

# Die Schlachtschule Glossary of the Kunst des Fechtens

**Abnehmen:** (lit. "taking off") The act of lifting your weapon out of a bind.

**Abschneiden:** (lit. "slicing off") Using a Schnitt to slice into your opponent's wrists as he attacks you.

**Absetzen:** Setting Aside; a single-time thrust with opposition used to counter an attack and kill your opponent in one motion.

**Active Fühlen:** Our term for actively testing a bind with the correct action for a soft bind in order to see if the bind is hard or soft without waiting to do so by trying to feel it passively.

**Alber:** The Fool; one of the four longsword guards, it is assumed by pointing your point at the ground directly in front of you.

**Am Schwert:** (lit. "on the sword") To perform a technique or movement while your sword is in contact with your opponent's sword.

**Am Speiß:** (lit. "on the spear") To perform a technique or movement while the shaft of your spear is in contact with your opponent's spear.

**Ansetzen:** (lit. "placing") The term for a "place and push" thrust, in which one set one's point onto the target and then pushes to thrust rather than just thrusting in.

**Armbrüche:** (lit. "arm breaks") Joint locks.

**Arming sword:** A one-handed sword.

**Arming sword:** A one-handed, cruciform sword.

**Armryßen:** Arm wrench.

**Außschlagen:** (lit. "striking out") Beating an opponent's point aside with one's weapon so that one can then attack without his being able to displace.

**Ausser:** Outer.

**Back Lever Throw:** A throw in which you places your leg behind your opponent's leg and throw him backward over it while facing in the same direction he is. See also Hintertreten.

**Backhand:** A technique done from your left to the opponent's right if done with the right hand. (See also *Rückhandstich*.)

**Balance Stance:** The standard stance in fighting, assumed by placing one foot shoulder's width behind and to the side of your other foot with the toes of the lead foot pointing at your opponent and the toes of the other foot pointing outward at a 45-degree angle (see *die Waage*).

**Bec de Faucon:** (French: lit. "the falcon's beak") The spike on the back of the head of a pollaxe.

**Besagew:** A small plate of metal, often generally circular, which hangs from the pauldron (q.v.) to protect against attacks to the armpit.

**Bevor:** Armor for the chin when worn as a separate piece; usually worn with a type of helmet called a sallet, but with some other types, too.

**Bind:** To bring your weapons together.

**Block:** To stop an attack with a direct opposition; contrast with "parry" (q.v.).

**Bloß:** (pl. Bloßen) (lit. an opening) A place where your opponent is open to attack.

**Bloßfechten:** (lit. "open fighting") German for combat done out of armor.

**Bound:** The term used when your weapon is pressed against your opponent's weapon after a

displacement. See “in the bind” (q.v.).

**Break:** See *Bricht*.

**Breakfalls:** Techniques used to fall safely when you are thrown; not part of the medieval tradition as far as we know, but necessary for practice.

**Breastplate:** Armor for the chest.

**Breaths:** Air holes in the face of a helmet.

**Brentschirn:** (lit. “fire poker”) A bind of the halfsword in which an Unterstich (q.v.) is countered with a jamming displacement; the resulting neutral bind is called a Brentschirn.

**Brentschirn:** (lit. “the fire poker guard”) A bind at the halfsword (q.v.), blade against blade.

**Bricht:** (lit. “break”) (pl. Brüche) To counter a technique. Also used to refer to attacking the joints in wrestling.

**Buckler:** A small shield used with one-handed swords in unarmored or lightly-armored combat.

**Buffel:** (lit. “buffalo”) Medieval slang for a fighter who depends more upon large, powerful blows than on skill and subtlety.

**Change, the:** Specifically refers to backing out of an attempted grappling, but in our *Schule* it is used as a generic word for changing from one grappling technique to another to counter your opponent’s reaction to your first technique.

**Clinch:** When you and your opponent hold each other in preparation to grapple but neither has the advantage.

**Close Range:** When you are close enough to your opponent to use grappling techniques.

**Commitment:** To perform a technique without any hesitation or holding back.

**Couching:** To draw your pollaxe, spear, lance or sword hilt up under your armpit so you can lock it in place to and thus apply the strength of your entire body to a thrust rather than just the strength of your arms.

**Couter:** The portion of the vambrace (q.v.) that covers the elbow.

**Croix:** (French: lit. “cross”) Refers to the head of the pollaxe since it resembles a cross. The term also refers to the entire portion of the pollaxe above your right hand.

**Cross:** The cross guard of the sword. Often called “*quillons*,” but this latter term didn’t come into use until well into the Renaissance and thus should not be applied to medieval weapons. See also *Kreuz*.

**Cuirass:** Armor for the body; in the fifteenth century they usually consisted of a breastplate, backplate, plackart, fauld, and culet, and the tassets were dependent from it (q.v.).

**Cuisse:** Armor for the thigh.

**Culet:** A skirt of hoops dependent from the backplate of the cuirass (q.v.).

**Dague:** (French: lit. “dagger”) The top spike on the head of a pollaxe.

**Demy Hache:** (French: lit. “middle axe”) The portion of a pollaxe between your hands when using a normal grip.

**die Schlachtschule:** The School of Battle: A modern school founded by Hugh Knight and dedicated to the study German medieval combat.

**Displace (-ment):** To block or parry an attack; *Fechtbücher* rarely distinguish between blocks and parries, so we use just one word for both. See also *Versetzen*.

**Döbringer, Hanko:** A 14th-century priest who was mentioned in the earliest surviving record of Liechtenauer’s teachings, Ms 3227a. The widespread belief to the contrary notwithstanding,

he was not the author.

**Dolch:** German for dagger.

**Dolchfechten:** Fighting with daggers.

**Dolchnehmen:** Dagger taking; techniques in which you disarm your opponent of his dagger.

**Double Time:** A technique that has two distinct motions: one then two; displace and then strike. Contrast with a single-time technique where your displacement and attack are all in one motion.

**Drei Ringen:** (lit. "the three wrestlings") A series of interconnected grappling techniques used to demonstrate a variety of grappling dynamics.

**Drei Wünder:** The Three Wonders; the cut or *Hau*, the slice or *Schnitt*, and the thrust or *Stiche* (q.v.).

**Dringen:** (lit. "crowding") The crowding together in armored combat when each combatant has his point in the other's armpit and strives to drive the point through the links of mail to wound his opponent or drive him out of the grips (q.v.).

**Duel:** Any prearranged combat between two individuals.

**Duplieren:** To Double; this refers to snapping your blade behind your opponent's while still in the bind.

**Durch:** Through.

**Durchlaufen:** (lit. "passing through") Grappling techniques done while holding a sword in which you pass under your opponent's sword arm while throwing him; this is a subset of *Ringen am Schwert* (q.v.).

**Durchwechsell:** To Change Through; passing your sword under your opponent's sword when he over blocks to set him up for a thrust.

**Dürer, Albrecht:** A famous sixteenth-century artist who, while not a martial artist himself, created a *Fechtbuch* that was largely a copy of the Codex Wallerstein.

**Enarmes:** The straps used to hold a medieval shield.

**Entering:** The act of going body-to-body in order to apply a throw. This happens whether you rush in (see *Zulauffend Ringen*) or not.

**Ernstfechten:** The term for schools of fighting that focus on lethal, as opposed to sportive, combat. Contrast with *Schulfechten* (q.v.).

**Ernstkampf:** (lit. "combat in earnest") Used to refer to deadly combat as opposed to sportive combat.

**Falkner, Peter:** A late-15th-century sword master and author of MS KK5012.

**Fauld:** Armor for the abdomen, usually consisting of overlapping hoops, but we can find evidence for scale construction as well.

**Fechtbuch:** (lit. "fight book") (pl. "Fechtbücher") A medieval fighting manual, usually meaning one from Germany.

**Fechten:** German for "fighting."

**Fechthaus:** The physical building where one goes to learn to fight.

**Fechtmeister:** Fight Master; not a god-like master of all skills of arms, but rather the senior instructor of a German martial arts school. This is a title, not a rank, per se.

**Fechtschule:** (lit. "fight school") A meeting for *Schulfechten* competition; not the term for a medieval school of combat.

**Flexible Mind:** The term we use to mean to avoid acting mechanically in the execution of

techniques; learning to judge length, measure, timing, and position each and every time one acts so as to perform a given technique correctly for that specific instance.

**Following The Blow:** Beginning a strike with your weapon before you move your feet to close distance. This is done so that your weapon will clear a space to your target and thus force your opponent to block your weapon rather than attacking you as you close.

**Forbidden Wrestlings, the:** The German term for dangerous attacks not used in sport grappling such as eye gouges, elbow breaks, etc. In German these are called *Kampfstücke* or "combat techniques."

**Forehand:** A technique done from your right to the opponent's left if done with the right hand. Contrast with "backhand."

**Formal Partner Exercise:** In our school, these are pre-arranged partner exercises designed to teach students how to apply the techniques of our art. Also called "forms."

**Forms:** See "Formal Partner Exercise."

**French Thrust:** A winding thrust of the dagger done with a normal grip; this technique comes from Codex Wallerstein.

**Fühlen:** (lit. "feeling") The term for feeling a bind (q.v.) to determine whether it is hard or soft so that you can know how to react to it.

**Gathering Step:** Footwork in which you pull your rear foot forward then advance your front foot. Usually used to close distance rather than to attack.

**Gauntlet:** Armor for the hands.

**Gewappeter Hand:** (lit. "armed hand") Another term for holding the sword with one hand on the hilt and the other on the middle of the blade. The name derives from the fact that this method of using a sword was commonly used when "armed," that is, when wearing armor. See also Halfsword.

**Greave:** Armor for the lower leg.

**Gries:** (lit. "ring") The name for the place in which judicial combats were fought in Germany.

**Grieswart:** (ring-warden) was the *Kampfer's* second; he was equipped with a staff, and was allowed in the ring with his principal

**Guard of Provocation:** A guard meant to suggest that you are open and can be easily struck; a guard that invites an attack (see also *Nebenhut*, q.v.).

**Guard:** A momentary position assumed between techniques or movements; a guard is composed of the stance (q.v.), the position of the body, and the way the weapon (if there is one) is held.

**Guige:** The strap used to hang a medieval shield around the user's neck.

**Halbschwert:** (lit. "halfsword") To hold a sword like a spear so as to better control it to attack an armored opponent.

**Halbschwertfechten:** Fighting with the halfsword.

**Halsryßen:** Neck Wrench.

**Halsschnitt:** Neck slice.

**Hard:** Refers to a bind in which your opponent places great force on his weapon to hold the bind; note that this means to hold the bind where it is, pushing one's sword aside is different.

**Harnischfechten:** Armored combat.

**Hart:** Hard

**Hau:** (pl. Haue) A Cut; a blow that strikes with the edge of the sword. One of the *drei Wünder* (q.v.).

**Haubergeon:** The diminutive for “hauberk,” (a knee-length, long-sleeved mail garment). The Haubergeon was usually mid-thigh or shorter in length and had half or three-quarter-length sleeves and the links of mail were usually thinner and lighter than those in a Hauberk. The Haubergeon was usually worn under other armor such as a coat of plates or a breastplate.

**Helm:** Armor for the head. In the fifteenth century this was typically the great bascinet, sallet or armet.

**Hende Trucken:** The Pressing of the Hands; a way to slice around your opponent’s wrists after an *Abschneiden*.

**Hengen:** The Hanging; a technique in which you push your hilt up or down while keeping your point on line to create an opening for a thrust from the bind. See also *Oberhengen* and *Unterhengen*.

**Hinderbinden:** (lit. “bind behind”) To bring your sword up from below to displace a technique with your short edge.

**Hintertretten:** (lit. “step behind”) A throw in which one places his leg behind his opponent’s leg and throws him backward over it while facing in the same direction he is. See also Back Lever Throw.

**Horizontal Stance:** A stance in which the feet are parallel and in the same line (more or less) as the shoulders. In *der Kunst des Fechtens* this stance is used exclusively in grappling.

**In the bind:** When your weapon is “bound” (q.v.) against your opponent’s weapon or you are in contact when grappling, you are said to be “in the bind.”

**Indes:** Instantly, immediately; refers to the need to act instantly from the bind.

**Inside Line:** An attack that comes between your target and his weapon. Contrast with “Outside Line” (q.v.)

**Judicial Combat:** A fight to the death (usually) to “prove” who has the right of an argument.

**Kal, Paulus:** One of the most famous of 15th-century sword masters and a member of the Liechtenauer Gesellschaft.

**Kampfer:** (lit. “combatant”) One of the two fighters engaging in judicial combat.

**Kampfringen:** (lit. “combat wrestling”) For our purposes the term is used to mean grappling techniques performed while in armor. In the later middle ages the term came to mean grappling techniques meant to seriously harm or disable an opponent as opposed to those meant more for sport, but that distinction doesn’t seem to apply during the time period when most of the sources we use were written.

**Kampfstücke:** (lit. “combat techniques”) this term isn’t precisely defined, however it can be taken to mean those techniques that differentiate lethal grappling from sportive grappling; specifically, it appears to refer to joint locks and striking techniques.

**Knopffklopfen:** (lit. “pommel knock”) A strike with the pommel.

**Kreuz:** Cross (of a sword).

**Kreuzklopfen:** (lit. “cross knock”) The term for knocking your opponent’s blade aside with your cross.

**Krieg:** (lit. “war”) The term for the phase of an engagement that comes after you have closed with your opponent (or vice versa). It follows the “*Zufechten*” (q.v.).

**Kron:** The Crown; a form of defense used to counter the *Scheitelhau* in which you lift the cross of your sword over your head to catch your opponent's cut.

**Krumphau:** The Crooked Cut; one of the five *Meisterhaue*, it is a crossed-wrist cut that moves like a windshield wiper blade.

**Kunst des Fechtens, der:** (lit. "the art of fighting") The term generally used today for German medieval martial arts.

**Kurtz:** Short

**Lance:** A spear intended for use on horseback.

**Lang:** Long

**Langenort:** Long Point; a position (not really a guard) in which your sword is extended fully to the front.

**Langenschilt:** (lit. "long shield") Large (~6 feet), narrow shields, often provided with spikes and hooks, used in some kinds of unarmored judicial combats.

**Languets:** The metal straps sometimes used to reinforce the shaft of poll arms.

**Length:** Apart from its usual meaning, in the *Kunst des Fechtens* it is part of a tactical principle known as "length and measure." In this context it refers to the length of one's opponent's weapon and his reach with it.

**Liechtenauer Gesellschaft:** (lit. "Liechtenauer Association") A list of German masters who followed the tradition of Grand Master Johannes Liechtenauer (q.v.) mentioned in a *Fechtbuch* by Paulus Kal.

**Liechtenauer, Johannes:** Grand Master Liechtenauer is generally regarded as the father of German martial arts; all subsequent German authors seem to have built on his work, at least in part. He lived and taught in the latter part of the fourteenth century and recorded his art in a series of cryptic verses that are completely opaque to the uninitiated.

**Lincks:** German for left; thus, an *Oberhau lincks* would be a blow from above delivered from the left side.

**Long Range:** The range at which you have to make a step in order to strike your opponent.

**Longsword:** Sometimes mistakenly known as a "bastard sword" or "hand and a half sword," it was a common knightly weapon of the later middle ages. The longsword was a medium-length sword normally wielded with two hands.

**Lower Cannon (of the vambrace):** The portion of the vambrace or arm harness that covers the lower arm.

**Lücke:** To void and attack by stepping offline and counter-attacking all in single time.

**Lunge:** Footwork in which you advance with your lead foot then draw your back foot forward. Usually used to attack.

**Lüsner:** (lit. "listener") An assessor from the court, charged with witnessing a judicial combat.

**Mail Standard:** A collar of mail (q.v.) designed to give additional throat protection or could be worn alone.

**Mail:** A flexible form of armor composed of thousands of interlocking iron rings. These rings were of either flat or (later) round cross section and were either riveted shut or made in one piece. Mail was worn under plate armor to protect the vulnerable joints that couldn't easily be protected by plate. Often mistakenly called "chain mail" today, but that term derives from a misunderstanding of medieval artwork and should not be used.

**Mail:** The French term for the hammer head on pollaxes.

**Man at Arms:** The general term for anyone with a full harness and weapons; it specifically includes knights, squires and all others who can equip themselves to fight as knights.

**Measure:** Apart from its usual meaning, in the *Kunst des Fechtens* it is part of a tactical principle known as “length and measure.” In this context it refers to the range between oneself and one’s opponent.

**Meisterhau:** (pl. *Meisterhaue*) The five secret blows of the Liechtenauer system; they typically allow you to counter an attack and cut your opponent in single time.

**Messer:** (lit. “knife”) A one-handed German sword with curved blade and a single edge. Also sometimes called the *Lange Messer* or *Grosse Messer*.

**Mordschlag:** (lit. “murder blow”) A powerful overhand blow made by holding the blade of a longsword in both hands and swinging the pommel at a vulnerable target. See also “*Schlachenden Ort*” (q.v.) and “*Tunrschlag*” (q.v.).

**Mordstöße:** (lit. “murder blows”) Strikes or kicks designed to stun or disorient your opponent long enough to apply a grappling technique. Compare with the *Atemi-waza* of Jujutsu.

**Mordstücke:** Another term for *Mordstöße*.

**Murder Blows:** see *Mordstöße*.

**Mutieren:** To Mutate; to pass your blade over your opponent’s blade to stab him low and on the outside of his sword.

**Nach:** (lit. “after”) A strategic term referring to initiative. To be in the *Nach* is to wait for your opponent’s attack – to react to his action rather than to force him to react to you. Contrast this with “*Vor*” (q.v.).

**Nachreisen:** (lit. “following after”) This is the concept of making a fast, sharp attack while your opponent is winding up to strike you (thus regaining the initiative of the fight) or to strike immediately after he has struck (and missed) to the same effect.

**Nachschlag:** (lit. “after blow”) Refers to an attack you make *after* you’ve done a *Vorschlag* if your opponent has displaced that first attack.

**Natural Grip:** To hold a dagger so that the blade is on the thumb side of your grip.

**Nebenhut:** (lit. “near guard”) A position similar to the guard *Alber* (q.v.) except with the point held off to the left as part of the *Wechselhau* (q.v.) and *Hinderbinden* (q.v.).

**Ober:** High or above.

**Oberhau:** (lit. “over cut”) Any swinging cut (not a thrust or slice) delivered from above.

**Oberhengen:** The upper hanging; corresponds to the guard *Ochs*.

**Oberschlag:** (lit. “over blow”) Any swinging blow (not a cut or thrust) delivered from above with a non-edged weapon.

**Oberstich:** (lit. “over thrust”) Any thrust delivered from above.

**Occularium:** The slits cut into a visor for vision and breathing.

**Ochs:** (lit. “ox”) A German Longsword guard in which the hands are held high near the head while the point is aimed down to your opponent’s face. So named because your sword resembles one of the horns of the ox.

**Off Line:** To step diagonally off of a direct line between you and your opponent.

**Ort:** The point of the sword.

**Ott Jud:** The name of one of the most famous and influential German masters of grappling.

**Outside Line:** An attack that does not come between your target and his weapon. Contrast

with “Inside Line” (q.v.).

**Passing Step:** Footwork in which you step forward with the rear foot, passing the front foot so that the back foot is now in front.

**Pauldron:** Armor for the shoulder. This differs from the spaudler (q.v.) in that pauldrons completely enclose the shoulder, while spaudlers merely sit atop them.

**Pflug:** The Plow; a longsword guard in which your hands are held down near your hip while your point is angled up toward your opponent’s face. So named because the position resembles that assumed to push a plow.

**Plackart:** A piece of armor worn over the lower part of the breastplate as part of the cuirass (q.v.).

**Poleyn:** Knee armor, usually articulated to the cuisse (q.v.) in the 15th century.

**Pommel:** The counterweight at the end of a sword hilt. Used for a variety of strikes and thrusts.

**Queue:** (French: lit. “line”) The spike on the bottom of a pollaxe. Also used to refer to the entire portion of the pollaxe below your left hand.

**Recht:** German for right; thus an *Oberhau recht* is a blow from above from the right side.

**Rechter:** (lit. “judge”) The person responsible for acting as a judge in a judicial combat.

**Reverse Grip:** The hold a dagger so that the blade is on the little finger side of your grip.

**Ringeck, Sigmund:** a 15th-century master, author of one of the most important Fechtbücher of the 15th century, a member of the Liechtenauer Gesellschaft, and the one most central to our study of Master Johannes’ art.

**Ringen am Schwert:** Grappling at the sword; grappling with your opponent while one or both of you still holds a sword.

**Ringen:** German for grappling. More than just wrestling, it implies strikes, kicks, joint breaks, etc.

**Ritter:** German for knight.

**Ritterlich:** German for knightly.

**Rondel Dagger:** The most common form of dagger seen in the Fechtbücher, they were optimized for use in armored combat. They have a disk-shaped guard, and usually another disk for a pommel. They may be single-edged, double-edged, or triangular in design, and often had heavily reinforced points for penetrating the links in mail armor.

**Roßfechten:** Combat on horseback.

**Rückhandstich:** A backhanded dagger thrust, meaning one that starts near the left shoulder in a reverse grip.

**Ruhsitz:** (lit. “rest seat”) The term for the Kämpfer’s (q.v.) chair, and perhaps the space where the chair is placed, used to rest during a judicial combat.

**Ryßen:** German for pull or wrench; e.g., a *Halsryßen* is a “neck wrench.”

**Sabaton:** Armor for the foot.

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**Scheitelhau:** The Parting Cut; one of the five secret blows, it counters the guard *Alber* and defeats a blow to the leg by cutting very high to the top of your opponent’s head.

**Schielhau:** The Squinter; one of the five secret blows, it counters the guard *Pflug* and defeats *Oberhau* by striking down with the false edge.

**Schlachenden Ort:** (lit. “battering point”) A powerful blow delivered by holding the blade



of your sword in both hands and swinging the pommel into a vulnerable target. Compare with the “*Mordschlag*” (q.v.) and the “*Tunrschlag*” (q.v.).

**Schlag:** A blow.

**Schnappen:** “Snapping”; a technique to counter displacements in which you hook your opponent’s hands with your pommel to yank them down while snapping your sword around into his head.

**Schneiden:** Slicing.

**Schnitt:** A slicing attack; one of the *drei Wünder* used to slice across your opponent’s wrists or neck like carving a roast—contrast with “cutting.”

**Schulfechten:** The term used for schools that focus on sportive, as opposed to lethal combat. Contrast with *Ernstfechten*.

**Schwert Nehmen:** See “sword taking.”

**Short Range:** The range at which you can strike your opponent without moving your feet.

**Single Time:** A technique which both defeats an incoming attack and strikes your opponent in the same motion. The *Absetzen* is a good example of a single-time thrust.

**Slope Step:** A two-part step in which one passes to the side, then swings the rear foot around in order to be facing his opponent on a diagonal.

**Soft:** Used to refer to a bind in which your opponent does not exert great strength to hold your weapon in the bind. Contrast with “hard” (q.v.).

**Spaudler:** Armor for the shoulder (not “spaulder” as it is often misspelled). Contrast with pauldron (q.v.).

**Spieß:** The German word for spear.

**Spießfechten:** Fighting with the spear.

**Sprechfenster:** The speaking window; one of a series of techniques performed from Long Point in which you rely upon feeling the bind of your blades to understand what your opponent will do and reacting accordingly. It is named after the window through which German monks communicated with those outside the monastery.

**Stance:** The position of your feet in any given guard. See also “guard” (q.v.).

**Stechen Unter:** Stab under; to circle your blade under your opponent’s cross (see *Kron*, q.v.) when he displaces your thrust and thrust again.

**Stiche:** (pl. *Stichen* or *Stechen*) A thrust; one of the *drei Wünder*.

**Streitaxt:** (lit. “battle axe”) One German term for the pollaxe; also sometimes called the *Mordaxt*.

**Strong (of the weapon):** The portion of your weapon closest to your hands when holding it.

**Structured Drills:** Drills we use to teach students how to choose correct responses under pressure.

**Stuck:** (pl. *Stücken*) A technique or play.

**Student:** Apart from the general meaning, we use the term in Formal Partner Exercises and Structured Drills (q.v.) to refer to the eventual winner.

**Sturzhau:** lit. “plunging cut”; refers to a cut from above with the short edge. Very similar to the *Schielhau* (q.v.).

**Sword Taking:** Any technique designed to take your opponent’s sword out of his hands. Called “*Schwertnehmen*” in German.

**Tailent:** The term for the axe blade on those pollaxes with axe blades.

**Talhoffer, Hans:** Another German fighting master and member of the Liechtenauer Gesellschaft, he wrote at least five different Fechtbücher from 1443 to 1467 that have survived to the present day.

**Target/targe:** See Thartschen.

**Tasset:** Plates of armor depending from the fauld (q.v.) to cover the gap between it and the cuisses (q.v.).

**Teacher:** Apart from the general meaning, we use the term in Formal Partner Exercises and Structured Drills (q.v.) to refer to the person who helps the Student (q.v.) demonstrate the form or drill.

**Thartschen:** (lit. “target” or “targe”) A medieval jousting shield.

**Tunrschlag:** (lit. “thunderclap blow”) A powerful blow delivered by holding the blade of your sword in both hands and swinging the pommel into a vulnerable target. Compare with the “*Mordschlag*” (q.v.) and the “*Schlachenden Ort*” (q.v.).

**Twitch:** To pull your weapon back and pass it under your opponent’s weapon when he pushes so far out with a block that his point no longer threatens you; the term is also used for a similar pull up and over your opponent’s blade with a longsword. See also “*Zucken*.”

**Uberlaufen:** Overrunning; a technique where you defeat a low cut with a high one.

**Under:** Under or below.

**Unterhalten:** (lit. “under holding”) The general term for grappling techniques used on the ground; generally they involve a pinning action that allows you to use your dagger.

**Unterhau:** (lit. “under cut”) Any cut that strikes from below.

**Unterhengen:** The lower hanging; corresponds to the guard *Pflug*.

**Unterschlag:** (lit. “under blow”) Any blow that strikes from below.

**Unterstich:** (lit. “under thrust”) Any thrust delivered from below.

**Upper Cannon (of the vambrace):** The portion of the vambrace or arm harness that covered the upper arm.

**Vambrace:** The arm harness; it consists of the upper cannon, couter, and lower cannon (q.v.).

**Veler, der:** The Feint; a technique in which you bind or act as if you were about to then suddenly cut with a *Zwerchhau* at your opponent’s hands or arms.

**Versetzen:** To displace; to block or parry (our sources don’t make a distinction) an attack.

**Vier Leger:** The Four Guards; the four primary longsword guards of our system including *Alber*, *Ochs*, *Pflug* and *vom Tag*.

**Vier Versetzen:** The Four Displacements; not really parries, these are techniques for using four of the *Meisterhaue* (q.v.) to attack the four longsword guards when they are held in a static position.

**Void:** To step offline to avoid your opponent’s attack while you simultaneously attack; see *Lücke*.

**Vom Schwert:** lit. “from the sword”; a technique in which you or your opponent leave the bind.

**Vom Tag:** From the Roof; one of the four primary longsword guards, it is assumed by bringing the sword to your shoulder with the point aimed slightly to the rear.

**Von Danzig, Peter:** A sword master from the mid-15th-century and a Member of the Liechtenauer Gesellschaft. His work, along with that of Sigmund Ringeck (q.v.), forms the primary basis of our study of Johannes Liechtenauer’s art.

**Von:** From.

**Vor:** (lit. "before") A strategic term referring to initiative. To be in the *Vor* is to have the initiative of the fight; to launch attacks to which your opponent must respond before he can attack you. Contrast with *Nach*.

**Vorschlag:** A blow begun before your opponent strikes.

**Vorstich:** (lit. "before stab") To thrust before your opponent does.

**Waage, die:** (lit. "the scale") the German term for the Balance Stance.

**Warner:** (lit. "advisor") The individual responsible for interacting with the officials of the court and with the opposing party on behalf of the *Kampfer* in judicial combat.

**Was Seht, das lehrt:** (lit. "what hurts teaches") Our *Schule's* official motto; it's the medieval way of saying "no pain, no gain."

**Weak (of the weapon):** The portion of your weapon furthest from your hands.

**Wechselhau:** (lit. "change cut.") A cut which is done all the way down into *Nebenhut* in order to fool an opponent into thinking one is open, then which cuts back up with the short edge.

**Wind:** To rotate the strong of your weapon onto the weak of your opponent's weapon so that you can thrust in spite of his resistance (see "*Winden*").

**Winden:** (lit. "winding") To rotate the strong of your weapon onto the weak of your opponent's weapon so that you can thrust in spite of his resistance.

**Winkle:** Angles (as in "angles of attack").

**Zornhau Ort:** The Point of Wrath; if you feel your opponent is soft in the bind after you displace his *Zornhau* with yours, you merely thrust along his blade into his face, wedging his sword out of the way with yours.

**Zornhau:** The Strike of Wrath; one of the five secret blows, it neither counters one of the four guards nor functions as a single-time attack, but rather serves as a way to examine many of the basic principles of the Liechtenauer system. It is so called because it is the strike an angry man is likely to use.

**Zucken:** Twitch; to pull your blade up and over your opponent's sword when he pushes your point off line or to yank it back and thrust in the same circumstance. Alternatively, with the spear or halfsword the twitch is usually done under your opponent's weapon.

**Zufechten:** (lit. "coming to the fight") The process of closing from long to short range; this is considered the most dangerous part of an engagement and Ringeck tells us to use an attack as we close in order to maintain the initiative and prevent our opponent from attacking while we do so.

**Zulauffend Ringen:** (lit. "grappling while closing") Refers to techniques in which you move in to attack your opponent rather than letting him come to you.

**Zweikampf:** (lit. "fight of two.") A duel or judicial combat.

**Zwerchhau:** The Cross Strike; one of the five secret blows, it defeats the guard *vom Tag* and counters *Oberhaue* by striking a horizontal blow so that your opponent's cut is caught on your cross.