



Kingdom of Lochac  
Royal Guild of Defence

Punta Dritta - November 2003

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# From the Lord Guildmaster of Defence

Welcome to another edition of Punta Dritta, the newsletter of the Royal Guild of Defence. I'd like to thank the usual suspects for sending in articles to make this bumper version. However, if you get sick of seeing the same esoteric topics hashed to death in the newsletter, why don't you write an article??? We'd all love to see your words of wisdom!

Right down to business. The Office of Provost Secretary is vacant, and I want someone to step up and fill it. All Provosts are eligible and encouraged to apply. The job requires very little in the way of commitment, just an ability to keep track of prizes being played, and to help put together Punta Dritta. My contact details are at the end of this issue if you wish to apply.

As at the time of writing, Rowany Festival is a mere 6 months away. I'm following through on the request of Guild members at last Festival, and will be coordinating a guild campsite. That's right, a place for all guild members to camp together, discuss fencing, generally have a good time. One of the plans is to have an area set aside for training and pick up bouts. We'll also be shifting the daily formal training sessions back to early morning, so that it doesn't interfere with all the other fun activities. One thing I do need is an indication of numbers. If you are interested in camping with the Royal Guild of Defence this coming festival, please get in touch with me ASAP, as I need to negotiate the campsite size with the Festival Stewards.

Have fun, and enjoy your fencing.

Guildmaster ibn Jelal  
Lord Guildmaster of Defence.

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## Some Words from the Ancient Masters

As touching the weight or heft, which is borne in the hand, be it sword or other weapon, I commend not their opinion any way, who will for the strengthening of a man's arm that he handle first a heavy weapon, because being first used to them, afterwards, ordinary weapons will seem the lighter unto him, but I think rather the contrary, to wit, that first to the end, he does not over burden and choke his strength, he handle a very light sword, and such a one, that he may most nimbly move. For the end of this art is not to lift up or bear great burdens, but to move swiftly. And there is no doubt but he vanquishes which is most nimble, and this nimbleness is not obtained by handling of great hefts or weights, but by often moving.

But yet after he has sometime travailed with a light weapon, then it is necessary according as he feels

himself to increase in strength of arm, that he take another in hand, that is something heavier, and such a one as will put him to a little more pain, but yet not so much, that his swiftness in motion be hindered thereby. And as his strength increases, to increase likewise the weight by little and little. So it will not be long, but that he shall be able to manage very nimbly any heavy sword.

Di Grassi, Giacomo, *His True Arte of Defence, etc* (London, 1594).

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## Recent Prizes

### INNILGARD

Be It Known To All That Profess Skill At Arms That:

On the 20th day of July AS 38 at the Innilgard Royal Guild of Defence Prize Day, before her Excellency Baroness Alycie of Stirling, and against the examining panel of Free Scholars Dafydd Wallraven and Bonnie of Blessed Herman, Journeyman Gregory Toutouse de Sloleye and Provost Sir Haos Windchaser;

Scholar William Forester de Blacwode did carry off his Free Scholar prize with these weapons, viz: rapier and buckler,

Scholar Fionghuine MacCoinneach did carry off his Free Scholar prize with these weapons, viz: rapier and baton,

Scholar Marc de Montfault did carry off his Free Scholar prize with these weapons, viz: single rapier;

And against the examining panel of Journeyman Gregory Toutouse de Sloleye and Provosts Don Aylwin Greymane and Sir Haos Windchaser;

Scholar Tostig Atte Scelga did carry off his Free Scholar prize with these weapons, viz: single rapier.

GOD SAVE THE KING AND QUEEN OF LOCHAC !

### RIVERHAVEN

Be it known to all that profess skill at arms,

That Baron Henry the Fox, whom was sponsored by Ancient Guildmaster Edmund the Lane, did play his Guildmasters Prize against the following Masters: Ancient Guildmaster Edmund the Lane, Ancient Guildmaster Dameon Greybeard, Guildmaster Tariq ibn Jelal ibn Ziyadatallah al-Naysaburi and Guildmaster Silfren the Singer.

The candidate did play the Masters in single rapier, rapier and dagger, case of rapier, rapier and buckler, rapier and cape, rapier and baton and rapier and parrying gauntlet. Despite the rain interruptions, all forms were played on the Saturday Afternoon, at the Gathering of the Guilds in St Florians.

The examining Guildmasters did find the candidate most deserving of the Prize, and did acclaim and elevate Henry the Fox to the rank of Guildmaster of Defence. Henry was presented with his black sash that night during the Court of Their Excellencies, the Baron and Baroness of St Florians. The instructors of the Rowany Guild School did also present him with the tools of his trade, to wit equipment suitable for the training of his students.

I'd like to thank all those members of the Guild who supported us in playing this Prize, especially the examining Guildmasters, and Provosts Blaidd MacFaolen Tuatha Faol and Diccon Shorthand. Many comments were received on the strength and vibrancy of our Guild.

For all those seeking training in the art and science of defence, I commend unto you Guildmaster Henry the Fox.

Yours in Service to the Royal Guild of Defence,  
Guildmaster ibn Jelal  
Lord Guildmaster of Defence

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## Upcoming prizes

### Aneala

Be It Known To All That Profess Skill At Arms That:

We, Provost Sabine d'Ricoldi da Forli, do give leave and licence to our Scholar, Prospero di Luca Greco, to play his Free Scholar's Prize against all Free Scholars, Journeymen, Provosts and Masters in their subtle mystery at these weapons, viz: rapier and dagger.

And to our Scholar, Leofric, to play his Free Scholar's Prize against all Free Scholars, Journeymen, Provosts and Masters in their subtle mystery at these weapons, viz: rapier and baton.

And to our Scholar, Donchadh Baillie, to play his Free Scholar's Prize against all Free Scholars, Journeymen, Provosts and Masters in their subtle mystery at these weapons, viz: rapier and dagger.

These are to give notice that our said Scholars and Free Scholars will be at November Crown on Sunday the 2nd of November AS XXXVIII, to perform and do their utter most for the achievement and bearing away of the prizes.

GOD SAVE THE KING AND QUEEN OF LOCHAC!

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## Bluffer's Guide to Saviolo and the Single Rapier

**By Baron Henry the Fox, Guildmaster of Defence**

Saviolo's *His Practice in Two Bookes* was the first text on swordplay originally written in English (Girard, 1997:101). This makes Saviolo's work a much "straighter" delineation of what the master is talking about. Treatises which are written in other languages and then translated into English will lose some of their impact due to the translator's own interpretation of what is being said. This is something, which must be watched for.

Saviolo's treatise is written as a conversation between a master and his pupil, and as such it is the student asking questions and the master answering them. Unlike Di Grassi, Saviolo does not go through in a methodical way explaining each particular technique, but gives practical examples from which the basic tenets of what Saviolo is talking about and advocating can be distilled. The only problem with this is that Saviolo can be a little ambiguous in his description of what is being meant.

Stephen Hand's *Practical Saviolo* is of great use in the interpretation of what Saviolo has to say, and I would thank him for the work that he has put in producing such a fine document. His interpretations and discussions of each make it much easier for us to understand. But I would also encourage people to go and read a copy of the original text so that each person may be able to develop their own opinion of what is being said.

## Wards

Saviolo is a great proponent for the terza ward. He uses this ward the most throughout his teachings. He has a couple of different modifications of this ward throughout his book.

"The right leg is forward, the weight is on the back leg. The knees are slightly bent. The arm is held almost straight at approximately a 45-degree angle out from the body and the hand is held low with the point at the opponent's face. The two combatants' rapiers are crossed at the middle of the blade. ... The fencers' right feet are in line with one another." (Hand)



Figure 1 - Saviolo's Terza Ward

"This is Saviolo's second ward, henceforward referred to as the Short Ward, another variation on the low ward. This is the older style seen in Di Grassi etc. where the fencers hold their swords close to the body with the right arm almost straight down. The fencers do not have their rapiers crossed in this ward, the main difference between this and the Extended Low ward" (Hand)



Figure 2 - Saviolo's Second Ward

Saviolo also uses open ward, especially in preparation for vertical cutting attacks. His wards are typically used to reposition the blade for an attack, or defense. For example, he uses high ward to reposition for an imbrocatta or to parry a cut at the head. Saviolo's wards are very fluid in nature he passes through each one depending on what is required at the particular time. It is important that this is recognized. Saviolo's favorite ward is that of terza in some form, but it does not mean that he does not use other wards to change his point of attack and defensive capability.

## Footwork

Saviolo engages in a full range of footwork in his treatise, each step is not described individually, but they are very similar in nature to those found in other treatises of the time. He makes use of slope paces, circular paces, traverses, passes and incartatas. What is most important is that the sword work that Saviolo uses is used in combination with the footwork, which is described. The footwork of Saviolo works with the attack and defense for repositioning the body for either attack or defense. The incartatas especially are vital as they are used, both full and half, for voiding attacks.

## Voids

Much to the disgust of Silver, Saviolo advocates the use of the body in voids, twisting and turning the body in order to avoid the opponent's attack. The incartatas as mentioned above are a perfect example of Saviolo's use of voids, but it must also be remembered that in most cases the voids are accompanied by some form of attack, demonstrating Saviolo's love of the stesso tempo (or single time) attack. He encourages the use of the movement of the body to void, and also advocates simple voids such as withdrawing, using a backward step.

## Parries

Parries are considered to be an important defense, Saviolo uses both sword and hand parries, but in preference, Saviolo advocates the use of the left hand for parries over the use of the sword, on the basis of timing. Saviolo feels that if the sword is used for defense it will slow it down in the attack, having to move a second time. This demonstrates one of the major differences between swordplay of the rapier and that of the later small-sword.

While Saviolo does not describe specifically the sword parries that should be used, he does say that the sword parries are most advantageously used from different wards. A parry in defense of the upper body from a descending cut should be used from a high ward so that the blade is then positioned for an attack. All of Saviolo's parries with the blade are more than just defense they are designed to reposition the blade for an attack, rather than just defending.

Saviolo advocates the use of hand parries in most cases, but especially where the hand parry will put the swordsman in a better position to attack, or where an attack accompanies the parry. Saviolo has some

general rules about the use for the use of hand parries. The hand should parry the sword on the hilt of the weapon, as this is where most control is gained over the weapon. Defense and redirection is all that is absolutely necessary but controlling the opponent's weapon is much more advantageous. For defense against cutting blows using a hand parry, the hilt should be parried before the weapon can develop any significant force.

The hand parry can be used as a barrier against attack, this means that the hand should stay with the weapon rather than being immediately withdrawn from the weapon. Hand parries designed to place the opponent's blade in a more advantageous position and to open the opponent for an attack. This should be the consideration rather than just simply defending with the hand.

## **Joining the Blades**

Saviolo advocates joining of the blades; this is something, which several theorists are against. What Saviolo is looking for in doing this is to gain feeling through the blade as to what the opponent is likely to do next, or in modern fencing terms, to gain sentiment du fer. This allows a person to be able to feel before they see what the opponent is going to do, it also allows for more blade play.

## **Blade Play**

Saviolo teaches various forms of beating the blade, in order to open the opponent for an attack. This sort of blade play was taught by many of the Renaissance masters as a prime way to set the opponent up. Beating attacks are designed to defeat the defense of the blade and be able to attack in a single motion. Saviolo also advocates the use of the disengagement, or cavatione in order to maneuver around the opponent's blade and to set up for the following attack. This cavatione is simply a small circle drawn to disengage the blades and put the point of the weapon in a more advantageous position.

## **Thrust**

With regard to the attack, to put it most simply, Saviolo advocates the use of the stoccata over the imbroccata. The stoccata being a rising thrust and the imbroccata being a descending thrust, though in several cases he demonstrates their successful use. The stoccata is most successfully used from a ward of terza, thus being from the most used ward of Saviolo. Saviolo also thinks that the stoccata is the safest attack, believing that the imbroccata exposes the arm and body for much too long.

## **Cuts**

Saviolo describes the use of cuts of all kinds in his descriptions of the sequences laid out in his treatise. The particular cut in use is dependent upon the particular ward and what is the most advantageous and has the best timing. Cuts from high to low are most easily delivered from a high ward, or prima, whereas

cuts from low to high are much more suited to a lower ward. To deliver a cut from high to low from terza would take too much time, as the hand must travel all the way up and then down. The only successful way to do this would be in defense against a high cut to bring the hand up and deliver the cut once the hand is already in a high position.

## **Closes and Gripes**

Closes and gripes are mentioned with disfavor by Saviolo, though he does mention that if you are close, to place your hand on the hilt of the opponent's weapon rather than their arm or hand as they may change the hand which their weapon is located in. In this way while he is not in favor of close work, he does know how to use it to his own advantage. Saviolo's preference is to keep the engagement at distance, and to not come too close that grappling is possible.

## **Timing**

With regard to timing, Saviolo advocates the use of *stesso tempo* (single time) attacks over *dui tempo* (double time attacks). This preference is mainly based on a timing argument and the speed allowed the opponent if the actions are divided into two actions. He does use *dui tempo* attacks where they present the most advantage in the situation, and where some form of solid defense is required. Attacks and defense should blend together, the parry repositions blade for further attacks. Each one of the actions of the combatant will reposition the blade for another action, whether that is a high parry transferring into an *imbroccata* or a low parry transferring into a *stoccata*.

## **True and False Art**

With regard to the True and False Arts, mastery of both True and False Arts are a sign of a skilled fencer (Girard, 1997:293), according to Saviolo. To be able to use both "sets" of skills demonstrates more skill than only using one over the other. In this, Saviolo believes that what works should be done, and that which does not should not. If a particular compound action works then it should not be discarded just because it belongs to the False Art.

## **General Strategy**

It is particularly advantageous for the understanding of a particular master that if their entire theory on combat can be simply distilled into a single statement which summarizes the basis of their entire form of combat. Stephen Hand's *Practical Saviolo* has supplied such a statement of general principles of the fight of Saviolo.

"general strategy: As soon as your rapier is drawn adopt a ward; don't jump around; retire a little out of distance in order to change wards, if you don't a skilful opponent may attack you in the

instant of changing ward; if you intend to attack make sure you are in distance and therefore will deliver your attack in time; always manoeuvre with the right foot leading; threaten the inside line of your opponent and attack with a stoccata once you have gained an advantage of line or distance" (Hand)

## Sources:

Girard, D.A. (1997) *Actors on Guard: A Practical Guide for the Use of the Rapier and Dagger for Stage and Screen*, Routledge, London, UK

Hand, S. *Practical Saviolo*, Stoccata School of Defense

Saviolo, V. (1595) *His Practice in Two Bookes*

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# Playing The Prize

**By Guildmasters Silfren the Singer and ibn Jelal**

This isn't "The Gospel According To The Guild of Defence", but the thoughts of two Guildmasters, Silfren and ibn Jelal, who played the first prizes in Lochac and have examined many since.

We put these thoughts forward and invite commentary from all.

## The Purpose Of Playing The Prize

The Guild of Defence is devoted to research into and teaching of period martial arts.

The playing of the prize is a way in which we measure people's progress in the art of defence, their competency in the use of their weapons and understanding and use of period techniques.

The requirement for ability and accuracy increases as the Guild member goes through the ranks of the guild, with the upper ranks also required to be actively teaching and studying period styles.

The prize is not a competition to see who can land the most touches, it is an examination of the candidate's ability. Examiners present problems to the candidate and give them opportunities to show different techniques in solving those problems.

## The Differences Between Ranks

The ideal candidate will have a range of attacks and defences, rather than a single stance or movement of the blade that works for them. They will have a range of footwork, and can show they know when to use each direction and style of pace, even if they use some more than others. They will attack in different lines, and marry those attacks with correct footwork. They will use different defences depending on the opponent's attack, and will demonstrate an understanding of how to use distance, blade work, voiding, and both hands (empty or no) as part of their response.

There are no hard and fast differences between the ranks. However there are some general concepts which can help us determine performance. Those concepts are ability, which includes speed and efficiency, understanding of actions, and complexity of the fencing phrases. The following examples should give you an idea of how those concepts are applied.

Each rank will have a different level of ability in the same weapon, a Journeyman playing a sword and buckler prize should be a better sword and buckler fighter than a Free Scholar. The higher the rank, the faster the speed - not just physical speed, but speed of reaction, speed of understanding. A Provost will solve problems more quickly than a Journeyman who will solve them faster than a Free Scholar will. The higher the rank, the quicker they should be to see an opening and take advantage of it. Physical speed is athleticism, the Guild is more interested in speed of understanding, and in the level of timing, as well as the efficiency of their actions. The candidates motion should increase in efficiency as they progress through the ranks, which will result in an apparent increase of speed. It's a continuum from the choppy static fight of the Free Scholar, through to flowing seemingly effortless fight of the Guildmaster.

Given something they have never seen before, a Free Scholar would stand back and be unsure of what to do and perhaps be tentative in trying what they know against it. A Journeyman would think "That's different!" but go in and attack it with their best shot. A Provost would probe the new stance or defence carefully, noting reactions. A Guildmaster would look at it, note the possibilities inherent in it, and then manipulate the opponent to expose the weak spots they've seen.

A Free Scholar will use simple attacks, probably only one try per pass. A good one will not stop when the attack has failed, but turn it into another attack, salvaging a missed thrust with a cut. They will be reasonably balanced in their movements, seldom over stepping or over-parrying. They will show competence in the weapons form, including some clear understanding of period style, use of both hands, and some period style footwork. A modern epeeist may score many touches, but would not be suitable as a Free Scholar of the Guild.

A Journeyman will be making two or three attacks, stringing them together, before they retire out of distance. They'll understand ripostes and the rhythm of attack and defence. They should be more settled and cleaner in their movements than the Free Scholar, have a good understanding of range, be more economical in their movements. They should be solidly competent in the use of the chosen weapons

form, showing more understanding of how it was used in period, as well as body voids and good footwork.

Provosts will clearly use that attack and defence rhythm, but will control it more, and will be using attack by second intention, where the initial attack sets up the subsequent ones. They will be using timing well, landing their hits with intelligence more than with speed. The Provost is a teacher, and so must demonstrate good form in their movements. They should be well balanced all the time, upright, their footwork crisp and quick. They should look good, not wild or sloppy. Their blade work should be neat and accurate, economical and well timed. They should show a good understanding of one or more period styles, demonstrating the way the feet and hands work together, as well as many of the possibilities of each weapon they choose.

Guildmasters will do all a Provost does but more so, and will make it seem effortless, unfussed. They will look good in all their movements, and demonstrate a mastery of their weapons, showing several period styles and approaches to problems.

## **Considerations For When You Examine A Candidate**

The examiners should collaborate to be sure the candidate is given every opportunity to demonstrate their ability, they should each concentrate on providing different openings and attacks and defences for the candidate to take advantage of. Their job is to provide an environment for the candidate to show what they can do, not what they can't do. They should be sure to attack as well as wait to be attacked, examine the candidate at several distances, see what they do when confronted with different period style attacks or stances.

It is important to remind everyone involved on the day that this is an examination of style and ability, not a tournament where getting the touch is all that matters.

The maintainers of standards for each rank are the members of that rank. If Guildmasters and Provosts and a single Journeyman are testing a Journeyman's prize, the Journeyman should have the final say, as to whether the candidate is their peer. It is natural for higher ranks to see more faults in a candidate than the lower ranks, however it's the person of the rank being examined who will have a better feel for what is required at that rank. We do not expect skill comparable to a Provost at Free Scholar rank, and higher ranks should make an effort to moderate their expectations and actions to that of the rank being examined.

## **Considerations For The Candidate**

Your job is to demonstrate your style and knowledge. You will be expected to show an understanding of offence and defence in a period style. The concept to remember here is depth and breadth of ability.

One of the sure-fire ways to fail a prize is to concentrate on winning each bout. When candidates have dropped into this mindset, they fall back on their old faithful actions, and have shown a very limited range of actions. What your examiners want to see is your diversity. Some bouts your examiners will give you opportunities to attack and in others they will push your defence.

The job of an examiner is to bring out your skill, which they will do by presenting problems. If you see an examiner presenting the blade, your first thought of making the bind is probably the correct one, as the examiner is most likely giving you an opportunity to show that action. They are giving you a chance to show how you deal with a threatening blade. It's not a tournament, they want you to succeed and are not trying to sucker you into making the wrong action.

Another thing you should remember as candidate is to use the combination you've chosen. It's no good selecting sword and buckler if you don't use the buckler in your fencing. Your examiners want to see you trying to make hand offs, deflections and actions on the blade with the buckler, not just this lump of wood waving vaguely in the direction of the examiner.

Most of all, we want to see you having fun. This is an opportunity to fence for the sake of the art and style. It's not a competition, and there's no pressure on you to win. We want to see you try the stuff you think doesn't work for you reliably, as well as the stuff you're good at. This is the time to show what you know, not just what you know works for you.

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## Why Do Renaissance Fencing?

**By Baron Henry the Fox Guildmaster of Defence**

The most interesting, and often most difficult question to answer, especially for the practitioner of Renaissance fencing is, why fence? What is the use of fencing? Why bother going to all the effort? In a way, points have to be conceded to this sort of questioning. It is an "outdated" style of combat, which belongs to a period up to 500 or so years ago. There are no gold medals at the end of it, unlike sport fencing, and not to mention the many confusing issues that abound with the recreation of this martial art. This is a question of outsiders to the fencing community and members of the community also. The question is often best answered by each individual practitioner. But we can highlight some general points of relevance in answer to this perplexing question.

There are many influences, which may cause a person to become interested in fencing, these all have an impact on the individual. The media, especially in regard to movies often influences people in this. A person may see a movie and become interested due to the flair, which is shown by the characters in the

movie. With special attention to rapier combat, movies such as "The Three Musketeers", "The Mask of Zorro" and "The Musketeer" all show rapier combat as a combat art with much skill. Unfortunately, these movies do not show the hard work that is required to develop such a level of skill.

People are also influenced by friends and family, especially those who are already involved in groups which do fence. A person may become influenced by the skills demonstrated by a relation or friend. Others may become interested because of a search for something new; these people often have a background in sport fencing and wish to explore new skills. Still others are interested in fencing because of the different styles and approaches, which are possible, and some become interested because of a level of competition that is not found in other sports.

A person's own individual values and passions also influence a person's interest. Values that are expressed in rapier combat and not so much in other combat arts. Others simply develop a passion for the arts of their own culture, and especially those from older times. It is often these passions and values, which will sustain a person through the long process of training.

Rapier fencing not only teaches new skills but also teaches control, among other things. It also teaches a new approach on how the world should be viewed through the teaching of the social elements that are important. Rapier combat also teaches strategy, strategy which is not only useful when fencing but also in other aspects of one's life. These things that fencing teaches are of benefit to all, and not just those who fence.

The reasons for learning to fence are many. Some people learn to improve their fitness, and rapier combat does supply some of the requirements for this. Some people learn to gain a new set of skills, and fencing does teach those. The reasons for learning to fence are personal, but learning how to fence does teach many things. Fencing gives both intellectual and physical pursuits. On the intellectual side, fencing teaches new ways of thinking, and opens many avenues for intellectual research, and these often improve the physical side. The physical side is much more obvious in the skills, which are learnt and used. Rapier combat especially is much closer to a combat art than sport fencing and it does supply a lot of the intensity without the downside of physical harm. Fencing teaches gracefulness in its movements, style in its actions and finesse. These all translate into things outside of fencing.

Renaissance fencing, when it comes to tournaments is competitive. The important thing that needs to be questioned here is why a person should win. There are reasons for this, and each must be considered. Winning can supply a sense of achievement, and an enjoyment of victory, this must be tempered with grace and consideration. It can supply recognition from fellow fencers and this is also a good thing. It can elevate a person's esteem and prestige; there is a certain amount of glory achieved in winning. Most of all, it demonstrates excellence in a combat art and performance of the skills that have been learned.

With winning comes responsibility. The winning of the tournament may not confer responsibility, but the method of winning the tournament in the first place. What is important here? The method by which you win is important. A person who wins with brute skill and force will not be as respected as a person

who wins with grace and style will. It is the influence of the "perpetual gentleman" which changes a person from a duellist into a gentleman. To exhibit courtesy to one's opponent displays a certain good nature, which the rapier combatant should possess. This will be influenced by a person's values, and will develop a view of the person by others. This consideration of courtesy should be at the fore whenever a person takes the field in tournaments or in sparring. Is it not more of an achievement to win with grace, style and courtesy than to win by brute force? This should be at the forefront of every rapier combatant's mind. We are attempting to recreate a gentleman's art, so shouldn't we also act like gentlemen in the execution of this art?

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## Diccon's Dastardly Drills

So what's with the funny title??? It's inspired by the effect using this first collection of drills in your training can do for your fencing ability. This is what I hope will be an ongoing collection of drills developed by members of the Guild. The first collection of drills were written by Provost Diccon Shorthand, for whom this regular feature will be named. I've seen the effect these drills had on members of the Politarchopolan Guild School. I'm a big believer in footwork as the foundation of all fencing, and I saw one particular Journeyman go from mediocre to outright nasty in the space of 3 months. When I did some digging into how one man could improve so fast, I found out Diccon had been hounding them all with footwork drills. So now onto the drills! - ibn Jelal.

### Footwork Drills

**by Provost Diccon Shorthand**

Put random marks all around your pell 6 cm circles up and down your pell. Then, place the person to work around the pell hitting the circles with cuts and hits. This enables 360 degree training both in range and footwork. This can commence slow or be made fast. To enable variation you can make the circles different colours and call what colour you want hit and how.

Use a rope tied around the waist of the two opponents. The length is just enough for the two swords to be in range keeping the rope taut. It forces the opponents to move around to enable clean cuts and hits. It also forces clean technique to be used so sword does not tangle in rope. Particularly mean!

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# Subscription Information

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