

Hanko Döbringer Worksheet 4

Feb. 2012

Source Manual: Cod.HS.3227a, aka "Hanko Döbringer's Fechtbuch," 1389

<http://www.thearma.org/Manuals/dobringer.html>

Text for discussion & practice this week: pg. 43-49

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This is regarding the Hanging [Hengen] swordsman learn this. These are the two hangings from one hand towards the ground. In all situations you should strike, thrust, [hold] guards, [be] soft or hard. Do the talking window [Sprechfenster], stand joyfully and study the opponent's intentions. Strike so that he tries to step away from you, I say honestly that no one defends without danger. If you have understood this, then he will not come to blows. If it happens that you are on the sword, then you should also do strikes, thrusts or cuts, and remember to feel [Fuelen] and not move away from the sword without reason. A masterful technique is done rightfully/correctly on the sword. He who binds with you, the war will wrestle him seriously. The noble turning in [Winden] finds him for sure. With strikes, with thrusts and with cuts you will find him. In all turning in [Winden], strikes, thrusts and cuts should you find well. The noble hanging [Hengen] would not exist without the turning in [Winden], since out of the hanging you shall make the turning in [Winden].

Glossa. Note and understand that there are two hangings on each side. One upper [Oberhengen] and one lower [Underhengen] hanging and with these you can come well on the sword of the opponent, they originate from the upper [Ober] and lower strikes [Unterhaw]. When it happens that you bind with the opponent, or when you find yourself on his sword then you should remain on his sword. And you shall turn [Winden] and

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thus joyfully and without fear remain on his sword. You shall see, await and understand what it is that he intends to do against you. And to remain thus on the sword Liechtenauer calls this the talking window [Sprechvanster]. When you stand thus with him on your sword, then you should feel [Fulen] and follow his movement if it is soft [Weich] or strong [Herte]. Then you should adapt in such a way as has been explained earlier. In the case that prior to everything else, even before you can do anything, he moves off the sword, then you should follow at once and strike or thrust as well as you can before he has the chance to do anything. You have a shorter way if you remain on the sword and aim your point in at him than he has if he tries to move away [from your sword]. Before he can gather himself and close in with a strike, go at once at him using your point. But if he remains with you on the sword, then try and feel if he is soft [Weich] or hard [Herte] on the sword. If he is soft [Weich] and weak [Swach], then you should quickly and courageously go forward with the strong part of your sword and push back and press his sword and seek all openings to the head or the body wherever you have a chance. If the other is strong [Herte] and hard [Stark] on the sword and intends to push you away and thrust at you, then you should be weak [Weich] and soft [Swach] against his strength and yield to move away with your sword from the strong pressure he is applying

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and in this weakness, while he is pressing [you] and shoots his sword away from him [away from his body since he is pushing yours], as has been described, then at once [Indes] that it happens but before he can gather himself again, so that he can't strike or thrust, you should attack his openings with strikes, thrusts and cuts. Do this in the easiest way as has been described in this teaching, quickly and boldly and briskly so that he can't come to blows. That is why Liechtenauer says "I say in all honesty that no man can defend himself without danger, if you have understood this he will not be able to come to blows". With that he means that it is not possible to defend without being in danger or without getting hurt if you act according to this teaching. If you win and do the first strike [Vorschlag] then he can either defend himself or let himself get struck. When you do the first strike [Vorschlag], regardless if you hit or miss then you should quickly and briskly do the after strike [Nachschlag] before he can come to blows. So when you wish to do the first strike [Vorschlag] then you should also do the [Nachschlag] quickly and speedily so that he cannot come

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to blows himself. And you should also make sure that in all things concerning swordsmanship that you act before your opponent does. And as soon as you move before him and win the first strike [Vorschlag], at once do the after strike [Nachschlag]. You should never do the first strike [Vorschlag] if you do not have the [Nachschlag] in mind at the same time, meaning that you are always in motion [In motu seist]and do not rest or hold yourself back but does one thing after another quickly and decisively so that your opponent can't do anything at all. If you do this, then he must indeed be a good one if he can manage to get away without being struck by you. So with this art or advantage it often happens that a peasant will beat up a good master if the peasant does the [Vorschlag] and boldly pushes forward. Thus when you understand the word at once/in an instant [Indes] hits, shames and defeats your opponent. One who hesitates and wants

to wait in order to defend himself against the strike is in greater danger than the one who strikes at him and thus wins the first strike [Vorschlag]. Therefore in all things concerning swordsmanship make sure that you are the first and come at the opponent on your right hand side. Then you will be safer than him no matter what comes.

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From both sides learn eight turning in [Winden] with steps. And one turning in [Winden] with three pieces I mean thus it is twenty-four if you count them one by one. Swordsmen notice it and note the turning in [Winden] correctly. And learn to do them well and you will be able to hit the four openings since each opening surely has six ways to be hit.

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Glossa. Note here that the turning in [Winden] is the rightful art and foundation of all fencing with the sword. From these stem all other fencings and techniques and it is impossible to be a good swordsman [without knowing] the turning in [Winden]. There are many play masters [Leichmeystern] who despise it and say that what comes out of the turning [Winden] is very weak and calls it "of the shortened sword" since it is so easy and uncomplicated. And look at those who use the long sword and who goes about it with outstretched arms and outstretched sword in order to look dangerous and to look good, using all the strength of the body. It is terribly embarrassing to see someone thus stretched out as if he wanted to run after a hare. And this has nothing to do with turning in [Winden] or Liechtenauer's art, since this art does not require strength. If it was not an art, then the strong would always win.

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