rake strike**
P178 gives us about a possible use of the rake: it abides the adversary at bay.

**Possible definitions of the simple rake strike**

Rake can be:

- A diagonal *Unterhau*, with a great right step as found in the videos of Black Falcon School of Arms79
- A kind of a *Krumphau*, as seen in Dragon’s Tail interpretation80

According to (Wagner, 1999-2009), it is to be performed with the tip of the sword. (Heslop & Bradak, 2010) considers as a fast, percussive, wrist cut.

None of the above are mutually exclusive!

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79 https://www.youtube.com/watch?v=Chwr4IP7MeQ&index=24&list=PLC1Wof4L7Cg7gm146_TYBMefPy8U7JT2S
80 https://www.youtube.com/watch?v=–i03V5ZcbVs&index=15&list=PLC1Wof4L7Cg7gm146_TYBMefPy8U7JT2S
Qualified forms
Since even the interpretation of the basic form is problematic, no explanations are given below.

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

Rabette (MSHP, CT, AMS)
As formerly discussed, rabette is or similar to rebattare of Fiore.
Various qualified forms are:

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

Stroke aventures (MSHT, MSHP)
The “stroke aventures” is defined in H026 as “the cause of stroke aventures is called for a man turns his back to his enemy”.
This strike is found in H045 and H048, H078, H093, H123 and P152.
The definition describes the posta di donna, as detailed above, and the strike after it may

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

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

Visszaütés (MSHP, CT, AMS)
A fenti elemzés szerint a visszaütés vagy Fiore rebattare-ja, vagy ahhoz hasonló.
Minősített formái:

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

Kifordult/merész ütés (MSHT, MSHP)
H026 szerint “A {merész|kifordult} ütést azért hivják így mert az ember hátát fordítja az ellenségnek.”
Ez az ütés a H045 és H048, H078, H093, H123 és P152 sorokban fordul elő.
A definíció Fiore posta di donna-ját írja le, melyből következő ütés egyszerű ütés (H093),
be a simple hauke (H093), a carter stroke (H122), a rake down (H046) or a double hauke (H048).

Snatch (MSHT, AMS)
Snatch is performed with left hand (A130), and could be doubled (H105).
(Wagner, 1999-2009) considers it as a light, harassing cut, snatching back the sword even with a single hand.
(Heslop & Bradak, 2010) defines it as a “bite” targeting the crone or the face, similar to the German Schnappen⁸¹.

Cleaving
Mostly related to cleaving the elbows with a rake.
However, P160 suggests a step in with the left leg and cleave right down (such way cleaving should be different from down-right stroke); cleaving could also be just a modifier.

Falling stroke, swing, wipe
Their name suggest the use, but, since each are mentioned only a few times, the interpretation shall remain speculative.

Cantel, doblet, carter stroke
Since these handwork appear only once or twice and their names does not help more than feeding speculative thoughts, these handworks are not discussed.

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Elkapás (MSHT, AMS)
Az elkapást lehet ballal kivitelezni (A130), és lehet duplázott (H105).
(Wagner, 1999-2009) gyors, zaklátó vágásként definiálja, a vágás utáni azonnali visszahúzással.
(Heslop & Bradak, 2010) definíciója szerint arcra vagy fejre küldött „harapás”, a német Schnappen⁸¹-re hasonlít.

Cleaving
Mostly related to cleaving the elbows with a rake.
However, P160 suggests a step in with the left leg and cleave right down (such way cleaving should be different from down-right stroke); cleaving could also be just a modifier.

Hasitás
Töbnyire a könyökök hasításával kapcsolatos, haránttal.
A P160 a bal lábbal való előrelépéshez köti a hasitást, innen jobb-lefelé hasítva (vagyis a hasítás különbözőhet a jobb-le vágástól) vagy akár lehet csak egy módosító is.

Falling stroke, swing, wipe
Their name suggest the use, but, since each are mentioned only a few times, the interpretation shall remain speculative.

Cantel, doblet, carter stroke
Since these handwork appear only once or twice and their names does not help more than feeding speculative thoughts, these handworks are not discussed.

Zuhanó ütés, lengő ütés, félresöprés
Bár neveik sugalmazók a használatra nézve, túl kevesszer fordulnak elő ahhoz, hogy az interpretáció ne maradjon spekulatív.

Kápa, duplázott, kocsis ütés
Mivel ezek a kézmozdulatok egyszer vagy csak kevesszer fordulnak elő a szövegekben és nevük legfeljebb spekulációkat engednek meg, nem tárgyalom ezeket

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⁸¹ I am not familiar with Schnappen and I have, in general, no firm interpretation of Snatch.

Nem ismerem a német Schnappenet, és általában is, nem tudom értelmezni ennél pontosabban az elkapás technikáját.
d. Broken thrusts and strikes
Broken thrusts and strikes are those where the blade of the fencer is stopped by the other blade, and the direction of the attack must be changed.
Typical scenario is Winde, that, though not named, can be seen with bound blades in A054.

VIII.6. Advices and Wisdoms

Tanácsok és bölcsességek

VIII.6.1. Teachings between the lines
Several instructions or advices are provided between the footwork and handwork descriptions, that either explain the way the movements are to be performed or provide relevant information about the purpose or conditions of the given movements.
In the followings I provide some of these, without trying to be exhaustive.

Earth or ground: the base point
Formerly it was mentioned, referring to (Wagner, 1999-2009), that the style of footwork in the manuscripts is “in-out”.
In my understanding, the “Earth” and “ground” words define this point, from where the attacks start and where the retreats finish.

Mehtört szúrások és ütések
Mehtört szúrás vagy ütés akkor történik, ha a vivó mozgó pengéjét a másik penge megállítja, és a támadás iránya meg kell hogy változzon.
Egy tipikus folytatása a csavarás, mely nem megnevezett technika az angol hosszúkardban; kötött pengével történik, tisztán követhető az A054-ben.

Tanítások a sorok között
A lábmunka és kézmunka leírásai között számtalan apró instrukció vagy tanács szerepel, mely a kivitelezés módjára vonatkozik vagy a mozdulat célját vagy körülményeit világítja meg.
A teljesség igénye nélkül álljon itt néhány.

Alappont vagy föld
Korábban említettem, (Wagner, 1999-2009) ra hivatkozva, hogy a kéziratok által leírt lábmunka be-ki stílusú.
Értelmezésem szerint a „föld” – és ritkábban, a „ground”-alappont szó–definiálja ezt a pontot, ahonnan a támadások indulnak és a visszavonulások megérkeznek.
The lines supporting this theory, mainly in MSHT, are:

- break of the Earth (H020)
- bears out the Earth (H023)
- standing on the earth still (H070)
- transposing of thy earth of both feet (H117)
- it be played it will bring you again to your ground (A033 and others).

**Fencing distance, reaching the adversary**

The 3 feet distance or 3 steps are mentioned several times in MSHT.

What could it mean with today’s human height and longswords?

This is about the size of the blade.

After the salute (H035-H037) the tip of swords of the two fencers do not touch each other even with extended arms.

If one of them approaches the other by 3 feet, the tip of the swords touches each other when the swords are held in “stop” (Pflug).

If both fencers approach the other with 3 feet, they exactly reach each other nearly a healthy distance for *incrossada* of Fiore.

Considering the growth of the average height of modern humans that is about the ratio of bastard sword vs. longsword as well as letting grow the “foot” with less than one inch, the second distance may just fit to the following found in MSHT:

- **H005** 3 feet outward and backward

Az elmélet támogató sorok, főleg az MSHT-ban:

- szakadj el földedtől (H020)
- elhagyja a földet (H023)
- állj a földön (H070)
- mozdítsd ki mindkét lábad alappontját (H117)
- ha kétszer játsszák, visszavisz alappontodhoz (A033 és más helyek).

**Vivótávolság, az ellenfél elérése**

A 3 lábnyi (90 cm) távolságot vagy 3 lépést az MSHT több helyen említi.

Mit jelenthet egy mai testmagasságú embernek et a távolság?

Először is kb. a penenhosszú.

Az üdvözlés (H035-H037) után a két vivó kardjának csak a hegye sem érheti el egymást, még kinyújtott karral sem.

Ha valamelyikük három lábnyival közzebb lép, kardjuk hegye éppen eléri egymást ha „állás”-ban vannak (Pflug).

Ha mindketten 3 lábnyit lépnek előre, majdnem egy *incrossada* hoz megfelelő távolságot értnek el.

Ha tekintetbe vesszük a modern ember testmagasság-növekedését, mely kb. megfelel a fattyúkard és hosszúkard hossz-arányának, és kevesebb mint egy hüvelykkel megnöveljük a “láb”méretét, a második távolság meg fog felelni az MSHT kéziratában találhatóaknak:

- **H005** 3 lábnyit ki majd vissza
- H024 3 cock steps … come home out of danger
  (1 cock step 1 foot?)
- H046 stroke aventure smitten on 3 feet

Feints
A few terms may be characteristic to feints, or, at least, to modify the tempo or gaining the advantage.

Suddenly
In A064, after a left leg step back, a rake is played suddenly (whereas rake, being a diagonal move, is to be used to block the movement of the enemy, P178)
this way an attacking adversary could be stopped
Change of attack can be seen in A178, when, after a sequence of cross rakes, suddenly a full quarter is to be played. This concept must be well-known to any fencer.
Further uses of suddenly are: A074 and A187 (see below).
Similarly, the term “lightly” or “lithely” (associated to footwork as well as to handwork) may have also a tactical meaning, as discussed in (Roberts, 2015); however, it is subject to further research.

...As you...
A181 contains a feint described as “lift up your sword as you would smite a quarter” and then “suddenly with your left hand thrust forth”

- H024 3 kakas lépést … hogy kijöjj a veszélyből
  (1 kakas lépés 1 láb?)
- H046 kifordult ütést 3 lábról üsd meg

Cselek
Néhány kifejezés cseleket, vagy legalábbis megváltozott tempót vagy az előny visszaszerzését jelzheti.

Hirtelen
Az A064-ben, egy bal lábbal való visszalépést követően egy hirtelen harántütés következik (a harántütés, mint átlós mozdulat, az ellenfél mozgásának megállítására alkalmas, P178) ezen a módon a támadó ellenfél megállítható
A támadás megváltoztatása látható A178-ban, ahol a kereszt harántok sorozata után hirtelen egy teljes negyedet kell ütni. Ez a csel ismerős lehet minden vívó számára.
A “hirtelen” további használata A074-ben is A187-ben található (lásd lentebb).
Hasonlóképp, a “könnyedén” kifejezés (melyet lábmunkához és kézmozdulathoz is rendelev végez) szintén jelezhet valamilyen taktikai szándékot, ahogy ezt (Roberts, 2015) tárgyalja; ez további kutatást kíván.

...Mintha...
Az A181 sor taltamaz egy cselt, “emeld fel a kardodat mintha negyedet ütnél” majd “hirtelen a bal kezeddel szúrj előre.”
A187 presents changing a rabette to a broken rabette, also introducing the movement “as you would play a rabette”.

**Bravery**

Cases when the player is in or goes into danger, are marked by the following expressions:

- bravely A093
- fierce heart H131
- bold spirit and merry heart H097
- shame on a false heart that dare not abide (P168)

After the marker there come some advices or actions that lead to winning the situations.

**VIII.6.2. Explicit advices**

MSHP contains a set of advices bound to certain techniques.

**Accord of eye, hand, foot, heart**

A central concept is found in of MSH and CT, the accordance of the heart (my interpretation: intention), eye (perception and recognition), hand and foot.

The solo drills of MSHT are meant as given in H030, for nothing else then “make his hand and foot accord”. This advice I consider as an important objective to the structure and purpose of the English longsword training and a notion of the outstanding level of consciousness of the “author”.

Later the manuscripts several times (altogether in 6 cases) advise, in various

**Bátorság**

Azokat az eseteket, mikor a vívó veszélybe kerül vagy tudatosan vállalja, a következő kifejezések vezetik be:

- bátran A093
- retenthetetlen szivvel H131
- bátor lélekkel és vidáman H097
- szégyen az álnokra/gyávára ki nem mer kitartani (P168)

A jelzést olyan akció követi, mely a szituációból való kibontakozást jelzi.

**Kifejezett tanácsok**

Az MSHP egyértelmű tanácsokat ad, bizonyos technikákhoz kötve.

**Szem, kéz, láb, szív összehangolása**

Az MSH és CT egy központi fogalma a szív (értelmezésem szerint a szándék), a szem (érzékelés és felismerés), kéz is láb összehangolása.

Az MSHT szóló gyakorlataink célját a H030 a kéz és láb összehangolásában jelöli meg. Ezt egy, az angol kard tréning felépítésére és céljára vonatkozó fontos célnak gondolom és a “szerző” felettébb tudatos hozzáállásának tekintem.

A kézirat további részében összesen 6 ilyen megjegyzés van, különböző gyakorlatokban,
drills, “to let your… and … accord”, selecting sometimes hand and foot only and elsewhere adding heart or eye (most probably, also conscious of which of the four is selected). These advices survived in different form, since we find a similar concept in later, renaissance works of English school of fencing, namely, the speed of movements of the hand, foot and body as discussed in (Brown, 2010), referring to (Silver, 1599).

Advices related to certain techniques

MSHP contains several advices related to techniques, some more are provided by MSHT and a few even by AMS. A few advices are presented below; the complete list can be found in the Annex under XII.3.10 Tactical terms and advices.

- abide him with a rake and spring (P146)
- abide your adversary at bay with a round or rake (P178)
- turn your back to the enemy for stroke aventures (H126)
- let strokes fast follow after his hand (P172)
- smite him to the ground (A090)
- spare not your haukes (P157)
- flee not hastily for a little pride so your enemy should not suspect the peril waits for him (P170)

- abide your… and … accord” selecting sometimes hand and foot only and elsewhere adding heart or eye (most probably, also conscious of which of the four is selected). These advices survived in different form, since we find a similar concept in later, renaissance works of English school of fencing, namely, the speed of movements of the hand, foot and body as discussed in (Brown, 2010), referring to (Silver, 1599).

Ezek a tanácsok fennmaradtak más formában, mivel hasonló fogalmakat angol vívóiskola későbbi, reneszánsz munkáiban is találunk, mely a kéz, láb és test mozgásának a sebességét tárgyalja. Ezt (Brown, 2010) részletesen ismerteti, hivatkozva (Silver, 1599)-re.

Technikához kötődő tanácsok

Az MSHP jónéhány technikához köthető tanácsot ad, de MSHT és kevésbé, de az AMS is szolgál hasonlóval. Néhány tanácsot nemutatok, a teljes lista megtalálható a függelékben, XII.3.10 pontnál.

- haránttal és rugóval hívd ki ellenfeled (P146)
- körrel vagy haránttal szorítsd sarokba ellenfeled (P178)
- a kitfordult ütéshez fordulj háttal az ellenfélnek (H126)
- kövessék gyorsan ütéseid egymást (P172)
- sújtsd ellenfeled a porba (A090).
- ne spórolj ütéseiddel (P157)
- ne hajszold a könnyű dicsőséget, ellenfeled ne is sejtse, mily veszélyben van (P170)
VIII.6.3. Adversary actions

There are altogether 6 cases found when the manuscript prepares the fencer to an action of the adversary.

These are as follows:

- he lays rounds and rakes running by his side ➔ shame on false heart that dare not abide (P169)
- if he {wishes to|will} abide ➔ fall upon his harness (P149)
- when your Enemy begins to come in with a proffer ➔ proffer back steadfastly in his face
- when he begins to play a proffer ➔ lightly set in your left leg with a rabette voiding back (A099)
- when your Enemy plays a proffer with a rake and begins to pluck back his sword to set a quarter ➔ lightly set in your left leg with the said Rabette (A101)

Please note that such advices appear in the drills that are, in my theory, inserted later at the empty spaces at the end of the face and top of dorse of AMS, which also support the theory that these drills were copied from another source.

VIII.6.4. Advices in relation to rules of competitions

I have found two comments that could suggest some rules for tournaments if we wish to reproduce the realistic fight of

Az ellenfél akciói

Összesen 6 eset van, mikor a kéziratok az ellenfél akciójára készítik fel a vívót.

Ezek a következők:

- mikor ellenfele köröket & harántokat üt oldalról elfutván ➔ szégyen a gyávára ki ellenállni nem mer (P169)
- ha megállna v. szembezállna ➔ ess neki a páncéljának v. fegyverének (P149)
- mikor ellenfeled egy ajánlattal jön be ➔ rendíthetetlenül üss egy ajánlatot az arcába
- mikor egy ajánlatot kiván bevinni {gyorsan|könnyedén} tedd be bal ➔ lábad egy visszaütést visszahúzva (?) (A099)
- amikor ellenséged egy ajánlatot visz be egy haránttal és elkezdi visszahúzní kardját hogy megüssön egy negyedet ➔{gyorsan|könnyedén} tedd be bal lábad az iménti visszaütéssel (A101)

Érdemes megjegyezni, hogy ezek a tanácsok az AMSben a feltételezésem szerint üres helyekre utólag írt gyakorlatokban vannak, és ez erősíti azt a feltételezést, hogy ezek a gyakorlatok más forrásból lettek idézésülva.

Tanácsok versenyszabályokra nézve

Két megjegyzést találtam a kéziratokban melyek az angol hosszúkardvívás valós szimulációjára alkalmas versenyszabályok
English Longsword. (The verification step of ADVISE explicitly requests finding objectives for simulated fight.)

**Higher hit**
Grieve not greatly thou be touched a little for an after stroke is better if you dare him smite

**Area for fight**
Though somewhat artificial, I have found two comments that the area for fight should be closed:
- allure’s end (**H088**)
  maybe English fencers fought on a wall-walk, or in closed spaces?
- abide at a bay (**P178**)
  this fraction suggest that there should be a bay where your adversary should stay
IX. Proposed drills for training

The following drills are proposed for a demonstration of the characteristic elements of the English longsword tradition.

The preparation of the training material will require yet further interpretation work.

During testing of the training material, it is to be seen if the “chanting” of the verbal instructions increases the efficiency.

IX.1. Solo drills

IX.1.1. Footwork only drill

| H023 | The 6th lesson bears out the earth with 3 cock steps | A hatodik lecke a földedtől elszabadulva 3 kakaslépéssel |
| H024 | so (with 3 cock steps backward) come home out of danger again | ilyen módon ismét a veszélytől lemev |

IX.1.2. Simple solo drill

| H003 | first ground begins with a hauke | első alapvetés kezdete egy ütés |
| H004 | with bearing in with the foot a double round with 3 | közben bevíván a lábat egy dupla körrel 3 |
| H005 | feet outward 8 as many (3 feet) toward making | lábnyi kilépés 8 ugyanannyi hazállással majd |
| H006 | end of the play with a quarter cross smitten | befejezve a menetet egy negyeddel keresztben útve |
| H007 | with a hauke snatch setting down by the foot | egy utánakapó útéssel leteleve a lábhoz |

IX.2. Salute

| H032 | The play of the 2 hand sword | Kétkezes karddal való játék |
| H033 | between 2 bucklers first take | két (vívó)csatlakozássával melyet kezdő úgy |
| H034 | a sign of the ground there you play between 2 | hogy megjelöld a földet hol játszod a két |
| H035 | between 2 bucklers make first a sign to him with a large | két között lefogva jelzés szárnára egy széles |
| H036 | hauke down to the ground with stepping | végül le a földig lépéssel lépve |
| H037 | stroke with a hauke to the other side | végül a kötes egy ütéssel másik oldalra |
IX.3. Pair drills

PAIROS GYAKORLATOK

IX.3.1. Laying down the sword  
A KARD LETÉTELE

IX.3.2. A complex chase  
EGY HAJSA

IX.3.3. Counter framework  
ÖSSZECsapások mintagyakorlata

IX.3.4. Single handed counter  
EGYKEZES ÖSSZECsapás
X. Summary

Összefoglaló

This work contains the findings collected during my research of the teachings of Medieval English Longsword started in September 2015.

I was not aware of the difficulty of the task for such a short time and therefore I could not achieve all my original, unrealistic goals – despite of the numerous persons who supported or helped me during my studies.

My work can be considered as preparatory material for the forthcoming interpretation, which I would be delighted to continue as a member of a research group.

X.1. Results

Eredmények

This preparatory work served the following results (supposed novelties marked):

- the bibliographic details and historical backgrounds of the manuscripts were provided,
- purpose, target audience of the teachings was analysed as well as the weapon used,
- with a new hypothesis on the audience,

Ez a munka 2015 szeptemberében megkezdett középkori angol kard területén végzett kutatásának eredményei tartalmazza.

Nem jól mértem fel a feladat nagyságát ilyen rövid időre tervezve, és ezért nem tudtam mindazt elérni, amit eredeti, irreális céljainban kitűztem – annak ellenére, hogy munkámban számtalan segítő és támogatóra találtam.

Munkámat előkészítő tevékenységnek tekintem az interpretációhoz, amit egy munkacsoport tagjaként szeretném folytatni.

Ez az előkészítő munka a következő eredményeket szolgáltatta (megjelölve a vélt újdonságokat):

- ismertettem a kéziratok bibliográfiai és történeti hátterét,
- a szövegek tanításainak célját, közönségét valamint a feltétezett fegyvert elemeztem, hipotézist felállítva a célközönségre,
• an identification system was presented for the manuscripts,
• transcriptions made by other researchers were converted, compared, sometimes corrected and commented, using this identification system,
• a new modernization was prepared, being careful to avoid any interpretation,
• a Hungarian transformation was prepared, trying again to minimize interpretation,
• a theoretical background known in the field was presented that outlines the way the interpretation should be carried out,

• a categorization was produced to reveal the various actions of the manuscripts,
• a pre-interpretation category was assigned to all expressions of the texts,

• a primary normalization of the volatile terminology was created,
• the normalized expressions were transformed into a terminology index,
• the structure of texts was analyzed on various granularity on chapter level on the level of internal structure of drills on expression level,

• kidolgoztam egy azonosítási és hivatkozási rendszert a kéziratokra,
• konvertáltam, összevetettem, néha javítottam és megjegyzésekkel láttam el a más kutatók által készített átírásokat, felhasználva az azonitási rendszert,
• új modernizációt készítettem, ügyelve arra, hogy elkerüljem az interpretációt,
• a szöveget magyarra transzformáltam, fordítás interpretatív jellege miatt ismét ügyelve a minimális interpretálásra,
• összefoglaltam az interpretációhoz majdán szükséges, a vivókönyvek elemzésénél mások által használt elméleti háttér elemeit,
• egy kategóriarendszert készítettem mellyel a kéziratok akciói elemezhetők,
• a szövegkifejezéseinek elsődleges, interpretáció előtti kategorizációját elvégeztem,
• a változékony terminológia egy elsődleges normalizációját elvégeztem,
• a normalizált kifejezések ből terminológia indexet készítettem,
• a szövegek struktúráját több szinten elemeztem fejezet szinten, gyakorlat belső szerezetét tekintve, és kifejezés szinteken,
Medieval English Longsword Manuscripts: An Analysis

- based on the published results of other researchers related to the specific language of the texts I have proposed a training method,
- a summary of each elementary action found (footwork, handwork) was provided with brief explanations found in the literature and extended with some comments,
- terminology difficulties were explained and connotations associated to certain expressions was detailed or clarified,
- advices and certain theoretical comments of the texts were collected and explained,
- some drills were selected as typical ones for the purpose for a later demonstration of specificities of Medieval English longsword texts.
- some drills were selected as typical ones for the purpose for a later demonstration of specificities of Medieval English longsword texts.

X.2. Further foreseen work

További feladatok

Since this work is a preparatory document for the interpretation, the following theoretical and practical research is planned to be carried out:

- providing a draft interpretation for the selected drills,
- preparation and testing of the verbal training method,
- a summary of each elementary action found (footwork, handwork) was provided with brief explanations found in the literature and extended with some comments,
- terminology difficulties were explained and connotations associated to certain expressions was detailed or clarified,
- advices and certain theoretical comments of the texts were collected and explained,
- some drills were selected as typical ones for the purpose for a later demonstration of specificities of Medieval English longsword texts.

- kutatók által publikált, a speciális nyelvezetre vonatkozó eredményekhez kapcsolódóan javaslatot tettem egy tréningmódszerre,
- a megtalált elemi akciók (lábmunka, kézmozdulatok) mindegyikéhez rövid az irodalomban talált magyarázatot adtam saját megjegyzésekkel,
- a zsargon sajátosságait ismertettem és a kifejezések egyes konnotációit részben részleteztem, részben tisztáztam,
- a szövegekben talált tanácsokat és viváselméleti megjegyzéseket kigyűjtöttem és magyaráztam,
- kiválasztottam néhány tipikus reprezentáns gyakorlatot egy későbbi demonstráció számára.

- providing a draft interpretation for the selected drills,
- preparation and testing of the verbal training method,
• interpretation, following the steps of the ADVISE methodology,
• alternative footwork verification,
• preparation of a command parser for fencing instructions,
• semiautomated verification of the interpretation,
• preparation of a full training material.
XI. Bibliography

XI.1. Primary sources

XI.1.1. Medieval English Longsword texts

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XI.1.2. Further primary sources


11. Döbringer, H. & (Lichtenauer), J., 1389?. *MS 3227a*. s.l.:s.n.


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### XI.2. Contemporary sources


XII. Annexes

Függelék

XII.1. The manuscripts: complete transcribed and modernized versions

A kéziratok: teljes átírt és modernizált szöveg

XII.1.1. MS Harley 3542: Treatise part

This manuscript (both the treatise and the poem parts) is transcribed by various experts; since there are little differences in the transcriptions, it may not cause significant misinterpretation to use a single one without critical comments. However, (Hester, 2005-2006, 2011) provided several improvements of the transcription of (Hutton, 1901), whose transcription is published also in Wiktenauer. Hester’s comment may be worth to quote: “He [Hutton] often transcribed these sigils as accent marks, thereby rendering entire words as nonsense. Nor was he familiar with runic letters such as the thorn, as shown by his transcription of ‘þe’ as ‘ye’.” (Hester, 2005-2006, 2011, p. 17).

An even more recent transcription of all the three texts where found in the thesis of Geldof (Geldof, 2011). With the kind permission of Mr. M. Geldof, his transcription is provided below with a translation produced as described above in the methodology part.

---

82r 82 H000 //The Use of the two hand sword// The Use of the two hand sword
H001 The first playng & begynynge of the first playing & beginning of the
H002 substance of þe two hand sword substance of the two hand sword
H003 fyrst grounde begynynge fyrst ground begins
H004 beryng in þe two double Rounds w. iij. bearing in with the foot with a double round with 3
H005 fete howtewarde & as meny homward mak- feel outward & as many homward making
H006 ng ende of þ. play w. a quarter cross smetyn end of the play with a quarter cross smitten
H007 w. an hauke snach settyng down by þe foot. with snatch setting down by the foot.
H008 The ij. lesson ys. ij. haukys / Lectio secunda The 3rd lesson is 2 haukes
H009 w. ij. halfe haukys cleuyng þ. elbowys with 2 half haukes cleaving the elbows
H010 wyth þe same iij doubl y rowndys forsayde w. with the same 2 double rounds foresaid with
H011 ij. foote owtward. & as meny homward / Lect 3 foot outward. & as many homward.
H012 The ij. lesson ys a spryng upward. w. 2. The 3rd lesson is a spring upward. with 2
H013 an hauke quarter downe by þe cheke. w. ij. dou[ ] a hauke quarter down by the cheek with 2
H014 byl rowndys stondyng borne ouer þ. hed. w. a dow[ ] double rounds standing borne over the head with a

82 “This title added in Knott’s hand” (Geldof, 2011), therefore line number not added
83 (etymology) play—excercise: Old English plegan, plegian “move rapidly, occupy or busy oneself, exercise; frolic; make sport of, mock; perform music,”
84 hauke H&B: modernized as hawk: (etymology) hack (v.1) ... “to cut roughly, cut with chopping blows,” c. 1200
hew (v.) ... Old English heawan "to chop, hack, gash, strike with a cutting weapon or tool" (related also to German Hau); hack, hew, or hawk would be misleading
| H015 | byl rownde born in w. þe feote, w. ij. owtwardests | double round born in with the foot with 3 outwards. |
| H016 | The, the ij. lesson vs ð' w. a dovbl hauke/ Lectio | The 4th lesson is with a double hauke |
| H017 | wip þ. ij. double roundis beryng in w.' a stop/ 3. | with 2 double rounds bearing in with a stop |
| H018 | vp ouer bothe feete/ Lectio quinta | up over both feet. |
| H019 | The. 5. lesson ys w. an hauke meyud ouer þe | The 5th lesson is with a hauke moved over the |
| H020 | hede. but bere h' vp w.' a stop. broke of þ' erpe | head but bear it up with a stop break of the earth |
| H021 | w' rennyng roundis ouer þ' hede w. ij. halfe ha[.f] | with running rounds over the head with 2 half haukes |
| H022 | kis born w. ij. koc stappeis of þ' fote[.] <Lectio 6> | born with 2 cock steps of the foot. |
| H023 | The. 6. lesson bene ouve þ' erpe w. ij. koc stopen | The 6 lesson bears out the earth with 3 cock steps |
| H024 | & so come home ouve of danger a gynel/ Lectio 7. | & so come home out of danger again. |
| H025 | [T]he. 7. lesson ys. Smyne an hauke cros. cros ouer | The 7 lesson is Smite a hauke cross. Cross over |
| H026 | þe elbowys w. a bak step & so smyte h' on þ' fete | the elbows with a back step & so smite it on the feet |
| H027 | [T]he. 8. lesson w. an hauke croes smytn w. | The 8. lesson is with a hauke cross smitten with |
| H028 | a bak stop born w. bob' fete & a contray hauke | a back step born with both feet & a contrary hauke |
| H029 | hamward born w. [ij. stoppis/ These ben strokes | homeward born with 2 steps. These been strokes |
| H030 | & revle of þ' h. handswerd to make hys hond | & ruleºº of the 2 hand sword to make his hand |
| H031 | & ys foote a corte[.] & his foot accord. | |
| H032 | [T]he pley of þ' ij. handswerde | The play of the 2 hand sword |
| H033 | by twene. þ. bokeleys ys. fynst tak[.] | between 2 bucklers is first take |
| H034 | a Sygne of þ' gronde þer þe pley by twene. ij. | a sign of the ground there you play between 2 |
| H035 | bokeleys. Make feryt a Sygne to hem w. a lar[.] | bucklers. Make first a sign to him with a |
| H036 | ge hauke downn to þ' gronde. w. ij. rollyng | large hauke down to the ground with 3 rolling |
| H037 | stokes. an hauke to þ' p. oter side/ | strokes with a hauke to the other side. |
| H038 | [T]he. ij. lesson ys a chas[e. or an hauke wyb | The 2 lesson is a chase. or a hauke with |
| H039 | a quarter born in w. k coalost. iâ' an hauke bornn | a quarter born in with a cock step & a hauke born |
| H040 | in w.' a chase foynn. ys[.] made vp w.' a lyyle spyring | in with a chase thrust is made up with a little spring |
| H041 | [T]he. 3. lesson ys a chase. w. ij. haukeys/ | The 3 lesson is. a chase with 2 haukes |
| H042 | cleuynig be elbovis/ | cleaving the elbows. |
| H043 | [T]he. 4. lesson ys a chase smetyn w. ij. half | The 4 lesson. is a chase smitten with 2 half |
| H044 | roundis. w. k. kocstoppis. w. a quarter w. a stoppe | rounds with 2 cock steps a quarter with a step |
| H045 | an hauke w. a chase foyn, w. þe stroke a ven | A hauke with a chase thrust with the stroke |
| H046 | lure smetyn on ij. fete. & made vp w.' a rake | a-venture smitten on 3 feet & made up with a rake |
| H047 | downn. & bore vp w.' a dovbl hauke. & so serue | down & bore up with a double hauke & so serve |
| H048 | þ' stroke auentur vp on bo[p.] fete/ | the stroke a-venture on both feet. |
| H049 | [T]he. 5. lesson ys a chase w. an hauke/ w.[.f] | The 5 lesson is a chase with a hauke & |
| H050 | a bakstop stonding on þ' p[e] fete. & playing on | a back step standing on the foot & playing on |
| H051 | þat o[er] syde a quarter & þ' same chase. & an hauke | that other side a quarter & the same chase. & an hauke |
| H052 | w.' a stop. & an hauke w.' a chase foyr contrary smyt[.] | with a stop & a hauke with a chase thrust contrary smitten |
| H053 | ten. & so smyte in w. bobe Feete [in] mad vp w. ij. | & so smite in with both feet in made up with 2 |
| H054 | halfe hauke. w. ij. bakstoppis. & w.' þ' rennyng | half hauke with 2 back steps & with the running |
| H055 | [T]he. 6. lesson ys a hauke quarters/ robyns[?] | The 6 lesson is 2 hauke quarters / robynsºº |
| H056 | w. a brokytt halfe hauke a leyng dow[n/ | with a broken half hauke a laying down |
| H057 | to þ' fete w. a contray honde & þis is þ' fynst | to the foot with a contrary hand & this is the first |
| H058 | leyng a dom[e] | laying a down. |
| H059 | [T]he. 7. lesson & þ' fyrst takeyng vp ys. ij. & | The 7 lesson & the first taking up is 3 |
| H060 | kys vpward. & ij. doowward/ & þan in w.' a | rakes upward. & 3 downward & than in with a |
| H061 | grete stope. w. doubly quarter wel smytn. beryng | great step with double quarter well smitten bearing |
| H062 | ovte w. þe feote a brokyn halfe hauke settingy | out with the foot a broken half hauke setting |

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ºº Possible typo (82v) in (Geldof, 2011) is corrected to 82v
ºº Revelé-rule (Brown), H&B does not translate but explains it as “rule”
ºº Robyns: H&B rovnys~rouns ~ step in; Hester: rovnyd; original could look like roûnúl or rohûnul which could even be roûnys, robus
arsensis / free scholler thesis

93 H&B: passage from French aleure; however: allure ~ "to attract, captivate; train a falcon to hunt" or "gait, way of walking"; Hester: lure or enticement; modernized as "allure" and waiting for a better idea (later it is written as a-
lure, in H090)

94 H&B: passage from French aleure; however: allure ~ "to attract, captivate; train a falcon to hunt" or "gait, way of walking"; Hester: lure or enticement; modernized as "allure" and waiting for a better idea (later it is written as a-
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100 H&B: passage from French aleure; however: allure ~ "to attract, captivate; train a falcon to hunt" or "gait, way of walking"; Hester: lure or enticement; modernized as "allure" and waiting for a better idea (later it is written as a-
lure, in H090)

101 H&B: passage from French aleure; however: allure ~ "to attract, captivate; train a falcon to hunt" or "gait, way of walking"; Hester: lure or enticement; modernized as "allure" and waiting for a better idea (later it is written as a-
lure, in H090)
<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>102</td>
<td>H102</td>
</tr>
<tr>
<td>103</td>
<td>H103</td>
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<tr>
<td>104</td>
<td>H104</td>
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<tr>
<td>105</td>
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<td>135</td>
<td>H135</td>
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<tr>
<td>136</td>
<td>H136</td>
</tr>
<tr>
<td>137</td>
<td>H137</td>
</tr>
</tbody>
</table>

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97 H&B: execute; however: brower, i.e. bend; böwer (n.): A young hauke able to leave the nest but not ready to fly. (Univ. of Michigan, Middle English Dictionary)
98 Hutton: fierce
### XII.1.2. MS Harley 3542: Poem part

The recent transcription of the poem part on Wiktenauer is from Terry Brown, not substantially different from the used source from (Geldof, 2011).

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation of the Poem Part</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>99</td>
<td>/The play with the 2 hand sword in verse//</td>
<td></td>
</tr>
<tr>
<td>P138</td>
<td>A man that will to the to hand sword learn both</td>
<td></td>
</tr>
<tr>
<td>P139</td>
<td>close &amp; clear! He most haue a goode eye</td>
<td></td>
</tr>
<tr>
<td>P140</td>
<td>both far &amp; near! an in stop. &amp; an out</td>
<td></td>
</tr>
<tr>
<td>P141</td>
<td>stop. &amp; an hauke quateres/A cantel. a doblet, an</td>
<td></td>
</tr>
<tr>
<td>P142</td>
<td>half for hys lere/ too rowndys. &amp; an halfe w</td>
<td></td>
</tr>
<tr>
<td>P143</td>
<td>a goede chere/ this ys p ferst cownter of p</td>
<td></td>
</tr>
<tr>
<td>P144</td>
<td>toohond sword sire/ Bynde hem to gedere &amp;</td>
<td></td>
</tr>
<tr>
<td>P145</td>
<td>say god speed/ two quarters &amp; a rownde a stop b</td>
<td></td>
</tr>
<tr>
<td>P146</td>
<td>come in w a rake w a spawning bere b hym a by</td>
<td></td>
</tr>
<tr>
<td>P147</td>
<td>Fall in with a hauke &amp; strie route to wyde/</td>
<td></td>
</tr>
<tr>
<td>P148</td>
<td>smyte a remyning quarter owte for hys syde</td>
<td></td>
</tr>
<tr>
<td>P149</td>
<td>Fall upon(? his harness if he will(?) abide</td>
<td></td>
</tr>
<tr>
<td>P150</td>
<td>come in w a rake in euery a syde</td>
<td></td>
</tr>
<tr>
<td>P151</td>
<td>A whole round &amp; an half (penr/hunt) so it belde</td>
<td></td>
</tr>
<tr>
<td>P152</td>
<td>3 quarters &amp; a round &amp; aventures stroke with</td>
<td></td>
</tr>
<tr>
<td>P153</td>
<td>bere up hys harnes &amp; gete p be gryth</td>
<td></td>
</tr>
<tr>
<td>P154</td>
<td>Double up lightly &amp; so as I say</td>
<td></td>
</tr>
<tr>
<td>P155</td>
<td>Fall in w an hauke &amp; bere a goode eye</td>
<td></td>
</tr>
<tr>
<td>P156</td>
<td>A spring &amp; a rounde &amp; stap in wyth</td>
<td></td>
</tr>
<tr>
<td>P157</td>
<td>spare not hauke if he lies in your (kith/neighbourhood/reach)</td>
<td></td>
</tr>
<tr>
<td>P158</td>
<td>smyte a remyning quarter sore owte of honye</td>
<td></td>
</tr>
<tr>
<td>P159</td>
<td>Abide upon a pendant &amp; lose not your land</td>
<td></td>
</tr>
<tr>
<td>P160</td>
<td>flute in wyte foot &amp; cleave right down</td>
<td></td>
</tr>
<tr>
<td>P161</td>
<td>gather out of your right hand &amp; smyte a hauke</td>
<td></td>
</tr>
<tr>
<td>P162</td>
<td>round/ Freshly smyte your strokes in succession And</td>
<td></td>
</tr>
<tr>
<td>P163</td>
<td>hold well by land path hit may defend/</td>
<td></td>
</tr>
<tr>
<td>85r</td>
<td>thy rakys. by roundys. by quarters a bowte</td>
<td></td>
</tr>
<tr>
<td>P165</td>
<td>Thy stoppis. by fennyts. lete hem most fast route</td>
<td></td>
</tr>
<tr>
<td>P166</td>
<td>Thy springs. by quarters. by reibets also</td>
<td></td>
</tr>
</tbody>
</table>

99 "This title added in Knott’s hand” (Geldof, 2011), therefore line number not added
100 Meaning discussed in detail in Terry Brown’s paper (reference required); the original word is not rewritten here, since it appears only once it is questionable if further analysis is practical or merely academic
101 Double appears many times, doblet (doublette) double and a half: formerly mentioned several times!
103 Bede should rhyme with “speed”, Brown, H&B translates bede to “bid”; I opt for “bead”, in the meaning of “pray”, that fits into the rhyme and rhythm and meaningful
104 Noote ~ naught ~ not, (etymology) Old English, "good for nothing,"
106 Bere: Brown provides several options, and discusses in detail the various meanings in connection to gryth–girth;
107 Grith: H&B: girth (belt around the belly of a horse), Brown: girth, Hester: peace
109 Brown: kith–one’s district
110 Geldof: sede, Brown, Hester Geder–gather
111 By dene: Brown: at once, in succession, together
112 Brown uses a transcription “by sene” and explains as “easy to see/evident”
113 H&B: route~ to send (someone or something) along a particular route (Merriam-Webster), Brown: rout ~ defeat/stunning blow/to strike a blow

ARS ENSIS / Free Scholler thesis
<table>
<thead>
<tr>
<th>Passage</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>P167  Bare a goode eye &amp; lete by hond go</td>
<td>Bear a good eye &amp; let your hand go</td>
</tr>
<tr>
<td>P168  Fy on a false hert b.ask not a byde</td>
<td>Shame on a false heart that dare not abide</td>
</tr>
<tr>
<td>P169  wen he leyp roundys. &amp; rakys rennyng by hys side</td>
<td>when he lays rounds. &amp; rakes running by his side</td>
</tr>
<tr>
<td>P170  Fie not hastily for a lyll pryde</td>
<td>Flee not hastily for a little pride</td>
</tr>
<tr>
<td>P171  For lyll wote by adversary wath hym shall belide</td>
<td>For little knows your adversary peril (to) him shall happen</td>
</tr>
<tr>
<td>P172  lele strokes fast folowe after hys honde</td>
<td>let strokes fast follow after his hand</td>
</tr>
<tr>
<td>P173  And hauke roynde &amp; in w. a stop &amp; fal b.&lt;p&gt; stond</td>
<td>And hauke round &amp; in with a stop &amp; fall that you stand</td>
</tr>
<tr>
<td>P174  Greue not gretly b. no toychyd a lyte</td>
<td>Grieve not greatly thou be touched a (little/light)</td>
</tr>
<tr>
<td>P175  ffors an after stroke ys beter yf b.&lt;p&gt; dar hym Smyte</td>
<td>for an after stroke is better if you dare(?) him smile</td>
</tr>
<tr>
<td>P176  A gode roynde w. an hauke &amp; smyle Nyt downe</td>
<td>A good round with a hauke &amp; smile right down</td>
</tr>
<tr>
<td>P177  Gedry v&lt;p&gt; a doebut &amp; spare not his crowne</td>
<td>Gather up a doebut &amp; spare not his crown</td>
</tr>
<tr>
<td>P178  w. a rownde &amp; a rake a byde at a bay</td>
<td>with a round &amp; a rake abide at a bay/16</td>
</tr>
<tr>
<td>P179  w. a rennyng quarter sette hyme oute of his way</td>
<td>with a running quarter set him out of his way</td>
</tr>
<tr>
<td>P180  Thys imp&lt;b&gt; p.&lt;p&gt; letters b.&lt;p&gt; stondyn in hys syate</td>
<td>These are the letters that standing in his sight (t)</td>
</tr>
<tr>
<td>P181  To teche. or to play. or ellys for to fyte</td>
<td>To teach. or to play. or else for to fight</td>
</tr>
<tr>
<td>P182  These imp&lt;b&gt; p.&lt;p&gt; strokes of by hole grovnde</td>
<td>These are the strokes of your whole ground</td>
</tr>
<tr>
<td>P183  For hure. or for dynte or ellys for dysys</td>
<td>For hurt or for dint or else for death</td>
</tr>
<tr>
<td>P184  wonde</td>
<td>wound</td>
</tr>
</tbody>
</table>

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113 Fie on: expression of disgust; Brown proposes “shame on”, all others keep “Fie on”
114 Hester, Brown: “seyb~”~“sees” Geldof: “leyb~”~“lays” whereas the original could be “feyb~” as well; f may be read as s or l, as well as f; it is therefore examined if feyb~ could be the original intention; however, “faith” those not fit into the context.
116 Betide~happen
117 Collect time or prepare for
118 At bay: Brown considers “the state of being kept off by the bold attitude of an opponent”; However, see http://idioms.thefreedictionary.com/at+bay, contradictory meanings; “at a safe distance” but also an animal in a corner facing hunting dogs (since late 1500); in the current context both could be meaningful: keeping the other in safe distance from me (defensive attitude) keep him in the corner with rounds and rakes (offensive attitude); considering the context, “spare not his crown”, I think, the latter is more meaningful.
119 Appears twice, Geldof: Inm<p>, Hester,Brown transcription: bu<b> and modernized as “are”, H&B beeth and modernized as “is”; these two, so different, transcriptions may come from the following minims: finb or IniP which, mathematically, may have the following transcriptions (f|s|l)(u|ui|i|in|ni|m|n|r|p) and (h|b)(u|ri|i|ir|n|p), not considering options without vowels (excluding then Geldof’s): (f|s|l)(u|ui|i|in|ni|p) or (h|b)(u|ri|i|ir|p); there seems no evidence that mute corresponds to “are”, nevertheless in a technically non-challenging place.
120 Letter (v) ~ to instruct (http://www.etymonline.com/index.php?allowed_in_frame=0&search=letter) as known: learning, teaching, in plural: “the profession of authorship or literature”
121 Blow, stroke (Merriam-Webster) “typically one made with a weapon in fighting” (Google) as verb: “to impress or drive in with force” (Merriam-Webster)”
XII.1.3. Cotton Titus XV

The source used was the version of (Geldof, 2011) later revised by the author in Wiktenauer and also published in (Geldof, 2014).

<table>
<thead>
<tr>
<th>105r</th>
<th>C000</th>
<th>Strokez off i hand swerde</th>
<th>Strokes of two hand sword</th>
</tr>
</thead>
<tbody>
<tr>
<td>C001</td>
<td>Fyrste a rownde for the waste sengyll w' a fune</td>
<td>First a round for the waste single with a thrust^{122}</td>
<td></td>
</tr>
<tr>
<td>C002</td>
<td>A quarter w' a fune. A rake sengyll w' a fune</td>
<td>Also a quarter with a thrust. A rake single with a thrust</td>
<td></td>
</tr>
<tr>
<td>C003</td>
<td>A dowbull rownde a dowbull rake with a hauke.</td>
<td>A double round a double rake with a hauke^{123}.</td>
<td></td>
</tr>
<tr>
<td>C004</td>
<td>A quarter &amp; a rake &amp; a wipe with a spring voidying</td>
<td>A quarter &amp; a rake &amp; a wipe with a spring voiding</td>
<td></td>
</tr>
<tr>
<td>C005</td>
<td>with the lyfte hand. with a quarter w' a fune skydyng</td>
<td>with the left hand with a quarter with a thrust skipping</td>
<td></td>
</tr>
<tr>
<td>C006</td>
<td>with a wipe. Than a quarter &amp; breke a fune atte þe rytght</td>
<td>with a wipe. Than a quarter &amp; break a thrust at(?)(?) the right</td>
<td></td>
</tr>
<tr>
<td>C007</td>
<td>shoulder w' a rabecke</td>
<td>shoulder with a roebuck^{124}</td>
<td></td>
</tr>
<tr>
<td>C008</td>
<td>Than þe chase Fyrst a dowbull rownde w' a bakke fune</td>
<td>Than the chase First a round with a back thrust</td>
<td></td>
</tr>
<tr>
<td>C009</td>
<td>and a fore fune reynyng w' a rabecke þan þan roundez</td>
<td>and a fore thrust running with a rabecke then(?) rounds</td>
<td></td>
</tr>
<tr>
<td>C010</td>
<td>voidyng with a reste a þan a bakke fune to the (ton)je</td>
<td>voiding with a rest(?) a than a back thrust to the (ton)je(?)</td>
<td></td>
</tr>
<tr>
<td>C011</td>
<td>a fore fune to the (tother) w' a bakke fune to þe fune w' a</td>
<td>a fore thrust to the (tother) with a back thrust to the thrust(?) with a</td>
<td></td>
</tr>
<tr>
<td>C012</td>
<td>hawke (su)ying. And euer þe fote þe hand the hye</td>
<td>hauke^{125} (su)ying. And ever(?) the foot the hand the eye^{126}</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&amp; the herte to accord &amp; the heart to accord</td>
<td>&amp; the herte to accord &amp; the heart to accord</td>
<td></td>
</tr>
<tr>
<td>C013</td>
<td>Strokez atte þe i hand staffes</td>
<td>Strokez atte(?) the 2 hand staff</td>
<td></td>
</tr>
<tr>
<td>C014</td>
<td>The fyrst pointe is a flourish about the</td>
<td>The First point is a flourish about the</td>
<td></td>
</tr>
<tr>
<td>C015</td>
<td>fyngre þe neste flourish is abowle þe hande</td>
<td>finger the next flourish is about the hand</td>
<td></td>
</tr>
<tr>
<td>C016</td>
<td>And thanne iij quarters And a rounde and</td>
<td>And then 3 quarters And a round and</td>
<td></td>
</tr>
<tr>
<td>C017</td>
<td>iij rakys &amp; iij funes iij quarters closedede</td>
<td>2 rackes &amp; 2 thrusts 3 quarters closeded</td>
<td></td>
</tr>
<tr>
<td>C018</td>
<td>Staffe Aj roundes war hym your armes be hynde</td>
<td>Staff. Aj(?) roundes war(?) him your arms behind</td>
<td></td>
</tr>
<tr>
<td>C019</td>
<td>&amp; than þe hawkes for þe wrong syde (bryng)</td>
<td>&amp; than 2 haukes for the wrong side (bring)</td>
<td></td>
</tr>
<tr>
<td>C020</td>
<td>A fune for hynm in þe tother syde And þe</td>
<td>A thrust for hym in the tother(?) side And the</td>
<td></td>
</tr>
<tr>
<td>C021</td>
<td>herte þe fote þe Eye to accord &amp; et</td>
<td>heart the foot the eye to accord et</td>
<td></td>
</tr>
</tbody>
</table>

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^{122} Fune–foin–thrust

^{123} A hauke: either scribal error or erosion: hauke; another hypothesis (?) suggests (and appears again) “an awk”, that may be a reverso. Later, in the staff part, hauke is written anyway. For consistency of transcription in this paper, hauke is used.

^{124} Rabecke: H&B: roebuck, however, appears only once and 2 lines later rabette appears. Since a high thrust is understood from the text, the roebuck is found feasible thus H&B interpretation is accepted.

^{125} Here “a” and “an awk” is written in two lines, so the “an awk” hypothesis does not hold.

^{126} hye: eye; almost a quote from Harleian and from the staff part
XII.1.4. Additional manuscript 39564

The text provided below is Stevie Thurston (Thurston, 2014 (upload)), referred as ST, from the Wiktenauer version; corrections performed based on the possibly newer transcription of (Geldof, 2011), referred as MG; however, Ben Roberts (Black Falcon School of Arms) prepared recently a complete new transcription and checked against the version of Geldof. Mr. Roberts kindly provided me his work in manuscript, that, actually, contains not only further transcriptions of some not recognized words and further corrections, but also explanations of techniques and wording, and even a nearly complete interpretation. Hereby I refer to his version with BR (Roberts, 2015) whereas corrections to the Geldof version seemed necessary. Comments are added only in cases where the difference may lead to a potentially different translation. In such cases the latest, i.e. (Roberts, 2015) version is considered; however, obvious scribal errors are yet corrected and, if the meaning is not affected, marked with underline, otherwise footnotes added. Despite of semiautomated comparisons I have made, there still could be some mistakes committed during this proofing.

Unfortunately the text from Mr. Roberts arrived after the preparation of the elementary actions and, due to lack of time, not all of the modification could be taken in consideration in the index of elementary actions given in the Annex. (Roberts, 2015) proposes several corrections on the order and titles of the drills. Such modifications must be part of the interpretation.

<table>
<thead>
<tr>
<th>face</th>
<th>ST</th>
<th>MG</th>
<th>BR</th>
</tr>
</thead>
<tbody>
<tr>
<td>A001</td>
<td>A quarter fair before you &lt;deleveryde&gt; w' oon hande voidying bake</td>
<td>A Quarter fair before you &lt;delivered&gt; with one hand voiding back</td>
<td>A Quarter fair before you &lt;delivered&gt; with one hand voiding back</td>
</tr>
<tr>
<td>A002</td>
<td>the ryght fote. wyth &lt;an other&gt; quarter w' bothe hands. A downe ryght stroke voidying bake the lyfte fote standing styl play ij Rakys lythly</td>
<td>stroke voiding back the left foot standing still play 3 rakes lightly</td>
<td>stroke voiding back the left foot standing still play 3 rakes lightly</td>
</tr>
<tr>
<td>A003</td>
<td>Cleaving by the[elbowes] w' a quarter fayre before you wyth both handys</td>
<td>cleaving to the elbows, with a quarter fair before you with both hands</td>
<td>cleaving to the elbows, with a quarter fair before you with both hands</td>
</tr>
<tr>
<td>A004</td>
<td>And ij quarters after w' ij turnes A downright stroke voiding bake</td>
<td>And 2 quarters after with 2 turns A downright stroke voiding back</td>
<td>And 2 quarters after with 2 turns A downright stroke voiding back</td>
</tr>
<tr>
<td>A005</td>
<td>the lyfte fote. styl standing play b' sayde ij Rakys w' a quarter fayre</td>
<td>the left foot, still standing play you [the] said 3 rakes with a quarter fair</td>
<td>the left foot, still standing play you [the] said 3 rakes with a quarter fair</td>
</tr>
<tr>
<td>A006</td>
<td>before you And ij quarters after w' ij turnes A downe ryght stroke</td>
<td>before you And 2 quarters after with two turns A downright stroke</td>
<td>before you And 2 quarters after with two turns A downright stroke</td>
</tr>
<tr>
<td>A007</td>
<td>settifing forth b' right fote as forward b' lyfte w' a brokyn foyne</td>
<td>setting forth the right foot as [before (?)] left with a broken thrust</td>
<td>setting forth the right foot as [before (?)] left with a broken thrust</td>
</tr>
<tr>
<td>A008</td>
<td>upon the lyfte syde an other on b' nyght/t syde turmyng b' swerde under</td>
<td>upon the left side another on the right side turning the sword under</td>
<td>upon the left side another on the right side turning the sword under</td>
</tr>
<tr>
<td>A009</td>
<td>upon the lyfte syde an other on b' nyght/t syde turmyng b' swerde under</td>
<td>upon the left side another on the right side turning the sword under</td>
<td>upon the left side another on the right side turning the sword under</td>
</tr>
<tr>
<td>A010</td>
<td>the poynt sofftle before yow upon the grownde</td>
<td>the right arm bring it with the same side with a broken thrust upon</td>
<td>the right arm bring it with the same side with a broken thrust upon</td>
</tr>
<tr>
<td>A011</td>
<td>the ryght arm bryng hyt b' same sy&lt;de&gt; wyth a brokyn foyne upon</td>
<td>the left side another upon the right side turning your sword set</td>
<td>the left side another upon the right side turning your sword set</td>
</tr>
<tr>
<td>A012</td>
<td>the poynt sofftle before yow upon the grownde</td>
<td>the point softly before you upon the ground.</td>
<td>the point softly before you upon the ground.</td>
</tr>
</tbody>
</table>

127 ST: left, original: right
128 MG: no transcription, BR: forward
129 MG: <up>, BR: <up> removed
130 ST: it, original: hyt; later it is clearly standing for “it”; however, at this very point “hit” would not be too bad.
131 ST: set, Hutton’s original: fete
### XII Annexes 107

<table>
<thead>
<tr>
<th>A013h</th>
<th>The second flourish</th>
<th>A013</th>
<th>A quarter faire before you w’ oon hande standyng styl/ Sete In p9</th>
</tr>
</thead>
<tbody>
<tr>
<td>A014h</td>
<td>The third Chase</td>
<td>A014</td>
<td>ryght legge132 w a dragonys tayle then set by lffte hande uppon p9</td>
</tr>
<tr>
<td>A015h</td>
<td>The laying downe off p9 swerde</td>
<td>A015</td>
<td>swerde smyng a quart faire before you w’ oon hande turnyng yo’</td>
</tr>
<tr>
<td>A016h</td>
<td>The fourth Chase</td>
<td>A016</td>
<td>body sete in youre ryght legge as fore as yo’ lffte brynynynge the</td>
</tr>
<tr>
<td>A017h</td>
<td>The second chase</td>
<td>A017</td>
<td>pointe off the swerde oyer yo’ hed sete hyt downe softly before yow</td>
</tr>
<tr>
<td>A018h</td>
<td>The first Chase</td>
<td>A018</td>
<td>upon p9 grounde then stonde styl play youre Rakys upon e as rvry syde</td>
</tr>
<tr>
<td>A019h</td>
<td></td>
<td>A019</td>
<td>as offfe as ye wyll restyng upon youre ryght arme then smyte</td>
</tr>
<tr>
<td>A020h</td>
<td></td>
<td>A020</td>
<td>a downe ryght stroke voydyng p9 lffte legge brynynyg after</td>
</tr>
<tr>
<td>A021h</td>
<td></td>
<td>A021</td>
<td>the ryght legge w’ a rake lffte vp p9 swerde oyer yo’ hed</td>
</tr>
<tr>
<td>A022h</td>
<td></td>
<td>A022</td>
<td>byryng forthe p9 ryght legge as fore as p9 lffte, play a brokyn</td>
</tr>
<tr>
<td>A023h</td>
<td></td>
<td>A023</td>
<td>foyne voypon au’ y syde turnyng the swerde oyer the132 ryght arme</td>
</tr>
<tr>
<td>A024h</td>
<td></td>
<td>A024</td>
<td>settynge the pointe softly before you on the ground.</td>
</tr>
<tr>
<td>A025h</td>
<td></td>
<td>A025</td>
<td>The laying downe off p9 swerde</td>
</tr>
<tr>
<td>A026h</td>
<td></td>
<td>A026</td>
<td>A proffer to hys face following In w’ the ryght legge w’ a rake</td>
</tr>
<tr>
<td>A027h</td>
<td></td>
<td>A027</td>
<td>stondyng stylly smyte a quart faire before youw’ w’ an other after</td>
</tr>
<tr>
<td>A028h</td>
<td></td>
<td>A028</td>
<td>voydyng bake the ryght legge then smyte a downe ryght stroke</td>
</tr>
<tr>
<td>A029h</td>
<td></td>
<td>A029</td>
<td>voydyng bake the lffte legge w’ a rake folowyng In w’ the ryght</td>
</tr>
<tr>
<td>A030h</td>
<td></td>
<td>A030</td>
<td>legge lfftynyn vp yo’ handys oyer yo’ ryght shulder turnyng</td>
</tr>
<tr>
<td>A031h</td>
<td></td>
<td>A031</td>
<td>A gayne sete in youwe ryght legge before youwe lffte softhy ley</td>
</tr>
<tr>
<td>A032h</td>
<td></td>
<td>A032</td>
<td>Downe youwe swerde</td>
</tr>
<tr>
<td>A033h</td>
<td></td>
<td>A033</td>
<td>The first Chase</td>
</tr>
<tr>
<td>A034h</td>
<td></td>
<td>A034</td>
<td>The second chase</td>
</tr>
<tr>
<td>A035h</td>
<td></td>
<td>A035</td>
<td>A dowlde ronde wyth a bake foyne and a quarter lfftely dalylyyyde</td>
</tr>
<tr>
<td>A036h</td>
<td></td>
<td>A036</td>
<td>And hyt be tweys playde hyt wyll bryn yow a gayn to yo’ grounde.</td>
</tr>
<tr>
<td>A037h</td>
<td></td>
<td>A037</td>
<td>It be twice played it will bring you again to your ground.</td>
</tr>
<tr>
<td>A038h</td>
<td></td>
<td>A038</td>
<td>The second flourish</td>
</tr>
<tr>
<td>A039h</td>
<td></td>
<td>A039</td>
<td>The third Chase</td>
</tr>
<tr>
<td>A040h</td>
<td></td>
<td>A040</td>
<td>A dowlde ronde forwarde an other bakewarde A downe ryght stroke</td>
</tr>
<tr>
<td>A041h</td>
<td></td>
<td>A041</td>
<td>A dowlde ronde forwarde an other bakewarde A downe ryght stroke</td>
</tr>
<tr>
<td>A042h</td>
<td></td>
<td>A042</td>
<td>voydyng bake the lffte legge a bake foyne voydyng bake the ryght</td>
</tr>
<tr>
<td>A043h</td>
<td></td>
<td>A043</td>
<td>legge folowyng In wyth the lffte legge smyte a quart bakewarde</td>
</tr>
<tr>
<td>A044h</td>
<td></td>
<td>A044</td>
<td>And yff hyt be tweys playde hyt will bryn yow to yo’ grounde</td>
</tr>
</tbody>
</table>

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132 MG: lege; BR: loge; scribal mistake corrected and MG accepted
133 ST: the; BR: the most probably irrelevant distinction
134 Chace or chate, in various transcriptions, would lead to modernisation: chase or chat; the former may express “attack”, the latter “pair drill” or “conversation”; I have chosen “chase”, (1) to separate from “counter” that could be also “encounter” (2) because if the offensive nature of this kind of drills
135 ST: delivered; somewhat far from the spelling dwlyyvyde but I had no better choice
136 bowne ~ bow
137 ST: bow foyne, BR: bowfoyne, space added considering it as scribal mistake
138 The half-sword technique of Thibault requires a turn that is not described here; also, the usual bow stance of the Imperial school is a finishing one but here the drill continues?
139 ST: “at the round”
140 ST: Do, BR: To, considerable difference; To is accepted
141 To translated to Two
142 ST: your, based on Hutton’s original ‘yon’
The sixth Chase called the "tumbling" chase

Two double rounds forward with as many backward all upon the
left foot lightly delivered then tumble forward round as a ball
that is to say with a downright stroke set forward the right
foot bringing the sword over your head void back the left foot
with another downright stroke followed with the right foot then
bring back the same foot with a back thrust set In the left foot
and smile back a quarter

The seventh Chase

A full stroke a fore foote folowed w a quart playing a brokyn
A fore foote folowed w a quart w the sayde brokyn foynes
played on every stroke thrust a fore thrust at his face voiding
back with 2 quarters

The Eight Chase called the "spring"

A full stroke a fore foote setting forth the left foot with the left
hand smile a spring voiding back the same foot with a full stroke
then play a back thrust with another spring voiding back the left
foot with a full stroke then void back the right foot and play a double
thrust with a spring voiding back the left foot with a full stroke
playing another double thrust with a spring voiding back the left
foot with a full stroke and a back thrust.

The ixth Chase called the four points

A downright stroke voiding back the left leg suddenly play a
rake followed with the right leg standing still play a quarter fair
before you then let In the lyffe legge and smyte a quarter back.

The xth chase called the five points

A downright stroke voiding back the left foot suddenly play a rake
followed with the right foot then void back the left leg with
another downright stroke and play a back thrust voiding back the
left leg step In with the left leg and smile back a quarter.

The xiith Chase called three points

A Rake vpon a right syde standing Styll smyte a quarter voodyng back
the right leg strike an other after.

The xiiith Chase called two points

A downright stroke voiding back the left leg lighty play a Rake
followed with the right leg then void back the same leg suddenly
play a quarter

The xiiiith Callyde called getting chase

A quarter far before you with both hands standing still play a proffer at
his face following you your Rakes backward smile a spring turning with
a full stroke following your Rakes before you smile a quarter
turning your body play 2 quarters all upon the left foot

143 ST: ambling, BR: "tubbling" whereas û is a notation of a nasal m
144 MG: "(em)bling likely should read as 'tumbling,' it is not possible to see tum in the space provided"
145 ST: Do, BR: To, considerable difference; To is accepted
146 To translated to Two
147 MG p.88: therste–threste (just like two lines below), that is thrust
148 ST: wythe, BR: w'
149 MG: "...likely ‘ contrary’ ... the text in the manuscript is slightly smudged", ST: “same”
150 ST: profer, BR: pfer, minor difference
The original “rabet” is translated as “rebate”, which is both meaningful in the Imperial School (Fiore “rebatare”), also fits linguistically (http://etymonline.com/index.php?term=rebate “late 14c., “to reduce;” early 15c., … from Old French rabatre “…beat down, drive back,…”) The animal symbol for “rabbit” (coming from Walloon or French) does not really hold since in this period the word “rabbit” was started to be used in the 14th century, in the meaning “young of the coney”, and the species (Oryctolagus cuniculus) was not quite common in Northern-Europe, not native to England. If the “rabbit” symbol is considered, the technique itself could be also imported from Italian (where the word is used in fencing and the animal is native).

| A080 | The Fryste poynte of p"counter | The first point of the counter |
| A082 | a proffyr at hys face standing styll then set in p" ryght legge w" a rake and a quarf "voydyng bake p" same legge w" an other quarf then voydy bake yo" lyfte legge and stande at yowre stoppe | A proffer at his face standing still then set in the right leg with a rake and a quarter voiding back the same leg with another quarter then void back your left leg and stand at your stop |
| A083 | the seconde Counytry callyd p" full springing | The second Country called the full spring |
| A083 | a proffer a rake w" a quarf an other voyde lyftly smyte a full | A proffer a rake with a quarter another void lightly smite a full |
| A084 | voyde setting in p" ryght legge w" a quarf and an other voyde be at yo" stoppe | spring setting in the right leg with a quarter and another void be at your stop |
| A086 | A proffer a rake w" a quarf an other voyde stondyng styll a short | A proffer a rake with a quarter another void standing still a short |
| A086 | the third Counytry callyd p" shorte springing" falllyng stro[ke] | The third Country called the short spring with falling stroke |
| A087 | voyde w" a falllyng stroke then let in the Ryght legge w" a quarf | spring with a falling stroke then let in the Right leg with a quarter |
| A088 | an other voyde and be at youer stoppe | another void and be at your stop |
| A089 | the xxii" Callyd the large proffyr w" a rabet & p" fore quart | The 25th called the large proffer with a rebate 151 & the fore quarter |
| A090 | by p" grownde then lightly set in p" ryght legge w" a quarf and smyte | A proffer large standing still lightly play a rebate at his legs low |
| A091 | hym to p" grownde then voyde bake the same legge and be at yo" stoppe | by the ground then lightly set in the right leg with a quarter and smile |
| A092 | the xxii" callyd p" facynge wyth p" spring | The 25th called the facing with the spring |
| A092 | Also stondyng at yo" defence when yo" Enemy be gynyth to cum152 in w" A | Also standing at your defense when your Enemy begins to come152 In with A |
| A093 | p" fer bake stedfastly In hys face and preuely sett In youwre lyfte legge Cros before youwre right legge lyghtly smythyn a full spring, at yous legs | proffer back steadfastly In his face and bravely154 set In your left leg Cross before your right leg lightly smiting a full spring, at his legs |
| A094 | And then156 voyde a bake yo" lyfte legge and be at youwer stoppe then | And then void a back your left leg and be at your stop then |
| A095 | Other else156 sett In the ryght w" a full quarf and an other voyde and be at youwer stoppe | Other else set in the right with a full quarter and another void and be at your stop |

151 The original “rabet” is translated as “rebate”, which is both meaningful in the Imperial School (Fiore “rebatare”), also fits linguistically (http://etymonline.com/index.php?term=rebate “late 14c., “to reduce;” early 15c., … from Old French rabatre “…beat down, drive back,…”)

152 MG: turn, BR: cum–come

153 ST: comes, based on Hutton’s “cum” instead of MG:“turn”; finally, “come” accepted

154 preuely translated as bravely; at Thurston, “suddenly” is written for Hutton’s transcription “puely” This particular part sounds like a step in block of a thrust with a Zwerchhau, that sounds brave but feasible, finishing with a Winden

155 ST: also, BR: then

156 MG: marked as not legible
The stopping Rebates

also standing at your defense, when you are right to your Enemy

also when he begins to play A proffer lightly set In your left

leg with a Rebate voiding back voiding back the same leg

be at your stop Other else when your Enemy plays A proffer

with a rake and begins to pluck back his sword to set

a quarter lightly set In your leg with the said Rebate

then void Back the same leg and be at your stop

The Dragon’s tail with the pendante

A proffer with a Rake standing still with your right hand play

a void quarter above his head and as the sword waves

the Right hand and foot thrust forth A thrust at his face

standing still lightly bring back your sword with both hands

and thrust a bow thrust at his belly then smile a full quarter

And another void and be at your stop

Amen Quod I. Ledall

A proffer A rake with a quarter set In your leg with a rebate then set

in your right leg with a downright stroke with both hands with

a thrust and a quarter with another void be at your stop

above his head with another at his legs then void back the right

leg with another quarter and be at your stop

leg with another quarter and be at your stop

The viii point called the cross Rake

A proffer a cross rake with a thrust at his face, with a quarter full and an

other A void be at your stop

Other A void be at your stop

The viii point called the downright stroke

A proffer A rake with a quarter another a void a downright stroke

followed with the right leg then standing still lightly play a

fore thrust with a quarter and another void be at your stop

leg with another quarter and be at your stop

The viii called the rebate a Downright stroke

A proffer a rake with a quarter Another a void a downright stroke

followed with the right leg with a fore thrust setting In the left leg

stroke a thrust with a quarter another a void be at your stop

The ix called the double rounds with 

A double round forward with a thrust at his face Another at his

belly standing still play a quarter full with another void be at your stop

The x called the snatch

A proffer a rake with a quarter full voiding back the right

leg with the left hand smile A snatch then void back your left

leg And be at your stop

157 MG: marked illegible
158 ST: be ryge, BR: be ryght; the latter sounds meaningful
159 Sir Gawayne and the Grene Knyght, J. R. R. Tolkien: “henn he bo3e3 to the beryghe, aboute hit he walkez” ~
“and he turned to the mound and walked round it” whereas “mound” was used in meaning “to enclose with a fence”
Hutton could not spell this word (bepayste) and Thurston translated it to “deceive”
160 ST: turnyth, BR: wavyth
161 ST: “about”, Geldof: “above”
162 ST: bove, BR: bowe; it could be another reference to the bow thrust, or it is an above thrust (imbrocata?)
163 above thrust or a bow thrust? this is a relevant reference that should be clarified during interpretation!
| A132h | The x\textsuperscript{th} callide b\textsuperscript{b} shorte spryng w\textsuperscript{ij} foynes folowyng | The x\textsuperscript{th} called the short spring with \textit{ij} thrusts following |
| A132 | A proffr a rake w\textsuperscript{i} a quarter full another voyde lythly playng | A proffer a rake with a quarter full another void lightly playing |
| A133 | a shorte spring voyding bake the lyffe legge sett hors fpon | a short spring voiding back the left leg set hands upon |
| A134 | the swerde setting vp a foyne by b\textsuperscript{b} lyffe shuldr bynyng lyftt | the sword setting up a thrust by the left shoulder bring it |
| A135 | forthe by fore you sett in yo\textsuperscript{i} lyffe legge wythe suche a nother | forth by fore you set in your left leg with such another |
| A136 | foyne at hys face folowye w\textsuperscript{r} the right legg lythly play a quarter | thrust at his face followed with the right leg lightly play a quarter |
| A137 | full w\textsuperscript{i} an other voyde and be att youre stoppe. | full with another void and be at your stop. |
| A138h | The xii\textsuperscript{th} poynte callide b\textsuperscript{p} seell | The xii\textsuperscript{th} point called the Seal\textsuperscript{164} |
| A138 | A proffr a rake wyth a quarter full and another A voyde stand[\textsuperscript{ij}] | A proffer a rake with a quarter full and another A void standing |
| A139 | dying styll lyghtly w\textsuperscript{r} the lyffe lytte honde to hys hede caste a seelle | still lightly with the left [left\textsuperscript{165}] hand to his head cast a Seal |
| A140 | then sett in yo\textsuperscript{i} ryght legge and smyte a quarter full w\textsuperscript{i} another | then set in your right leg and smite a quarter full with another |
| A141 | voyde be att youre stoppe | void be at your stop |
| A142h | The xii\textsuperscript{th} poynte callide b\textsuperscript{p} downeryght stroke stondynge styl | The xii\textsuperscript{th} point called the downright stroke standing still |
| A142 | A proffr a rake w\textsuperscript{i} a full quarter another a voyde a boye hys | A proffer a rake with a full quarter another a void above his |
| A143 | hede stondynge styl mewe yo\textsuperscript{i} body bryngynge yowre swerde ouer | head standing still move your body bringing your sword over |
| A144 | youre nyght shuldur lyghtly smyte a downeryght stroke att hys | your right shoulder lightly smite a downright stroke at his |
| A145 | hede wythe a foyne and a full quarter w\textsuperscript{i} another voyde be att | head with a thrust and a full quarter with another void be at |
| A146 | yo\textsuperscript{i} stoppe | your stop |
| A147h | The xiii\textsuperscript{th} poynte callide b\textsuperscript{p} brokyn spryng w\textsuperscript{p} foyne | The xiii\textsuperscript{th} point called the broken spring with the thrust |
| A147 | A proffr a rake w\textsuperscript{i} a full quarter an other a voyde then soffly sett | A proffer a rake with a full quarter another a void then softly set |
| A148 | in yo\textsuperscript{i} ryght legge be att yo\textsuperscript{i} stoppe. That doen set in yo\textsuperscript{i} lyffe | in your right leg be at your stop. That done set in your left |
| A149 | legge w\textsuperscript{i} a rabbet fayne a boye hys hede. lyghtly sett in youre | leg with a rebate fair above his. lightly set in your |
| A150 | ryght legge w\textsuperscript{i} a downeryght stroke at hys hede w\textsuperscript{r} a foyne | right leg with a downright stroke at his head with a thrust |
| A151 | and a full quarter w\textsuperscript{i} an other a voyde. be att yo\textsuperscript{i} yo\textsuperscript{i} stoppe | and a full quarter with another a void. be at your stop |
| A152h | The xv\textsuperscript{th} callide b\textsuperscript{p} turnynge quarter | The xv\textsuperscript{th} called the turning quarter |
| A152 | A proffr a rake w\textsuperscript{i} a quarter another A voyde stondynge styl | A proffer a rake with a quarter another A void standing still |
| A153 | hold yowre swerde w\textsuperscript{b} bothe hands and bende yo\textsuperscript{i} body as | hold your sword with both hands and bend your body as |
| A154 | you wydde smyte a ful spryng. then loose yowre nyght | you wydde smite a full spring. then loose your right |
| A155 | honde. w\textsuperscript{i} the lyffe honde therset forthe b\textsuperscript{p} foyne at hys syde | hand. with the left hand thrust forth the thrust at his side |
| A156 | setting In b\textsuperscript{p} ryght legge lyghtly w\textsuperscript{r} a full quarter another | setting In the right leg lightly with a full quarter another |
| A157 | a voyde be att youre stoppe. | a void be at your stop. |

\textsuperscript{164} MG: p. 90 footnote 8 “...most transcriptions...read the final word as ‘fool’...However, the graphs...are very clearly ‘seel’...”; concluding from the technique written, it is suspicious that the manuscript describes a kind of a “Scheitelhau” (somewhat vulgar and constrained etymology from Scheielt to seele, since no evidence of the two word roots found; the form of the words does not exclude a possible import though the phonetics of the two words are different, there could also happen a scribal error to copy an unknown German word to a nearly-meaningful English word) Elsewhere: “crown” is anyway used so would be no need to import a new word.

Middle-High German word “Seele” / “Seelé” might mean “soul” in English — it is nothing to the with a hit to the head Middle-English: “sele/seel/seat” may also fit “the definite time at which an event should take place” (https://en.wiktionary.org/wiki/seel)

However, BR translates to “seal” with an interpretation of sealing the eyes

\textsuperscript{165} “Left” is twice, Geldof: “...a scribal error...”

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A158h. The xvi\textsuperscript{th} and p\textsuperscript{th} defence p\textsuperscript{1} nounae shalt close yow

A158. A profur a rake w\textsuperscript{1} a quarter full w\textsuperscript{w} another quarter largely

A159. a voyde then lightly turne youre body w\textsuperscript{a} a full quarter

A160. an other voyde be att youre stoppe.

A161. A profur a rake w\textsuperscript{1} a full quarter then loose yo\textsuperscript{y} lyfte honde fro[m]i

A162. youre swerde. voydying bake youvre ryght legge bryng hytt bake

A163. w\textsuperscript{w} yo\textsuperscript{y} ryght honde fayre before youvre brest, redy to foyne

A164. and come in w\textsuperscript{a} a rake and a full quarter pleying the same play

A165. teyes, then bryng bake a gayne youvre swerde w\textsuperscript{p} sayde ryght

A166. honde and legge And smyte a full springe lyghtly w\textsuperscript{w} a full

A167. quarter And an other A voyde and be att youre stoppe

A168h. The xvi\textsuperscript{th} calyf\textsuperscript{1} b\textsuperscript{2} duble spring

A168. A profur a rake a full quarter w\textsuperscript{w} another a voyde lyghtly caste

A169. owte a full shorte spring att hys face stondyng stylly, when b\textsuperscript{b}

A170. swerde comyth a bowle off yo\textsuperscript{y} hede retorne hytt w\textsuperscript{w} yo\textsuperscript{y} ryght hond

A171. att yo\textsuperscript{y} ryght shuldyr, then lyghtly smyte a full springe w\textsuperscript{w} a

A172. full quarter an other a voyde be att youre stoppe

A173h. The xvi\textsuperscript{th} calyf\textsuperscript{1} dule rebate

A173. A profur a rake w\textsuperscript{w} a full quarter lyghtly lett In the lyfte legge

A174. w\textsuperscript{w} a rabett stondyng stylly lyghtly play another rebett wyth

A175. a full spring att hys legs other els sett in b\textsuperscript{b} ryght legge w\textsuperscript{w}

A176. a downe ryght stroke att hys hede and a full quarter an other

A177. a voyde and be att youre stoppe

A178h. The xiv\textsuperscript{th} calyf\textsuperscript{1} b\textsuperscript{2} cros Ra\textsuperscript{s} w\textsuperscript{a} a quarter

A178. A profur folowede w\textsuperscript{w} as many cros Ra\textsuperscript{s} as yo wyll then sodenly

A179. to hys elbowe smyte a full quarter w\textsuperscript{w} another voyde and be att

A180. yo\textsuperscript{y} stoppe

A181. The x\textsuperscript{th} calyf\textsuperscript{1} b\textsuperscript{2} brokyn quarter w\textsuperscript{1} foy\textsuperscript{1} thee

A182. A profur a Rake lyftynge vp yo\textsuperscript{y} swerde as ye wude smyte a q\textsuperscript{1}art\textsuperscript{169}

A183. sodenly yo\textsuperscript{y} lyfte honde therste forth a foyne to hys breste\textsuperscript{170}

A184. folowyde w\textsuperscript{w} b\textsuperscript{b} lyfte fote then sett in b\textsuperscript{b} ryght legge w\textsuperscript{w} a full\textsuperscript{171}

A185. quarter an other voyde and be att youre stoppe

A186h. The x\textsuperscript{th} calyf\textsuperscript{1} b\textsuperscript{2} brokyn rebett\textsuperscript{172} w\textsuperscript{p} b\textsuperscript{p} spring

A187. A profur a rake w\textsuperscript{p} b\textsuperscript{b} full quarter sett\textsuperscript{173} in yo\textsuperscript{y} lyfte legge

A188. A profur a rake with the full quarter Sett In your left leg

A189. w\textsuperscript{p} b\textsuperscript{b} lyfte honde bryng b\textsuperscript{p} swerde ouer b\textsuperscript{p} crowne of youre hede

A190. as ye w\textsuperscript{w} d\textsuperscript{d}e play a rebett then stondyng stylly broke b\textsuperscript{p}

A190. same rebett Above yo\textsuperscript{y} hede, and smyte a full springe at

A190. his legs with a full quarter another a voyde and be at your stop.  

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\textsuperscript{167} ST: “caste out”; however, nor caste out neither cast out are, indeed, meaningful here

\textsuperscript{169} foyn–thrust: https://en.wiktionary.org/wiki/foin archaic term to thrust with a sword

\textsuperscript{169} made punctual by BR

\textsuperscript{170} added “breast” by BR

\textsuperscript{171} fixed by BR

\textsuperscript{172} “brokyn rebett wt” added by BR

\textsuperscript{173} fixed by BR
XII.2. Marked text and translation to Hungarian

Kategorizált szöveg és a kéziratok magyar fordítása

XII.2.1. Legend

<table>
<thead>
<tr>
<th>Type / Tipus</th>
<th>Color markup / Szín</th>
<th>Sample / Minta</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drill heading</td>
<td>Dark blue, normal</td>
<td>The first playing &amp; beginning of the substance of the two hand sword</td>
</tr>
<tr>
<td>Gyakorlat címe</td>
<td>Dark blue, bold</td>
<td>the second laying a down of your sword</td>
</tr>
<tr>
<td>Drill number and type</td>
<td>Magenta, normal</td>
<td>a double round</td>
</tr>
<tr>
<td>Gyakorlat száma és típusa</td>
<td>Dark magenta, bold</td>
<td>cleaving the elbows</td>
</tr>
<tr>
<td>Handwork (simple)</td>
<td>Magenta, inverse</td>
<td>cross over the elbows</td>
</tr>
<tr>
<td>Kézmozdulat (egyszerű)</td>
<td>Green, normal</td>
<td>bearing in with the foot</td>
</tr>
<tr>
<td>Footwork (simple)</td>
<td>Green inverse</td>
<td>break of the earth</td>
</tr>
<tr>
<td>Lábmozdulat (egyszerű)</td>
<td>Red inverse</td>
<td>a spring upward</td>
</tr>
<tr>
<td>Footwork (complex)</td>
<td>Brown</td>
<td>to make his hand &amp; his foot accord.</td>
</tr>
<tr>
<td>Lábmozdula (ősszetett)</td>
<td>Orange</td>
<td>he lays rounds [running by his side]</td>
</tr>
<tr>
<td>Complex or non-interpreted (pending)</td>
<td>Gray</td>
<td>bear it up with.</td>
</tr>
<tr>
<td>Összetett vagy nem interpretált (függőben)</td>
<td>Black inverse</td>
<td>&amp;</td>
</tr>
<tr>
<td>Tactical notes or advices</td>
<td>Yellow inverse</td>
<td>foresaid</td>
</tr>
</tbody>
</table>

The modernization may contain yet minor issues, and markup shows status of April 2016.

A modernizációban lehetnek még hiányosságok, a jelölések a 2016 áprilisi feldolgozottságnak felelnek meg.
XII.2.2. MS Harley 3542 Treatise

The Use of the two hand sword

A kétkezes kard használata

The first playing & beginning of the

Az első menet & a kezdete a

The substance of the two hand sword the

Kétekes kard velejének / az

first ground begins with a hauke

első alapvetés kezdete egy ütés

hauke

ütközés

bearing in with the foot with a double round with 3

közben bevívén a lábat egy dupla körrel 3

feet outward 3 as many (to fairly) homeward making

lábbal kilépészel & ugyanannyi hazalkozással majd

end of the play with a quarter cross smitten

felekézével a második áttétel felé

with a hauke snatch setting down by the foot

egy ütközköztúl ütészel felé a lábhoz

The 2 lesson is 2 haukes

két hauke ként

cleaving the elbows

megléhesztve a könnyök a ként

The 2 hand out as many (3 foot) homeward

3 lábbal kilépészel, ugyanannyi hazalkozással

The 3rd lesson is a spring upward with

A harmadik lecke any rugó felfelé

a hauke quarter down by the cheek with 2

egy negyed ütészel felé az orca mellett 2

double rounds standing born over the head with a

dupla körrel állva a fej föléről egy

double round born in with the foot with 3 outwards

Dupla kör bevíve a lábat 3 kilépészel

The 4th lesson is with a double hauke

A negyedik lecke egy dupla útlassal (kezdődik)

with 2 double rounds & a stop

2 dupla körrel bevissze az állásba

The 5th lesson is with a flinch move

A harmadik lecke egy lépésbe felett

The 6th lesson is with a double hauke moved over the

A negyedik lecke egy fej fölénél közelítő

the head but bear it up with 1 stop, 1 break of the earth

ütközés (kezdődik), de visszafelé egy állásba a földeltől szabadul el

with running rounds over the head with 2 half

két fúto körrel a fej felett és két fel

haukes born with 2 cock steps of the foot

Ütészel bevívén a lábat 2 kakas lépéssel

The 6 lesson bears out the earth with 3 cock steps

A hatodik lecke a földeltől elszabadulva 3 kakas lépéssel

[With 3 cock steps backward] again

Ugyanúgy gyere ki a veszélyből ismét.

The 7 lesson is with a hauke cross cross over

A hétkedik lecke. Úgy ütközse a másik, kereszttől

The 8 lesson with a back stop & so "smite it (the hauke cross)" on

A nyolcadik lecke egy ütés a keresztre üve

hauke cross with a long step & a contrary hauke

egy (visszafadva átélőtechnikájának) működő lábat véve & egy

homeward born with 2 steps. These been strokes

bázelfél ként lépészel. Ezek voltak a kétekes kard

& rules of the 2 hand sword to make his hand

szabályai & ütészel hogy kezd a lábaid

& his foot accord.

& összehangzók.

The play of the 2 hand sword

Kétekes kardjainak való járás

between 2 bucklers first take

két (vivő)csatlós szárnája mellett kezdődik egy

a sign of the ground there you play between 2

hogy megelőződik a földet hall szózódjátok a két

buckler. Make first a sign to him with a large

vivő közelítés alatt szóra az érzékelő

hauke down to the ground with 3 rolling

Ütészel le a föld és hajom azonul

struck with a hauke to the other side

Ütészel le a másik oldal

174 2 half haukes cleaving the elbows or cleaving the elbows with the same double rounds? 
Since double rounds are “foresaid”; the 2 half haukes are considered connected to the cleaving 
175 if spring is handwork: the sword is pulled back to the cheek, to a Zornhau (or, at least, to an Oberhau); maybe the adversary is hit by the cheek? most probably, not.
176 similar wording at H004; however, here it is more or less clear that 3 steps are to be made; see also H029-1 
177 this “stop” is a footprint, two steps
178 maybe here a step to be performed during the hauke? 
179 break of the earth: break of-break away (MMED brēken 21) maybe terminate suddenly (MMED brēken 24) 
180 bear out--carry out (MMED, bēren 1.6)); earth--ground (MMED, érthre 6) carry out the earth--ground hypothesis: leave your ground position, or, like in Destreza, the base point moves with the fencer and this base point is to be moved. See analysis of earth.
181 “& so” i.e. with 3 cock steps 
182 sounds a little too low; however, “foot” is distinguished from leg in Middle English, see MMED fōt; here “4. lowest part of something”
183 see H015 for similar wording
184 Bockeler--buckler: easy to misinterpret. One of the modernizations (?) translates it as “players” however, a buckler’s purpose is “defending” and therefore this word may mean “two players both with the purpose of defending”. This hypothesis is to be verified.
185 Csatlós: buckle--csat, the csatlós--the person responsible to fasten buckles, a buckler
| H038 | The 2 lesson is a chase \(^{186}\) or a hauke with a quarter born in with a cock step & a hauke born with a quarter. A második lecke egy hajszája, avagy egy úlést. |
| H039 | A quarter born in with a cock step & a hauke born with a quarter is made up with a light spring. Egy negyeddel melyet egy kasticsaklappal vigyel be, majd egy úléssel melyet két fél lépesszel. |
| H040 | A quarter born in with a hauke with a quarter is made up with a light spring. Vígél be egy hajszaló szurással melyet egy (könnyű)gyors, rugóval(könnyed) gyorsan; vizzel toj. |
| H041 | The 3 lesson is a chase with 2 haukes. A harmadik lecke egy hajszajat kéttel üleve. |
| H042 | Cleaving the elbows. Sajátságosan a könnyökét. |
| H043 | The 4 lesson is a chase \(^{186}\) smitten with 2 half. A negyedik lecke egy hajszaját két fél lépesszel, két fél főszerezével, két fél főfűszerezével. |
| H044 | Smitten with 2 cock steps a quarter with a step. Két főszerkezettel, két fél főszerezével, két fél főfűszerezével. |
| H045 | A hauke with a chase thrust with the stroke. Egy úlést egy hajszaj-szürkeessel, a (kifordításméretű) |
| H046 | An adventure smitten on 3 feet & made up with a rake. Újuléssel üve a farkon; két lépesszel két fél főlépolel, két fél főfűszerezével. |
| H047 | Down \(^{187}\) & born up with a double hauke & so serve. Haránttal és oldalt az (karadó) egy dupla úléssel majd a dupla úléssel. |
| H048 | The stroke adventure up on both feet. Az oldalbeli üleve egy élessel és egy élessel. |
| H049 | The 5 lesson is a chase \(^{186}\) with a hauke & with a half. Az ötödik lecke egy hajszajat két fél lépesszel és egy kicsi lépesszel. |
| H050 | A back step standing on the foot & playing on in. Egy visszaalakított, megalálva és a másik |
| H051 | That other side a quarter & the same chase & an hauke. Oldalra egy negyedet üve majd összeve a hajszaj és egy úlést. |
| H052 | With a step & a hauke with a chase thrust contrary. Az oldalba üzenve és egy úlést élevenleges, harántváltatva két |
| 83r | Smitten & so smite in with both foot & born over the head. Megutvve és le. Az élelmentes élevenleve, két |
| H053 | Half hauke with 2 back steps & with the running. Két fél úlés két visszaforgással és a futó (?). |
| H054 | The 6 lesson is a chase quarter. A hatodik lecke két negyed úléssel. |
| H055 | With a broken half hauke a laying down. Egy tört fél úléssel letéve |
| H056 | To the foot with a contrary hand 3 this is the first. A lábhoz az ellentétes kézzel és ez az első |
| H057 | Laying a down. Letétel. |
| H058 | The 7 lesson & the first taking up is 3 a laying a down. A hatodik lecke és első kardfelvételei három |
| H059 | Takes upward & 3 (rakes) downward & then in with a haránt felélel és három haránt felélel majd egy nagy |
| H060 | Great step with double quarter well smitten bearing. Lépes befejezett egy oldal megültetett dupla negyeddel megültetve kihozza |
| H061 | Out with the foot a broken half hauke settling. A lábát egy tört fél úléssel letéve |
| H062 | Down the sword by the foot. A kardat a lábfejjel |
| H063 | The 8 lesson & the second laying a down. A nyolcadik lecke és a második letételére |
| H064 | Word 2 haukes with a quarter & (step) in with the foot with a broken hauke a laying down to the foot with. Kardonak két úlést egy negyeddel és belépve |
| H065 | A broken hauke a laying down to the foot with a contrary hand. Egy tört úlést, letélet a lábhoz |
| H066 | A contrary hand. Az ellentétes kézzel |
| H067 | The 9 lesson & the second taking up of your word 3 3 hauke on every side standing. A kilencedik lecke és kardod második |
| H068 | Word 3 haukes on every side standing. Felvétele három úlést minden oldalon majd földeben |
| H069 | On the earth still with a stop born (moved/dead) on the earth. Megalálva kölyökkel a földre irányulva |
| H070 | With a hauke quarter born in with a step & with a útészel a földre, és egy |
| H071 | Double quarter hand & foot born over the hand. Dúpla negyedek féle és lab a fej felé véve. Egy |
| H072 | Hauke mean't to be with your foot. Úttérszel a fej felé megőrzve a karadó |
| H073 | Broken hauke with the running. Az (karadó) helyezkedéssel |
| H074 | Of your sword word a quarter & (step) in with the foot. Léptelet egy negyed és egy belépés a lábfejjel |
| H075 | & a hauke breaking at the cheek & then a double és egy úlést az arcánál megtörve majd egy dupla |
| H076 | Hauke about the head broken 3 then (step) in with a Útszel a fej felé megőrzve majd belépés |
| H077 | Springing of the foot with a stroke aventures with a egy ugrással, a (kifordításméretű) ülés |
| H078 | Quarter & with a snatch laying to the earth with a contrary hand negyeddel és egy utánkapással letéve a földhöz az ellentétes kézzel. |

\(^{186}\) Chase: formerly thought: the chase is part of the title. However, in Harleian, in all other cases the title does not contain the type of verse integrated into the title (laying downs are separated with & from H059 lesson 7) and “chase” is used in “chase trust” context later. Therefore, chase is marked with handwork later on. H051 also puts chase in a & the same chase & context. 

\(^{187}\) chase or a hauke clearly says that a chase is a kind of handwork with the same purpose as a hauke. 

\(^{188}\) brought in, carried in (MMED béren 1) 

\(^{189}\) chase could be a footwork as well? 

\(^{190}\) Misleading point before thrust in original; “born in with a chase-thrust is made up with…” not that meaningful. Born in with a chase; the thrust (i.e. chase thrust, see H054) is actually a light spring: that is, a single hand fast thrust (hypothesis?) or with a small jump (hypothesis?) 

\(^{191}\) maybe the canonical term is there? 

\(^{192}\) a typically good distance 3 feet for stroke aventures 

\(^{193}\) the rake down, starting from posta di donna may target the legs?! 

\(^{194}\) repeated chase and hauke in H051 

\(^{195}\) and so smite (i.e. the contrary hauke): in with two feet? 

\(^{196}\) First hypothesis: moved, secondary: meant

ARS ENSIS / Free Scholler thesis
The 11 lesson & the 3(rd) taking up

The 11 lesson & the 3(rd) taking up

The sword. You shall walk in with 3 foots197

The sword. You shall walk in with 3 foots197

In to your adversary with a bold spirit & a

In to your adversary with a bold spirit & a

In to your adversary with a bold spirit & a

The 2nd counter is with a double quarter with your

The 2nd counter is with a double quarter with your

The 2nd counter is with a double quarter with your

Stop & in with your foot & smile a large hauke

Stop & in with your foot & smile a large hauke

Stop & in with your foot & smile a large hauke

Up in to the sky with a double snath.

Up in to the sky with a double snath.

Up in to the sky with a double snath.

The 3rd lesson of the counter is in adversary

The 3rd lesson of the counter is in adversary

The 3rd lesson of the counter is in adversary

is a spring with that on hand right

is a spring with that on hand right

is a spring with that on hand right

H&B: fers ~ fierce

H&B: fers ~ fierce

H&B: fers ~ fierce

ARS ENSIS / Free Scholler thesis

The 2nd & with whole defense born with another double

The 2nd & with whole defense born with another double

The 2nd & with whole defense born with another double

with whole defense & so smile this counter both off &

with whole defense & so smile this counter both off &

with whole defense & so smile this counter both off &

but not see H088; unusual postposition adjective “double” would be

but not see H088; unusual postposition adjective “double” would be

but not see H088; unusual postposition adjective “double” would be

very strange (rare)

very strange (rare)

very strange (rare)

5a

5a

5a

197 in to ➔ into

198 may mean Hengen / hanging, i.e. catching his sword with the hilt

199 “carteer”, not a quarter; almost impossible to make a quarter in hanging

200 retreat totally out of distance, so that later must walk in again?

201 rake double: here rake maybe the adjective but not see H088; unusual postposition adjective “double” would be

202 very strange (rare) ➔ rake and double are two different manoeuvres, whereas double maybe a verb repeating the last (actually, rake)

203 on each foot: on each step? In relation to distance vs. step in H004

204 i.e. when reached the adversary

205 right hand ➔ spring is to be executed with the left here

206 surely to a posta di donna

207 with or within 3 foot, i.e. fencing distance

208 most probably closer than usual distance

209 wasted / wastyd twice: must be some reason; (???WHO) wasted to the waist sounds the most feasible

210 may be this is a tactics: singing a touch to threaten

211 spring can be also a footwork and then touch is handwork (such as a thrust as feint or threaten to force retreat)

212 H&B: fers ~ fierce

213 either unspecified or related to the large spring; however, sign a touch not in harmony with fierce stroke, therefore I think these are two handworks made in sequence

214 bovre–bourde: MMED boudren (b) replied, answered;

215 not bour, MMED: cottage, inner room, sthg. inside (womb, servant, heart etc.)

216 However: “bover” ➔ Dictionaire Godefroy p. 714: bover, bouwer–creuser, that may mean hew, scrape; “hew” seems fitting into the context

ARS ENSIS / Free Scholler thesis
H113 The 4th counter is 2 half rounds & a chase thrust. A negyedik összecsapás két fél kör
H114 with a turned(?); thrust bearing in the thrust with a hatodik összecsapás 3 szúrás közvetlenül a
H115 quarter & a hauke at the sky with a snatch with your egy megfordított szúrás mellé e szúrást egy
H116 whole defense born a fore the(?) & this counter must be védelmeddel dekive elenne és ezt az összecsapást
H117 smiten with transposing(?); of thy earth of both feet for úgy hatáld vihre, hogy mindkét lábad földet elhagy
H118 sureness of defense223 a védekezést biztosítandó
H119 The 5th counter is 3 half round of the second Az útódik összecsapás 3 második kör
H120 he & they smile 2 double haukes & 1 with each other második összecsapások széles rugót és egy
H121 quarter & so smile a carrier stroke but too 3 szúrás bevitelével kezdődjék mindkét oldalon
H122 quarter & so smile a carrier stroke but too nevessz az érdeklődésedre az első lábad any dupla
H123 with a stroke aventure with whole defense & meg egy (merész) kilövő ütésdel teljes védellemmel &
H124 the 6th(?) smile this counter both off & on let your eye sokk ütést azért hívják így mert az ember
H125 your foot and your hand accord in your defense The lábad és kezed hangold össze védelmedben. A
H126 cause of stroke aventures is called for a man (ermőszikfordít) ütést azért hívják így mert az ember
H127 turns his back to his enemy. haladja fel az ellenérgénék,
H128 The 6 counter is; bearing in with 3 thrusts on A hatodik összecsapás 3 szúrás bevitelével kezdődjék mindkét
H129 both feet217 & look/watch(?) you tune hand & foot218 & smile lábra és figyelmezz, hogy kezded a lábad összehangold & úss
H130 e large quarter & so in step with you both egy nagy negyeddel és be ködödjék
H131 kites(?) boat & smile a large hauke219 with fierce heart220 megdöntés(üvölés) ható & úss egy széles ütést rettentethetetlen
H132 a draw him sore up to the sky221 kizud fel hogy szülig lenné az ég
H133 The 7th counter is mean222 with 3 (mean? ranged?) thrusts A hetedik összecsapás kezdődjék három céltott szúrásal
H134 & transpose(?) them/him(?)223 both going & coming & smile & meggyenged ő merendje is, jövet is, de
H135 your thrusts with in your single quarter smile a 218 (?) be szürkeidást magadhoz köze és úss egy(?)
H136 at the last quarter.smile a large spring with a & ugyanúgy negyeddel szüri egy széles nagy úss egy
H137 lusty stop afore & then a chase thrusts erős lépéssel előre majd egy hajszóki szúrást.
XII.2.3. MS Harley 3542 Poem

P138h 1/ The play with the 2 hand sword in verse/

A kétékes karddal való játék versben

P138 A man that will to the two hand sword learn both

K kétékes kardot tanul bár

P139 close & clear: he most have a good eye
ni a távol s a közészletli kézkezedé hozzájáruljon

P140 both near & far: an in step & quick
álj el a távol s a közepi állásba 

P141 bite & a hauke quarter: A cam it is a doble in
Hagya úgy, hogy ne vegyedelő legyülj 

P142 rattle for his companions: two rounds & an half with
let a lentes hozzájárulj fel megy egy fel jó 

P143 a good cheer: this is the first counter of the
kévedelmi és az első összecsapás

P144 two hand sword: & end him together &
késese karddal, üzen késesse meg vele 

P145 say god speed: a hauke quarters & a round, you
mondj, jó szerencset, fél negyed & egy kör 

P146 him (define): a rake with a spring, there you him
hagyd és a gyorsan, nyújts az alsó vállod / ahogy vele

P147 abide: Fall in with a hauke & stride not too wide
szembeszállás, Éss bizony útessel & ne félül lépettjenél leple túl messze

P148 smile a running quarter out for his side
uss egy négyedet futva külső oldalára

P149 fall upon: his harness if he (wishes to)
volna / (páncéljának/fejverének) fel

P150 rake in with a rake in every side
gyere be kántolódon minden oldalon

P151 a whole round & an half (pelt/hunt) so it (beele/happens)
ey jelé kör & egy felé hogy vele egyenlő lenne

P152 quarter & a round & adventures stroke with
három négyed & egy kör & egy kifordítás 

P153 part with: bit his harness & get you the
mentelj a páncélját és tie a kezdeményezés

P154 double up light & so as I say
syonam duplázott / ahogy mondok

P155 fall in with a hauke: & bear a good eye
Ess ess egy útessel & legyen ám jó a szemed

P156 a spring & a round & step in with
Egy rugó & egy kör & lépi be először

P157 spare not a hauke if he lies in your (kith/neighborhood/reach)
ne spórold ütést ha ott van közlekedőben 

P158 smile a running quarter (sorely) 232 out of your hand
lab negyed ütésed repüljen ki kezedből

P159 abide upon: & lose not your land
jól negyed ütésed repüljen ki kezedből 

P160 smile in your left foot: & slightly right down
Lábj be bal oldalon / és így a közbejárat

P161 great but out: if your right hand & smile a hauke
férj szél oldalról / és éss egy

P162 round: freshly smile your strokes in succession 232/and
Egy / Firszen üs közelből egymással után / ő 

P163 hold well your land (?) path it may defend
állj jó a tered mely védhat meg

MS Harley 3542 vers

228 MS 3227a: “guter mut” not exactly parallel
229 MMED: bđen (v.)—1. offer 5. summon, invite
230 a diagonal step with a left-hand thrust or a diagonal blow with a jump?
231 Rake and spring both could be hand and foot manoeuvres! However, “with” often connects hand with foot. In
former lines, two handworks are not separated with “with”.
232 MMED: abide: 6: stop; 12: to face in combat
233 Compare MS3227a: more smaller steps?
234 woile: MMED willen (v.1) also wol(1)e 1. wish, want, (b) optative mood
235 MMED: abide: 6: stop; 12: to face in combat
236 to be in Vor? to get the initiative
237 sore: MMED soren (v.1) to fly upward, fly high (v.2) to hurt
for (v.1), more citations contains hawk/hauk, e.g. (a1393) Gower CA (Fr3 3) “Which lich an hauk when he wol
sore”, and “as he gentil facon soret,”
238 remain, keep your sword
239 maybe a fast step in? MMED smifen 2. strike in, penetrate
240 Compare MS3227a: more hits in succession
<table>
<thead>
<tr>
<th>Page</th>
<th>Line</th>
<th>Translation Notes</th>
</tr>
</thead>
</table>
| P164 | Your rakes | Your rakes, which 
|      | running by his side | running by his side |
| P165 | Your steps, let them fast route | Your steps, fast 
|      | (no rays) rake | route |
| P166 | when he lays rounds | when he lays rounds |
|      | running by his side | running by his side |
| P167 | Your springs | Your springs |
|      | also | also |
| P168 | Bear a good eye & let your hand go | Bear a good eye & let your hand go |
| P169 | Shame on a false heart that dare not abide | Shame on a false heart that dare not abide |
| P170 | when he lays rounds | when he lays rounds |
|      | running by his side | running by his side |
| P171 | Flee not hastily for a little pride | Flee not hastily for a little pride |
| P172 | For little know your adversary peril | For little know your adversary peril |
| P173 | ellipt | ellipt |
| P174 | Grieve not greatly thou | Grieve not greatly thou |
| P175 | he be touched a little | he be touched a little |
| P176 | with a rake | with a rake |
| P177 | a doblet | a doblet |
| P178 | with a round & a rake | with a round & a rake |
| P179 | keep | keep |
| P180 | These are the letters | These are the letters |
|      | that stand(ing) in his | that stand(ing) in his |
| P181 | For hurt or for dint | For hurt or for dint |
| P182 | These are the strokes | These are the strokes |
|      | of your whole ground | of your whole ground |
| P183 | For hurt or for dint | For hurt or for dint |
| P184 | used | used |

---

241 most probably list of handworks here

242 Stoppis: could be steps or stops; however, stop is defensive and not transitive, so neither “rout” nor “route” would fit to it, so here “stoppis” should be footwork

243 Compare MS3227a: principle of shortest way?

However: both rout and route seem OK in the context for “thrust”, but for “step” only route seems OK, for “stop” none

Google Trans: rout~defeat and cause to retreat in disorder, Merriam-Webster: rout~disastrous defeat,

Google Trans: route~send or direct along a specified course, Merriam-Webster: to send by a selected route

244 Both spring as handwork or as footwork may be OK here.

245 Rebate: MMED rebāten

246 abide~endure? Keep yourself, do not let be frightened

247 Black Falcon: "For your adversary his own peril little suspects."; indeed, your adversary hardly knows his own peril.

248 Transcription issue: “fall” is “still” elsewhere (Hutton, Black Falcon etc.); “still” seems easier to understand (but not obvious, that to stand his “fall” on you is “fall that you stand” with a stop; P147 “fall in with a hauke”

249 Most probably gather some time or space for the doblet

250 handwork; a diagonal movement blocks the way, but it shouldn’t be a diagonal step made after the round (just before); instead: this line may mean a round or a rake blocks the way

251 block? Keep in the corner?

252 These two lines: one technique to force him to stay, the other to force him to move

253 dint: Merriam-Webster: strike or blow~hit

254 here is the purpose of English Longsword given teach, play, fight, hurt, hit or death wound: in this order?!
XII.2.4. Cotton Titus A XXV manuscript

Cotton Titus A XXV manuscript

<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>105r</td>
<td>XII.2.4. Strokes of two hand sword: A kétekes bot ütésai</td>
</tr>
<tr>
<td>C000</td>
<td>XII.2.4. Strokes of two hand sword: A kétekes bot ütésai</td>
</tr>
<tr>
<td>C001</td>
<td>First a round for the waste: single[255] with a thrust</td>
</tr>
<tr>
<td>C002</td>
<td>Also a quarter with a thrust: A rake single[256] with a thrust</td>
</tr>
<tr>
<td>C003</td>
<td>A double round: double rake with a hauke</td>
</tr>
<tr>
<td>C004</td>
<td>A quarter &amp; rake &amp; a wipe with a spring voicing</td>
</tr>
<tr>
<td>C005</td>
<td>with the left hand: with a quarter with a thrust skipping</td>
</tr>
<tr>
<td>C006</td>
<td>with a vise. Then a quarter &amp; break a thrust[257] at[258] the right</td>
</tr>
<tr>
<td>C007</td>
<td>shoulder with a rabette[259]</td>
</tr>
<tr>
<td>C008</td>
<td>Then the chase, first a double round with a back thrust</td>
</tr>
<tr>
<td>C009</td>
<td>land a fore thrust running with a rabette[261] then three rounds</td>
</tr>
<tr>
<td>C010</td>
<td>Stooping (in rest-sticking)[262] land then a back thrust to the tome[263]</td>
</tr>
<tr>
<td>C011</td>
<td>a fore thrust to the other[264] with a back thrust to the thrust[265] with a wipe</td>
</tr>
<tr>
<td>C012</td>
<td>hauke swing. And ever the foot the hand the eye &amp; the heart to accord</td>
</tr>
<tr>
<td>C013</td>
<td>Strokes of the two hand staff[266]</td>
</tr>
<tr>
<td>C014</td>
<td>The First point is a flourish about the</td>
</tr>
<tr>
<td>C015</td>
<td>finger the next flourish is about the hand</td>
</tr>
<tr>
<td>C016</td>
<td>And then 2 quarter, and a round and</td>
</tr>
<tr>
<td>C017</td>
<td>2 rakes &amp; 2 thrusts[267] quarter &amp; flourish</td>
</tr>
<tr>
<td>C018</td>
<td>Single (or edge) round (jarebeware)[268], him your arms behind</td>
</tr>
<tr>
<td>C019</td>
<td>&amp; then 2 haukes for the wrong side [bring]</td>
</tr>
<tr>
<td>C020</td>
<td>A thrust for him in the other side[269] And the</td>
</tr>
<tr>
<td>C021</td>
<td>heart the foot the eye to accord et cat</td>
</tr>
</tbody>
</table>

255 single step?
256 unclear if voiding is related to the spring (before) or to the quarter (after)
257 to be checked if anywhere else there is an active "break" of the thrust; or anywhere all "broken" (i.e. it is the adversary who breaks it or "break" may be a conscious action of the fencer)
258 somewhat strange attē–at the, "at the the right" duplicated "the" (Mayhew and Skeat, Concise dictionary of Middle-English, Oxford, Clarendon Press 1888, Guttenberg project, retrieved from http://www.gutenberg.org/files/10625/10625-h/dict1.html)
259 this seems the only place for roebuck; rabecke–rabette?! may also meaningful here? handwriting of C009 shold be checked against C007 (MG: Critical edition of Cottonian: considers here rabecke as rabette)
260 original should be checked if C007 rabecke looks significantly different
261 MMED: reste– rēst(e noun.2 (a) The action of stopping something (b) taking into custody (other meanings may not be relevant)
262 MRG: tone→ tome in Wiktenauer
263 MMED: tome– tōm(e) (b) chance (c) space of time; however as adj.: (a) hollow, (c) idle
264 MMED: tother→ tōther 1(a) The second of two persons, 3. …another one; “the other” sound natural
265 fune: seemingly duplicated; however: fune–foin, that is also in MMED marten (also fur of marten), Latin: funis–rope; in A108, thrusting a thrust is written as “threste forth A foyne”
266 JP: war–ware, also war–wary; after a round the arms may go behind
267 since the previous is wrong, this should be the right side
270 following in with the right leg ==> this proffer is with a left leg, therefore, before the flourish the right leg is before the left

271 in A038-1 the “follow in” is a back step; this might be a back step here as well? follow-in just means subsequent

272 where is the former turn?

268 fair before you ~ large, through the long point

269 Fiore volta stable?

270 following in with the right leg == this proffer is with a left leg, therefore, before the flourish the right leg is before the left

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The first step in A036-1 is step in with right leg, so when the drill starts, the left leg should be in front of the right leg.

there should be some footwork; making rounds standing still is very frightening but not effective. A036-2 footwork is hypothetically voiding back the right leg, so here the footwork should be set in with the right leg.

A036-3 void back left leg, so after this backward the left is before the right; therefore, the associated footwork is voiding back the right leg.

though this is "following in" this must be a backward step, since it follows A037-3 that is a void back right leg, and anyway the handwork is quarter backward

is contrary the same as backward in A040?

there should be some footwork; making rounds standing still is very frightening but not effective. A036-2 footwork is hypothetically voiding back the right leg, so here the footwork should be set in with the right leg.

A036-3 void back left leg, so after this backward the left is before the right; therefore, the associated footwork is voiding back the right leg.

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is contrary the same as backward in A040?

284 Maybe former drills are against more than one adversary? According to H&B: yes!

285 ablyng ~ tumbling seems a relatively distant translation, but becomes valid in A046

286 Footwork is hard to interpret

287 unclear; the left leg is already the rear one, in A047 right leg brought in

288 here spring should be a footwork, double thrust with a fast thrust (single handed, left?) sounds not feasible
283 Downright requires space in the left side, there is no step with the right before so voiding back the left is the step that makes the necessary space;
284 how come? A chase starting with voiding back left leg?
285 evidence here that rake is used as a handwork (“play a rake”)
downright stroke is not a counter here, but an attack, therefore now adversary should be in outer stop; the rake is therefore on the right, explained also with making place with the right leg
286 adversary, to protect his hand, goes to in stop, chance to hit him from right upper with a quarter
287 evidence here that rake is used as a handwork (“play a rake”)
288 Downright requires space in the left side, there is no step with the right before so voiding back the left is the step
289 this back quarter maybe with false edge (after a regular quarter)
290 adversary, to protect his hand, goes to in stop, chance to hit him from right upper with a quarter
291 therefore on the right, explained also with making place with the right leg
downright stroke is not a counter here, but an attack, therefore now adversary should be in outer stop; the rake is
292 this suddenly may express the real intent covered by the light rake before
293 this suddenly may express the real intent covered by the light rake before
294 there are turns, backward smites in this drill; could be two adversaries?
295 the role of these rakes could be to hit hard the sword coming on the proffer so that there is time won for the
296 the role of these rakes could be to hit hard the sword coming on the proffer so that there is time won for the
297 this back quarter maybe with false edge (after a regular quarter)
298 adversary, to protect his hand, goes to in stop, chance to hit him from right upper with a quarter
299 there must be a tactical reason for this “lightly”
300 A step is missing here, after voiding back the left leg and before voiding back the right leg both in and out step with the right leg seems wrong
301 evidence here that rake is used as a handwork (“play a rake”)
This drill sounds like a Mutieren!

Is this the pendant?

...sounds like punta sopra… i.e. punta sopramano i.e. imbroccata; however, belly is a little low for an imbroccata

Is it a Krumphau on the sword, exactly as Licthenauer Vier versetzen when he moves from an Ox? but he does...
I got puzzled: a possible other interpretation: “another {quarter} to avoid a downright stroke”? That would mean: a downright stroke is coming from the Enemy; this is also repeated in A123; however, later at A142, it will turn out that this void is handwork; it is yet unclear if the subsequent downright stroke may be a void one or an independent handwork (though footwork seems just following), similar at A132 where the subsequent is a lightly plated short spring; however, from A138 most probably the void is independent.

315 Since (from A142) concludes that the subsequent void is handwork, and there is “another a-void” after this quarter, for sure this quarter does not result in binding, but it is also a void quarter.

314 a quarter an other a void maybe: “a quarter [meant as void] another void” or, a H&B: “a quarter another [quarter] a void” etc.

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A142 **The 13th point called the downright stroke standing still**

A143 A *profile* *flick* with a full quarter another *a void* above his head

A144 your right shoulder lightly smite a downright stroke at his chest

A145 head with a thrust and a full quarter with another hand be at your stop

A146 the right leg with a downwards stroke at his head lightly cast

A147 a rack with a rapier fair above his head lightly cast in your leg

A148 foot leg with a downright stroke at his head with a thrust

A149 and a full quarter with another hand be at your stop

A150 the right leg with a downright stroke at his head with a thrust

A151 foot leg with a downright stroke at his head with a thrust

A152 the left leg with a downright stroke at his head with a thrust

A153 hold your sword with both hands and bend your body as you bend your body

A154 lose your left hand from your sword with a rack

A155 light play another rack to prepare your sword

A156 setting in the right leg lightly with a full quarter another hand be at your stop

A157 step back your right leg

A158 the 16th and the defense that none shall close you

A159 the left leg with a quarter full with another hand be at your stop

A160 move your body

A161 [Counter defense that none shall close you)]

A162 a rack with a quarter another rack standing still

A163 your sword with both hands and bend your body

A164 lose your right hand from your sword to prepare your sword

A165 set in your left leg and a full quarter playing the same play

A166 twice then bring back again your sword with the said right hand

A167 and brings back your right leg and play a spring lightly with a full

A168 the 17th called the double spring

A169 a profile *flick* with a full quarter another hand lightly cast

A170 a rack with a quarter another rack standing still

A171 your right shoulder lightly strike a rack to prepare your sword

A172 lose your right hand from your sword to prepare your sword

A173 a rack with a quarter lightly let in the left leg

A174 foot leg with a rack and a downwards stroke at his head with a thrust

A175 a rack with a rack another rack standing still

A176 a rack with a rack another rack standing still

A177 and be at your stop

---

316 Now void seems a handwork! since “above his head” clearly an attribution for handwork and not a step or bodywork
317 either Vom Tag or stroke aventures
318 This is the drill “none can come close to you”, an additional heading inserted to split the two drills
319 Alternatives: bicorno (but then how is the full quarter after); definitely not posta breve (though left leg in the front similar to posta breve, in posta breve the sword is at a lower position, about height of the hips) none of them, since left hand released: single handed stopping thrust to force keeping distance
320 Vom Tag?
321 Another choice (maybe the second 😁)
A178h The 19th called the cross Rakes with a quarter
A tizenkilencedik avagy a kereszt harántok egy negyeddel

A178 A proffer followed with as many cross rakes as you will then suddenly
Egy ajánlat következnie annyit kereszt haránttal, amennyi teljes meg
hirtelen

A179 to his elbow smile a full quarter and be at
a könyökére uzs egy teljes negyeddel egy majd

A180 your stop
általba

A181h The 20th called the broken quarter with a thrust
A huszadik avagy tört negyed szúrással

A181 A proffer followed with as many cross rakes as you will
Egy ajánlat követve annyi kereszt haránttal, amennyi tetszik

A182 suddenly with your left hand thrust forth a thrust to his breast
majd hirtelen bal kézzel szúrj előrefelé egy szúrást a mellkasára

A183 followed with the left foot then set in your right leg with a full
követve a bal lábadtal majd tedd be jobb lábad valóban

A184 quarter another void and be at your stop
negyeddel egy másikat kivonulva és kerülj állásba

A185h The 21th called the broken rebate with the spring
A huszonegyedik avagy a tört visszaütés rugóval

A185 A proffer a rake with the full quarter set in your left leg
Egy ajánlat haránt egy teljes negyeddel tedd be bal lábad

A186 with the left hand bring the sword over the crown of your head
bal kézzel vidd a kardot a skalpod fölé

A187 as you would play a rabette above your head
mintha visszaütést vinnél be

A188 then standing set a full spring at
a fejed felett

A189 this turn with a full quarter another
lábára egy teljes negyeddel egy másikat

A190 Fine

---

322 feint: instead of quarter perform a thrust
323 to be checked former sudden thrusts with left hand what could be the potential target
324 feint: instead of rabette perform a full spring at his leg(?!)

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XII.3. Indexes

XII.3.1. Table of contents

<table>
<thead>
<tr>
<th>Additional</th>
<th>counter</th>
</tr>
</thead>
<tbody>
<tr>
<td>chase</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>A033h-1</td>
</tr>
<tr>
<td>2</td>
<td>A034h-1</td>
</tr>
<tr>
<td>3</td>
<td>A036h-1</td>
</tr>
<tr>
<td>4 - bow thrust</td>
<td>A040h-1</td>
</tr>
<tr>
<td>5 - all the rounds</td>
<td>A043h-1</td>
</tr>
<tr>
<td>6 - tumbling chase</td>
<td>A045h-1</td>
</tr>
<tr>
<td>7</td>
<td>A052h-1</td>
</tr>
<tr>
<td>8 - spring</td>
<td>A057h-1</td>
</tr>
<tr>
<td>9 - four points</td>
<td>A064h-1</td>
</tr>
<tr>
<td>10 - five points</td>
<td>A067h-1</td>
</tr>
<tr>
<td>11 - three points</td>
<td>A071h-1</td>
</tr>
<tr>
<td>12 - three points</td>
<td>A073h-1</td>
</tr>
<tr>
<td>13 - getting chase</td>
<td>A076h-1</td>
</tr>
<tr>
<td>counter</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>A080h-1</td>
</tr>
<tr>
<td>2 - full spring</td>
<td>A083h-1</td>
</tr>
<tr>
<td>3 - short spring with falling stroke</td>
<td>A086h-1</td>
</tr>
<tr>
<td>4 - rabette with downright stroke</td>
<td>A112h-1</td>
</tr>
<tr>
<td>5 - three quarters</td>
<td>A115h-1</td>
</tr>
<tr>
<td>6 - cross rakes</td>
<td>A118h-1</td>
</tr>
<tr>
<td>7 - downright stroke</td>
<td>A120h-1</td>
</tr>
<tr>
<td>8 - rabette with downright stroke</td>
<td>A123h-1</td>
</tr>
<tr>
<td>9 - double rounds with 2 thrusts</td>
<td>A127h-1</td>
</tr>
<tr>
<td>10 - snatch</td>
<td>A129h-1</td>
</tr>
<tr>
<td>11 - short spring with 2 thrusts</td>
<td>A132h-1</td>
</tr>
<tr>
<td>following</td>
<td></td>
</tr>
<tr>
<td>12 - seal</td>
<td>A138h-1</td>
</tr>
<tr>
<td>13 - downright stroke standing still</td>
<td>A142h-1</td>
</tr>
<tr>
<td>14 - broken spring with the thrust</td>
<td>A147h-1</td>
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<td>15 - turning quarter</td>
<td>A152h-1</td>
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<tr>
<td>16 - defense that none shall close you</td>
<td>A158h-1</td>
</tr>
<tr>
<td>17 - double spring</td>
<td>A168h-1</td>
</tr>
<tr>
<td>18 - double rabettes</td>
<td>A173h-1</td>
</tr>
<tr>
<td>19 - cross rakes with a quarter</td>
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<tr>
<td>20 - broken quarter with thrust</td>
<td>A181h-1</td>
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<tr>
<td>21 - spring</td>
<td>A185h-1</td>
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<tr>
<td>22 - large proffer with a rabette &amp; the fore quarter</td>
<td>A089h-1</td>
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<tr>
<td>23 - facing with the spring</td>
<td>A092h-1</td>
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<tr>
<td>flourish</td>
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<tr>
<td>1</td>
<td>A001h-1</td>
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<td>counter</td>
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<td>A025h-1</td>
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<td>1</td>
<td>A098h-1</td>
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<tr>
<td>2</td>
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<td>3 - dragon’s tail with the pendant Coltanian longsword</td>
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<tr>
<td>1</td>
<td>C001h-1</td>
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<tr>
<td>2</td>
<td>C008h-1</td>
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<tr>
<td>chase</td>
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<td>1</td>
<td>C014h-1</td>
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<tr>
<td>2</td>
<td>C015h-1</td>
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<td>MS Harley</td>
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<tr>
<td>Use of the two hand sword</td>
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Strokes of the two hand staff

pair drill - MS Harley

| solo drill |
|            |
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Strokes of the two hand staff

pair drill - MS Harley

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Strokes of the two hand staff

pair drill - MS Harley

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Strokes of the two hand staff

pair drill - MS Harley

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XII.3.2. Verses by type

all the rounds - Additional, chase 5  A043h-2
bow thrust - Additional, chase 4  A040h-2
broken quarter with thrust - Additional,  A181h-2
counter 20
broken spring with the thrust -  A147h-2
Additional, counter 14  A147h-2
chase  Additional, counter 14

Additional
1  A032h-2
2  A034h-2
3  A036h-2
4 - bow thrust  A040h-2
5 - all the rounds  A043h-2
6 - tumbling chase  A045h-2
7  A052h-2
8 - spring  A057h-2
9 - four points  A064h-2
10 - five points  A067h-2
11 - three points  A071h-2
12 - three points  A073h-2
13 - getting chase  A076h-2
Cottonian longsword  C008-2
counter  Additional, counter 14

Additional
1  A080h-2
2 - full spring  A083h-2
3 - short spring with falling stroke  A086h-2
4 - rabette with downright stroke  A112h-2
5 - three quarters  A115h-2
6 - cross rakes  A118h-2
7 - downright stroke  A120h-2
8 - rabette with downright stroke  A123h-2
9 - double rounds with 2 thrusts  A127h-2
10 - snatch  A129h-2
11 - short spring with 2 thrusts  A132h-2
following  Additional, counter 14
12 - seal  A138h-2
13 - downright stroke standing still  A142h-2
14 - broken spring with the thrust  A147h-2
15 - turning quarter  A152h-2
16 - defense that none shall close you  A158h-2
17 - double spring  A168h-2
18 - double rabettes  A173h-2
19 - cross rakes with a quarter  A178h-2
20 - broken quarter with thrust  A181h-2
21 - spring  A185h-2
22 - large proffer with a rabette & the  A099h-2
fore quarter
23 - facing with the spring  A092h-2

MS Harley
1  H095-1
2  H102-2
3  H106-2
4  H113-2
5  H118-2
6  H128-2
7  H133-2
cross rakes - Additional, counter 6  A118h-2
cross rakes with a quarter - Additional,  A178h-2
counter 19
defense that none shall close you  A161h-2
double rabettes - Additional, counter 18
double rounds with 2 thrusts -  A127h-2
Additional, counter 9
double spring - Additional, counter 17  A168h-2
downright stroke  Additional, counter 7
rabette with ~ - Additional, counter 8
standing still - Additional, counter 13
A142h-2
dragon’s tail  A105h-2
five points - Additional, chase 10  A067h-2
flourish  Additional
1  A001h-2
2  A013h-2
Cottonian staff  A001h-2
about the finger  C014-2
hand  C015-2
four points - Additional, chase 9  A064h-2
full spring - Additional, counter 2  A083h-2
going chase - Additional, chase 13  A076h-2
large proffer with a rabette & the fore quarter - Additional, counter 22
laying down  Additional - inserted flourish  A025h-2
MS Harley
1  H057-1
2  H064-2
3  H074-2
pendant  A105h-2
rabette with downright stroke  Additional, counter 4
Additional, counter 8
Additional, counter 12
seal - Additional, counter 12
short spring with 2 thrusts following -  A132h-2
Additional, counter 11
short spring with falling stroke -  A099h-2
Additional, counter 3
snatch - Additional 10  A129h-2
spring  Additional, chase 8  A057h-2
Additional, counter 21  A185h-2
double ~ - Additional, counter 17  A168h-2
full ~ - Additional, counter 2  A093h-2
spring, facing with ~ - Additional, counter 23
stopping rabettes  A098h-2
taking up - MS Harley
1  H058-2
2  H068-2
3  H080-2
three points  Additional, chase 11  A071h-2
Additional, chase 12  A073h-2
three quarters - Additional, counter 5
tumbling chase - Additional, chase 6  A045h-2
turning quarter - Additional, counter 15  A152h-2
### XII.3.3. Handwork

| back double round | A036-2, A040-2, A045-2 |
| back quarter | handwork: all upon the left foot lightly delivered |
| quarter | thrust |
| footwork: step back with left leg |
| complex: spring["{}"] |
| complex: to the thrust footwork: set in the left foot |
| footwork: voiding back the right leg |
| next: bow thrust |
| next: fore thrust |
| next: quarter lightly delivered target: (tome| hollow| idle) |
| backward double round | handwork: all upon the left foot lightly delivered |
| quarter | footwork: step back with left leg |
| bind him together both hands downnight stroke hold your sword | tactics: say god speed |
| quarter | handwork: all upon the left foot lightly delivered |
| before you | footwork: standing still |
| bow thrust | footwork: voiding back the right leg |
| break - thrust broken half hauke | target: at the right shoulder |
| round | footwork: into a stop with a reverence to the cross of your hilt |
| hauke | target: above your head |
| rabette thrust | target: at the right shoulder |
| | target: every side |
| | target: left side |
| | target: right side |
| every side | handwork: turning the sword over your right arm |
| cantel carter stroke | complex: turn him |
| | handwork: counter both off & on |
| | handwork: flat down by the back |
| long | chase |
| | next: 2 half rounds |
| | next: 2 haukes |
| | next: hauke |
| | thrust |
| | contrary |
| | cleave right down with 2 haukes |
| | with half hauke with light rakes |
| | contrary |
| | hauke |
| | thrust - chase |
| | cross |
| | hauke |
| | rake - repeated |
| | doblet |
| | target: his crown |
| | next: 2 double rounds |
| | next: stroke aventure |
| | handwork: both sides whole counter & broken counter |
| | target: on the feet |
| | footwork: bear out with the foot |
| | round |
| | complex: double rake |
| | footwork: 3 feet outward |
| | footwork: 2 foot outward |
| | footwork: bringing in the foot with 3 outwards |
| | footwork: standing |
| | footwork: stop up over both feet |
| | next: back thrust |
| | handwork: all upon the left foot lightly delivered |
| | contrary |
| | target: to one adversary |
| | next: as many double rounds |
| | backward |
| | next: double rounds contrary |
| | next: thrust |

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thrust

down - rake

downright stroke

complex: spring

next: double hauke

light

short - spring

spring

foothwork: followed with the right leg

target: at his face

light

footwork: set in the right leg

next: full quarter

wild

stroke

next: a void

complex: void

target: at his face

target: at his legs

target: at his legs

handwork: loose your right hand

footwork: void back the right foot

next: back thrust

next: double thrust

both hands

light

downward rake, repeated - 3x

dragon's tail - ?

dragon's tail

falling stroke

fore - thrust

full

quarter

footwork: voiding the left leg

target: at his head

target: at his head

footwork: step in with a great step

target: at his face

next: set the left hand upon the sword

footwork: let in the right leg

footwork: running

footwork: setting forth the left foot

footwork: setting in the left leg

next: quarter

next: quarter lightly

target: face

target: other side

complex: a void

complex: void

footwork: light let in the left leg

footwork: set in your left leg

footwork: standing still

footwork: voiding back the right leg

handwork: a void

handwork: loose your left hand from your sword

handwork: quarter largely a void

handwork: void

next: hauke

broken

repeated - 2x

footwork: 2 back steps

footwork: 2 cock steps

target: cleaning the elbows

footwork: into a stop with a reverence to the cross of your hit

footwork: 2 cock steps

next: turned thrust

complex: born in with a chase

footwork: back step

footwork: bringing in the foot

footwork: stop

next: chase thrust

next: chase thrust contrary smitten

next: quarter

next: smile right down
tactics: bear a good eye
tactics: meant
tactics: stride not too wide

target: at the sky

target: breaking at the cheeks

broken

half

contrary

cross

double

repeated - 2x

footwork: homework with 2 steps

footwork: back step born with both feet

handwork: cross over the elbows

next: 2 double rounds

next: stroke aventure

handwork: both sides whole counter & broken counter him

half

broken

repeated - 2x

footwork: 2 back steps
### Medieval English Longsword Manuscripts: An Analysis

<table>
<thead>
<tr>
<th>Footwork</th>
<th>Target</th>
<th>Footwork</th>
<th>Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 cock steps</td>
<td>to cleaving the elbows</td>
<td>rake</td>
<td>back leg</td>
</tr>
<tr>
<td>2 half haukes</td>
<td>to the sky</td>
<td>spring</td>
<td>face</td>
</tr>
<tr>
<td>left leg</td>
<td>from the left</td>
<td>lift up</td>
<td>back leg</td>
</tr>
</tbody>
</table>

**Footwork:**
- 2 cock steps
- spring
- lift up

**Targets:**
- to cleaving the elbows
- to the sky
- from the left

**References:**
- A003-3, A026-3
- A001-1, A012-3, A026-3
- A001-1, A007-3

**Additional Notes:**
- Footwork: voiding back the right leg
- Footwork: standing still
- Footwork: at the sky

**Further References:**
- A026-3, A007-3
- A001-1, A007-3
- A001-1, A007-3

---

**Rack:**
- A026-3
- A001-1
- A007-3

**Notes:**
- Footwork: a sudden stroke
- Footwork: standing still
- Footwork: at the sky

**References:**
- A026-3, A007-3
- A001-1, A007-3
- A001-1, A007-3

---

**Notes:**
- Footwork: a sudden stroke
- Footwork: standing still
- Footwork: at the sky

**References:**
- A026-3, A007-3
- A001-1, A007-3
- A001-1, A007-3

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**Notes:**
- Footwork: a sudden stroke
- Footwork: standing still
- Footwork: at the sky

**References:**
- A026-3, A007-3
- A001-1, A007-3
- A001-1, A007-3

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**Notes:**
- Footwork: a sudden stroke
- Footwork: standing still
- Footwork: at the sky

**References:**
- A026-3, A007-3
- A001-1, A007-3
- A001-1, A007-3

---

**Notes:**
- Footwork: a sudden stroke
- Footwork: standing still
- Footwork: at the sky

**References:**
- A026-3, A007-3
- A001-1, A007-3
- A001-1, A007-3
cross-smitten
footwork: standing still    A076-1
next: hauke snatch    H006-1

double
footwork: step in    H102-3
handwork: hand & foot born over the head    H071-3
next: carter stroke    H121-2

tactics: whole defense    H097-2
target: wasted in to a stop    H103-1

repeated
well smitten
footwork: bearing out with the foot    H061-1

fair before you
footwork: standing still    A006-3
next: quarter    A065-3

one hand
footwork: standing still    A013-1
footwork: voiding back the right foot    A001-1

full
complex: a-void
A164-2
A118-6
A138-3
A151-1
A156-2
A166-3
A168-3
A171-2
A189-1
A128-2
A140-2
A145-2
A159-2
A176-3
A179-2
A173-3

footwork: light let in the left leg

footwork: set in your left leg

footwork: standing still
footwork: voiding back the right leg

handwork: a-void
A147-3
A161-3

handwork: loose your left hand from your sword

handwork: quarter largely a void
handwork: void
A096-2
A103-3
A132-3
A142-3
A136-4
P141-1
H071-1
H013-3

light

hauke

next: a-void
complex: void
A086-3
A032-3
A034-3
A042-1
A103-1
A001-1

complex: born with a stop
handwork: down by the cheek

complex: robyns
footwork: bring in a step with naked back
H055-2
H129-2

repeated - 2x

large

light

one hand

footwork: standing still
footwork: voiding back the right foot

other side

complex: void
next: break a thrust
next: chase

repeated

2x

complex: all upon the left foot (turns)
footwork: 2 turns
A005-1
A007-1
double
complex: double rake
footwork: 3 feet outward
footwork: bring in the foot
with 3 outwards
next back thrust
stroke aventures
P178-1
H003-1
H004-2
H014-3
contrary
target: to one adversary
next as many double rounds
backward
next double rounds contrary
next thrust
A043-1
A044-1
A045-1
A127-1
thrust
P165-2
A058-2
A061-1
A063-1
A081-3
P153-2
H048-1
H093-1
P152-2
H078-1
repeated - 2x
footwork: 3 foot outward
footwork: standing
footwork: stop up over both feet
P161-2
H011-1
H013-3
H017-1
half
broken
handwork: into a stop with a
reverence to the cross of your
hilt
footwork: 2 cock steps
next turned thrust
footwork: in
next 2 half hausses
next: half round
single
P152-1
C018-1
C011-1
A032-1
H124-1
P179-1
P188-2
H010-1
H113-3
P161-2
P173-1
H021-1
A132-5
running - over the head
round - over the head
short spring - light
single
wasted
C018-1
H098-1
H098-2
H110-2
H079-1
H115-3
H106-1
H007-1
C010-1
C011-1
A050-2
A132-5
A037-2
A069-2
A041-5
A108-2
A034-2
A118-3
A127-2
A126-1
A120-1
A110-1
smite with fierce stroke
snatch
double
hauke ~ left hand
footwork: void back your left leg
next round
next target: at his legs
spring
full
A175-1
A188-2
A083-5
A166-2
A094-1
A169-1
A154-1
footwork: set in the right leg
next: full quarter
next target: at his legs
footwork: loose your right hand
footwork: lusty stop afore
next: smite with fierce stroke
stroke
falling
full
footwork: let in the right leg
light
left hand
meant - 3x
A081-1
A032-1
A052-1
A067-1
footwork: void back the right foot
next thrust
next back thrust
complex: double thrust
complex: on 3 feet
complex: turn him
complex: up on both feet
complex: [bear thrust] lift up
next: hauke
next quarter
footwork: void back the right foot
light
footwork: voiding back the right foot
footwork: voiding back the left leg
next quarter
footwork: setting forth the left foot
footwork: setting in the left leg
next quarter
next quarter lightly
footwork: running
footwork: standing forth the left leg
footwork: standing forth in the right leg
footwork: spring
footwork: upon both feet
footwork: standing forth in the right leg
footwork: spring
footwork: upon both feet
footwork: running
footwork: setting forth the left leg
footwork: setting in the left leg
next quarter
next quarter lightly
footwork: running
footwork: setting forth the left leg
footwork: setting in the left leg
next quarter
next quarter lightly
footwork: running
footwork: setting forth the left leg
footwork: setting in the left leg
next quarter
next quarter lightly
footwork: running
footwork: setting forth the left leg
footwork: setting in the left leg
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next quarter lightly
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footwork: setting in the left leg
next quarter
next quarter lightly
footwork: running
footwork: setting forth the left leg
footwork: setting in the left leg
next quarter
next quarter lightly
footwork: running
footwork: setting forth the left leg
footwork: setting in the left leg
next quarter
next quarter light
### XII.3.4. Footwork

| repeated | void | target: above his head target: at his legs target: above his head next:half round handwork: loose your right hand complex: spring next:quarter target: to his [-----][2]) |
|----------|------|--------------------------|--------------------------|-----------------------------|--------------------------|--------------------------|
| 2x       |      | back                     | handwork: set hands upon the sword setting up handwork:smite a quarter backward handwork:with a full stroke complex:cross before your right leg footwork: set in your right leg |
| 3x       |      | cock step - repeated - 3x step | handwork: light play a rake handwork: light: with the right hand handwork: rabette handwork:smite back a quarter |
| right hand - light thrust back |      | both feet                | handwork: light with the right hand, rabette handwork:smite a quarter |
| turned |      | footwork: both feet      | handwork: light play a broken stroke |
| thrust forth a fore thrust turned - thrust |      | target: above his head target: at his legs target: above his head next:half round handwork: loose your right hand complex: spring next:quarter target: to his [-----][2]) |
| two rounds & an half upward rake, repeated - 3x |      | next:3 rakes downward    | |

| void | target: above his head target: at his legs target: above his head next:half round handwork: loose your right hand complex: spring next:quarter target: to his [-----][2]) |
|------|--------------------------|--------------------------|-----------------------------|-----------------------------|--------------------------|--------------------------|
|      | back                     | handwork: set hands upon the sword setting up handwork:smite a quarter backward handwork:with a full stroke complex:cross before your right leg footwork: set in your right leg |
|      | cock step - repeated - 3x step | handwork: light play a rake handwork: light: with the right hand handwork: rabette handwork:smite back a quarter |
|      | both feet                | handwork: light with the right hand, rabette handwork:smite a quarter |
|      | footwork: both feet      | handwork: light play a broken stroke |
|      | target: above his head target: at his legs target: above his head next:half round handwork: loose your right hand complex: spring next:quarter target: to his [-----][2]) |
|      | next:3 rakes downward    | handwork: light play a Rake |

| XII Annexes | 135 |

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handwork: quarter with both hands
handwork: smite a full spring lightly
handwork: smite downright stroke
handwork: with a back thrust
handwork: with the left hand
smite a snatch
complex: rake
dotwork: bring back the same right leg
handwork: bringing the sword over your head
downright stroke
handwork: dragon’s tail
handwork: full quarter
handwork: light play a quarter full
handwork: quarter
handwork: smite a quarter full
handwork: thrust forth a thrust
handwork: with a downright stroke with both hands
handwork: downright stroke
handwork: full quarter
handwork: quarter
handwork: light smile a quarter
handwork: rabette
handwork: with the left hand
smite a spring
complex: rake
downright stroke
handwork: dragon’s tail
handwork: falling stroke
handwork: wipe
handwork: falling stroke
handwork: stroke avenires
handwork: 2 double rounds born over the head
target: playing on the other side
tactics: at your defense
complex: light with the left hand
left hand to his head cast a Seal
complex: when the sword comes about your head
complex: with a stop born
{moved|meant} on the earth{(1)}
footwork: set in the right leg
handwork: 3 light rakes
handwork: break the same rabette
handwork: hold your sword with both hands
handwork: light play a fore thrust
handwork: light play a rabette
handwork: light play another rabette
handwork: lightly bring back your sword with both hands
handwork: play a proffer
handwork: play a quarter full
handwork: play you the said 3 rakes
handwork: play you rakes upon evey side
handwork: quarter fair before you
handwork: smite a quarter
handwork: void
handwork: with your right hand play a void quarter
handwork: bringing your sword over your right shoulder
handwork: hauke
closure: be at your stop
closure: stand at your stop
complex: rake
handwork: back thrust
closure: bring it back with your right hand fair before your breast
downright stroke
handwork: full stroke
handwork: light play a Raie
closure: be at your stop
complex: rake
footwork: standing still
footwork: step back with left leg
tactics: suddenly
handwork: double thrust
handwork: fore thrust
  A124-1
  A071-4
  A074-2
  A081-2
  A116-4

handwork: quarter
  A001-2
  A071-4
  A074-2
  A081-2
  A116-4

handwork: quarter with both hands
  A116-1

handwork: smite a full spring lightly
  A001-2
  A071-4
  A074-2
  A081-2
  A116-4

handwork: with a back thrust
  A001-2
  A071-4
  A074-2
  A081-2
  A116-4

both feet
  tactics: tune hand & foot with large quarter
  H128-4

homeward
  2x
  distance? - 3 feet
  H029-1
  H005-1
  H011-2
  H075-2
  H080-2

in
  great step
  handwork: hauke
  handwork: double quarter well smitten
  complex: cross before your right leg
  footwork: set in your right leg
  A033-4
  A183-1
  A124-3
  A107-1

  light
  handwork: rabette
  handwork: with a rabette
  A149-2
  A050-3
  A052-2
  A066-1
  A135-1
  A112-4
  A185-4
  A103-1
  A173-4
  A099-2

right leg
  complex: rake
  footwork: bring back the same right leg
  handwork: bringing the sword over your head
  A080-4
  A049-2
  A047-2

light
  handwork: quarter
  A001-2
  A071-4
  A074-2
  A081-2
  A116-4

handwork: with a rabette
  A116-4

handwork: with the left hand
  smite a snatch
  A129-4
  A130-4
  A185-4

handwork: with the left hand
  bring the sword the crown of your head
  A185-4

handwork: with a back thrust
  A001-2
  A071-4
  A074-2
  A081-2
  A116-4

handwork: with a back thrust
  A001-2
  A071-4
  A074-2
  A081-2
  A116-4

handwork: with both hands
  A116-4

handwork: quarter
  A084-1
  A087-2
  A088-1
  A138-3

handwork: quarter
  A108-1
  A140-1

handwork: quarter
  A099-2
  A112-6

handwork: quarter
  A149-3
  A156-1

handwork: quarter
  A147-5
  A173-4

handwork: quarter
  A090-1

handwork: quarter
  H011-1

handwork: with a downright stroke
  A050-3
  A066-1
  A070-1
  A116-4

handwork: with a down right stroke
  A050-3
  A066-1
  A070-1
  A116-4

light
  handwork: hauke
  H128-4

softly
  handwork: stroke aventures
  H077-1

spring
  handwork: chase thrust
  H136-3

lusty - afore
  footwork: 3 feet homeward
  H004-3

outward - distance? - 3 feet
  footwork: 3 feet homeward
  H011-1

right leg - as fore as left
  handwork: bring the point of the sword over your head
  handwork: broken thrust
  A008-1
  A022-1

handwork: broken thrust upon evry side
  complex: stop
  P173-2

handwork: double quarter
  H102-4

handwork: large hauke up
  tactics: spare not
  H104-1
  P156-3

handwork: large hauke up
  tactics: sign a touch
  H061-2
  P165-1

handwork: broken half hauke
  H052-1

handwork: hauke
  H017-2

handwork: play a broken thrust
  A022-1

handwork: play 2 quarters
  A078-4

handwork: play 2 quarters
  A005-2

handwork: play a broken thrust upon evry side
  complex: stop
  P173-2

handwork: double quarter
  H102-4

handwork: large hauke up
  tactics: spare not
  H104-1
  P156-3

handwork: with a rabette
  A149-2
  A050-3
  A052-2
  A066-1
  A135-1
  A112-4
  A185-4
  A103-1
  A173-4
  A099-2

break in

step in

step out

steps

stop

stop up over both feet

turn

body

handwork: play 2 quarters
  A078-4

handwork: play 2 quarters
  A005-2

handwork: play a broken thrust
  A022-1

handwork: play a broken thrust upon evry side
  complex: stop
  P173-2

handwork: double quarter
  H102-4

handwork: large hauke up
  tactics: spare not
  H104-1
  P156-3

handwork: broken half hauke
  H061-2
  P165-1

handwork: hauke
  H052-1

handwork: hauke
  H017-2

handwork: hauke
  H096-1

complex: on each foot 2 rakes
  H086-3
XII.3.5. Closure

These are the letters that stand(ing) in his (site)sight
To teach or to play or for to fight These are the stokes of your whole ground For hurt or for dint or else for death wound
be at your stop

end of play
first counter
lay down
crown
belly

set sword - down by the foot
solo drills
stand at your stop
turning your sword set the point softly before you upon the ground
twice played - brings back to your ground

XII.3.6. Target

<table>
<thead>
<tr>
<th>Category</th>
<th>Manuscript Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belly</td>
<td></td>
</tr>
<tr>
<td>Handwork:above thrust or bow thrust</td>
<td>A110-2</td>
</tr>
<tr>
<td>Breaking at the cheek</td>
<td></td>
</tr>
<tr>
<td>Handwork: doblet</td>
<td>H076-2</td>
</tr>
<tr>
<td>Handwork: full quarter</td>
<td>P177-3</td>
</tr>
<tr>
<td>Handwork: 2 haukes</td>
<td>A179-2</td>
</tr>
<tr>
<td>Handwork: rake: repeated: 3x</td>
<td>H042-1</td>
</tr>
<tr>
<td>Every side</td>
<td></td>
</tr>
<tr>
<td>Handwork: 3 haukes</td>
<td>A004-1</td>
</tr>
<tr>
<td>Face</td>
<td></td>
</tr>
<tr>
<td>Handwork: full short spring</td>
<td>A107-5</td>
</tr>
<tr>
<td>Handwork: proffer</td>
<td>A108-3</td>
</tr>
<tr>
<td>Handwork: thrust</td>
<td>A107-5</td>
</tr>
<tr>
<td>Feet</td>
<td></td>
</tr>
<tr>
<td>Handwork:hauke cross</td>
<td>A136-2</td>
</tr>
<tr>
<td>Handwork: large hauke</td>
<td>H036-1</td>
</tr>
<tr>
<td>Complex: lift up</td>
<td>P153-2</td>
</tr>
<tr>
<td>Above</td>
<td></td>
</tr>
<tr>
<td>Handwork: void quarter with right hand</td>
<td>A106-1</td>
</tr>
<tr>
<td>Fairly</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Manuscript Numbers</th>
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<tbody>
<tr>
<td>His harness</td>
<td></td>
</tr>
<tr>
<td>Hollow</td>
<td></td>
</tr>
<tr>
<td>Left side</td>
<td></td>
</tr>
<tr>
<td>Legs</td>
<td></td>
</tr>
<tr>
<td>Low by the ground</td>
<td></td>
</tr>
<tr>
<td>Other side</td>
<td></td>
</tr>
<tr>
<td>Playing on the other side</td>
<td></td>
</tr>
<tr>
<td>Right side</td>
<td></td>
</tr>
<tr>
<td>Shoulder - right side</td>
<td></td>
</tr>
<tr>
<td>Shoulder</td>
<td></td>
</tr>
<tr>
<td>Sky</td>
<td></td>
</tr>
<tr>
<td>To his</td>
<td></td>
</tr>
<tr>
<td>To one adversary</td>
<td></td>
</tr>
<tr>
<td>Torn</td>
<td></td>
</tr>
<tr>
<td>Visage - right side</td>
<td></td>
</tr>
<tr>
<td>Wasted - to stop</td>
<td></td>
</tr>
<tr>
<td>Wrong side</td>
<td></td>
</tr>
</tbody>
</table>

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XII.3.7. Dubious or not interpreted

a-void
all upon the left foot - turn
as often as you will resting
upon your right arm
as the sword turns
above)about) over your head
at the alures end
at the last quarter
bend your body
born a fore the
born in with a chase
born with a stop
broken - spring - double
by the left shoulder bring it
forth before you
catch - voiding
closed Staff
cross - rake
cross before your right leg
distance? - 3 feet
double
broken - spring
rake
double born in to a stop
fall that you stand
fall upon
he your strokes of each of
your counters
in stop
lift up
lightly with the left left hand
to his head cast a Seal
out stop
rake

2 on each step
before you
cross
double
every side
long - in
on each step

double
handwork: rake on every side
handwork: full spring wildly
handwork: rake down
next: back the foot a drawing
handwork: rake
handwork: hauke
double
next: back the foot a drawing
broken - double
meant on earth
the other rakes in to the
alures end & double that on
in to a stop again turning in
with a long double rake with a stop

to the thrust
transpose - him both going
& coming
tumble forward round as a
ball
turn
turn him
up on both feet
void

handwork: rake on every side
handwork: rake down
next: back the foot a drawing
handwork: rake
handwork: rake
handwork: rake

complex: so the other rakes in
to the alures end &
double that on in to a stop
again turning in with a long
double rake with a stop &

handwork: rake on every side
handwork: rake down
next: back the foot a drawing
handwork: rake
handwork: rake
handwork: rake

complex: so the other rakes in
to the alures end &
double that on in to a stop
again turning in with a long
double rake with a stop &
XII.3.8. Complex handwork

avoid
above your head
backword - spring
born over the head
both hands - set in sword
both sides whole counter & broken counter him
bring back you sword - again with the said right hand
bring back your sword - light, with both hands
bring it back with your right hand fair before your breast
bring it up with the same right side
bring the point of the sword over your head
bringing your sword over your right shoulder
cheek - down by the ~ counter - carter stroke
cross over the elbows
double hauke - about the head
double up lightly
draw him sore up to the sky
fall in
flat down by the back
full - stroke
gather up
hand & foot born over the head
hauke - double - about the head
head - about the ~ - hauke - double
left foot - all upon the ~ lightly delivered
left hand
voiding with ~

footwork:softly set in your right leg
footwork:smile a full spring
handwork: double round
next:thrust double hauke
footwork:and bring back your right leg
handwork: thrust [an] above-thrust{(1)}
tactics:ready to thrust
handwork: broken thrust
closure:lay down softly before you
handwork: hauke quarter
tactics:let your hand & your foot accord together in good
offense
footwork: back step
footwork: step in with a spring of the foot
handwork: Fall in
handwork: hauke
handwork:long carter stroke
complex:rakes before you
handwork: doblit
footwork: step in with a spring of the foot
footwork: step in with a spring of the foot
handwork: double rounds forward and backward
handwork: quarter

light - thrust - right hand
loose your left hand from your sword
loose your right hand
one hand - quarter
fair before you
large
fair before you - one hand
large - void
void

footwork:light turn your body
footwork:light turn your body
next:lightly smite a full spring
footwork:light foot
target: up onto the visage
handwork: smite a hauke round
handwork: long carter stroke
complex:rakes before you
footwork:light foot

handwork: broken thrust
handwork: broken thrust
target: up onto the visage

handwork: long carter stroke
void

complex:rakes before you
next:hauke to the other side

handwork: broken thrust
handwork: broken thrust
closure: be at your stop
headwork: quarter

head
sword the crown of your head
XII.3.9. Complex footwork

back - bring in a stop with naked ~ bears out the earth both leg - step in break of the earth follow in - right leg half round - of the second foot left leg - step in - smite in left leg

handwork: smite a large hauke handwork: 2 half hauke handwork: running rounds handwork: lifting up your hands over your right shoulder handwork: 2 double haukes handwork: cleave right down step in: footwork: step back right leg step in: footwork: step back right leg

right leg

handwork: lifting up your hands over your right shoulder handwork: 2 double haukes handwork: broken hauke footwork: step back right leg

step - in

footwork: step back right leg handwork: 2 double haukes

round - half - second foot

handwork: large quarter

handwork: stroke

handwork: stroke

step in - both leg stop - bring in a ~ with naked back turning

handwork: cleave right down handwork: full stroke

hauke

XII.3.10. Tactical terms and advices

abide him abide your adversary at a bay accord

eye, foot and hand - defense

foot, hand, eye and heart hand and foot

handwork: large quarter heart, foot and eye adversity does not suspect his peril after stroke is better if you dare him smite as you would play a rabette

handwork: with the left hand bring the sword the crown of your head

at your defense ↔ y ↔ y enclose your Enemy beware him your arms behind bid

handwork: two quarters, round, stop handwork: round and rake

handwork: step in with left leg handwork: stroke adventures

footwork: stroke

handwork: spare not a hauke handwork: two quarters, round, stop

bear good eye and let your ~ go strokes fast follow after his ~ if he is in your reach handwork: large hauke

invite

handwork: large hauke

land

hold well your ~ path it may defend not to loose ~ handwork: use pendant

lifting up your sword as you would smite a quarter lightly handwork: full short spring

little pride - flee not hastily for ~ make first a sign to him with handwork: large hauke

footwork: standing

Tactical terms and advices

Complex footwork

Handwork

Footwork

Handwork: full stroke

Handwork: spare not a

Footwork: 3 cock steps backward

Complex: hew your strokes of each of your counters tactics: your eye your foot and your hand accord in your defense

Enemy: lays rounds and rakes by his side

Footwork: standing

Footwork: full stroke

Handwork: large hauke

Handwork: small hauke

Handwork: large hauke
| man that will to the two hand sword learn both close & clear meant offer play same twice reaching adversary ready to thrust route fast set him out of his way sign a touch smite smite him to the ground spare not stride not too wide | P138-1 H073-2 P145-5 A164-3 H107-1 A163-1 P165-3 P179-2 H109-3 H053-1 A090-3 P157-1 stroke - freshly smite ~s in succession strokes fast follow after his hand suddenly quarter touched a little - grief not transposing - both feet for sureness of defense waste wasted - to the waist with a bold spirit & a merry heart (peril|hunt) so it (betide|happens) tactics: hold well your land path it may defend P172-1 A182-1 A178-3 A064-3 A067-3 A074-3 P174-1 H116-2 P151-3 |

XII.3.11. Actions of adversary

he lays rakes running by his side if he wishes to abide
lays rounds running by his side when he begins to play a proffer when your Enemy begins to turn in with a when your Enemy plays a proffer with a rake and begins to pluck back his sword to set a quarter

| P169-2 P149-3 P169-1 A099-1 A092-3 A101-2 |