

Kingdom of Lochac Royal Guild of Defence

Punta Dritta - January 2006

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From the Lord Guildmaster of Defence

Greetings to all members of the Lochac Guild of Defence and indeed to everyone reading this message.

It has been suggested (strongly) by Lord Owen Cantor ap Hughe, Provost Secretary of the Guild, that I provide you with some information on myself. Why he thinks you would find this interesting is a matter of some small concern to me, however it is apparently the way these things are done, and I am a firm believer in tradition, so here we go.

My name is Dameon Greybeard and I have been associated with the Noble Art of Defence, as practiced in this land, for the past 14 years. I was introduced to period fencing by Ancient Guild Master Edmund the Lame at Rowany Festival in AS 26, and my training was continued by Ancient Guildmaster Baron Don François Henri Guyon. If any can be said to be the founding fathers of fencing in Lochac it would be these two Gentles.

Over the years I have held the post of Rapier Marshal for the Barony of Politarchopolis and for the Principality of Lochac. I hold the rank of Ancient Guildmaster and I am a member of the Order of the White Scarf of Lochac and at Spring War last year I accepted the office of

Lord Guildmaster from Guildmaster Don Ibn Jelal. Owen, my friend, I hope that the above satisfies propriety.

It is my sincere hope that I will be able to maintain the high standards of Guildmaster Ibn Jelal and I will be looking for ways to increase the Guild's profile within the Kingdom. It is my hope that we will become an example to all, both on and off the field.

The coming year looks as though it will see some interesting changes; already there has been the introduction of a New Arts and Sciences stream, that of 'Historical Combat Studies'. Please note, this activity will not be a vehicle for free-form combat with steel weapons, but rather an in-depth look at the techniques and mindset of pre 16th century practitioners of violence "err" the Noble Art of Defence. It will hopefully complement the Guild's research and teaching and provide new insights and a different method for looking at our chosen area of study. His Grace, Sir Cornelius Von Beck, Master of the Laurel and a Provost in our Guild, will be taking on the Kingdom post of Deputy Arts and Sciences Minister for this activity.

I invite comments from all of you. If you have thoughts on how we might improve the Guild in any way, please contact me and chat.

Don Dameon Greybeard

[new] Lord Guildmaster

Royal Guild of Defence of Lochac

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Meeting of the Royal Guild of Defence at Rowany Festival

Be it known to all members of the Royal Guild of Defence that a Guild meeting shall be held during the course of the Rowany Festival, at a time to be announced by the Provost Secretary at the commencement of the playing of Guild Prizes upon the Rapier Field at 2pm on Good Friday, the Fourteenth Day of April.

This meeting shall engender discussion on matters brought to the Lord Guildmaster, Ancient Guildmaster Baron Don Dameon Greybeard, of concern to the Guild, being:

- Ordinances relating to the announcing and reporting of Guild Prizes; and
- Ordinances relating to the obligations of Guild members and the treatment of inactive members.

Other matters of concern may also be brought to the attention of the Provost Secretary or the Lord Guildmaster prior to Rowany Festival for inclusion on the agenda.

All Guildmasters, Provosts, Journeymen, Free Scholars and Scholars are strongly encouraged to attend this meeting and add their voice to matters concerning the Royal Guild of Defence of the Kingdom of Lochac.

Yours in Service

Provost Lord Owen Cantor ap Hughe

Provost Secretary to the Royal Guild of Defence

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Reports on Prizes in the Kingdom of Lochac

Prize played at River Haven

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

On Saturday 3 December, AS40, in River Haven, Journeyman Somerled of Redcliffe did play his Provost's Prize in the following forms: Single Rapier; Rapier and Buckler; Rapier and

Dagger; Case of Rapier; and Rapier and Baton. The candidate was examined by Ancient Guildmaster Edmund the Lame and Guildmaster Henry Fox. Following their examination, the Guildmasters did agree that the candidate had successfully played the Prize, and did raise him to the rank of Provost.
Long Live the Crown of Lochac

Prizes played at Canterbury Faire

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

I, Guildmaster ibn Jelal, did give leave and license to our Scholar Maree de Couty, William de Cameron, to play her 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 the said Scholar did play her Prize at the Canterbury Faire upon the Field on the Sunday afternoon, against Free Scholar William de Cameron, Free Scholar Colum mac Fheradaigh, Journeyman Luan an Fael and Provost Somerled of Redcliffe. Upon due consideration her examiners did declare her successful, and elevated her to the rank of Free Scholar.

Furthermore...

I, Guildmaster ibn Jelal, did give leave and license to our Free Scholar, William de Cameron, to play his Journeyman's Prize against all Journeymen, Provosts and Masters in their subtle mystery at these weapons, viz Single Rapier, Rapier and Cloak, Case of Rapier. These are to give notice that the said Free Scholar did play his Prize at the Canterbury Faire upon the Field on the Sunday afternoon, against Journeyman Luan an Fael, Provost Somerled of Redcliffe, and Guildmaster ibn Jelal. Upon due consideration his examiners did declare him successful, and elevated him to the rank of Journeyman.

Furthermore...

I, Guildmaster ibn Jelal, did give leave and licence to our Scholar, Emrys Tudor, to play his Journeyman's Prize against all Journeymen, Provosts and Guild Masters in their subtle mystery at these weapons, viz: Rapier and Buckler, Rapier and Parrying Gauntlet, Rapier and Dagger. These are to give notice that the said Scholar did play his Prize at the Canterbury Faire upon the Field on the Sunday afternoon, against Journeyman Luan an Fael, Provost Somerled of Redcliffe, and Guildmaster ibn Jelal. Upon due consideration his examiners did declare him successful, and elevated him to the rank of Journeyman.

Furthermore...

I, Guildmaster ibn Jelal, do give leave and licence to our Scholar, Hagen von Duernstein, to play his Journeyman's Prize against all Journeymen, Provosts and Guild Masters in their subtle mystery at these weapons, viz: Rapier and Dagger, Rapier and Buckler, Rapier and Baton. These are to give notice that the said Scholar did play his Prize at the Canterbury Faire upon the Field on the Sunday afternoon, against Journeyman Luan an Fael, Provost Somerled of Redcliffe, and Guildmaster ibn Jelal. Upon due consideration his examiners did declare him successful, and elevated him to the rank of Journeyman.

Long Live the Crown of Lochac

Prizes to be played at Rowany Festival

I, Guildmaster Don ibn Jelal, do give leave and license to our Scholar, Benedict Stonhewer of Askerigg, to play his Journeyman's Prize against all Journeymen, Provosts and Masters in their subtle mystery at these weapons, viz: Rapier and Dagger; Rapier and Baton; and Rapier and Cloak. These are to give notice that the said Scholar will be at the Rowany Festival upon the Field, to perform and do his utter most for the achievement and bearing away of the prize.

I, Guildmaster Don Henry Fox, do give leave and license to our Free Scholar, Giles Leabrook, to play his Journeyman's Prize against all Journeymen, Provosts and Masters in their subtle mystery at these weapons, viz: Rapier and Parrying Gauntlet; Rapier and Buckler; and Rapier and Baton. These are to give notice that the said Free Scholar will be at the Rowany Festival upon the Field, to perform and do his utter most for the achievement and bearing away of the Prize.

I, Provost Dona Sabine d'Ricoldi da Forli, do give leave and licence to our Free Scholar, Prospero di Luca Greco, to play his Journeyman's Prize against all Journeymen, Provosts and Masters in their subtle mystery at these weapons, viz: Rapier; Rapier and dagger; and polearm (played to the conventions of heavy combat). These are to give notice that the said Free Scholar will be at the Rowany Festival upon the Field, to perform and do their utter most for the achievement and bearing away of the prizes.

I, Ancient Guildmaster Don Dameon Greybeard, acting in my capacity as Lord Guildmaster, do decree that Free Scholar Donnchadh Bailie, sponsored by Provost Dona Sabine d'Ricoldi da Forli, may play his Journeyman's Prize against all Journeymen, Provosts and Guildmasters in their subtle mystery at three of the following weapons, viz: Rapier and Parrying Gauntlet; Rapier and Buckler; Rapier and Cloak; Rapier and Dagger; and Case of Rapier. If, during that prize, a second Provost or Guildmaster should step forward as a co-sponsor, the Free Scholar may also attempt his Provost's Prize. These are to give notice that the said Free Scholar will be at the Rowany Festival upon the Field, to perform and do his utter most for the achievement and bearing away of the Prize.

I, Ancient Guildmaster, Don Dameon Greybeard, do give leave and license to our Journeyman, Gregory Tortouse de Sloleye, to play his Provost's Prize against all Provosts and Masters in their subtle mystery at these weapons, viz: Rapier; Rapier and Dagger; Rapier and Buckler; Rapier and Cloak; and Case of Rapier. These are to give notice that the said Journeyman will be at the Rowany Festival upon the Field, to perform and do his utter most for the achievement and bearing away of the Prize.

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The Gore Street Ward's Pathfinder for Free Scholars

By Journeyman Aelfrythe of Saxony

This pathfinder has been compiled to assist those members of the Society for Creative Anachronism pursuing the rank of Free Scholar in The Royal Guild of Defence, a subgroup of that organisation. These resources have been put together with the help of the Masters of the Guild (the heads of the Guild, those authorised to teach by the Crown) at the Gore Street Ward, and will aid in gaining knowledge of the schools and styles of fencing that are available within the set limits of the Guild (pre -17th century Europe).

Free Scholar: The first ranking in the Guild. A student that has a basic capability in Renaissance fencing but has no in-depth knowledge of the Renaissance Fencing Masters, and has yet to develop a full range of fencing styles or concepts in civilian combat.

Don Francois Henri Guyon
Guildmaster of the Royal Guild of Defence of Lochac

Search strategies

As the information in this area is diverse, you will not find it on one shelf of a library. Try these keywords/ subjects as a starting point in library databases and on the Internet to help with your search.

Names of Renaissance Masters:

- Vincentio Saviolo
- Joseph Swetnam

- Giacomo Di Grassi
- Salvator Fabris
- Hans Talhoffer
- Achille Marozzo
- Camillo Agrippa
- Henry de St. Didier
- Angelo Viggiani

Library of Congress subject headings:

- Fencing- England-History-16th century
- Swordplay-England-History-16th century
- Dueling- England-History-16th century
- Fencing- Europe- Early works to 1800
- Hand-to-hand fighting- Europe- Early works to 1800

British Library:

- Military art and science- History Medieval- 500-1500
- Combat- History
- Swordplay- History
- Fencing- History

Names of publisher:

- Paladin Press
- Chivalry Bookshelf
- Greenhill Books
- Stackpole Books
- Multi-Media Books

Names of authors:

- William Wilson
- Tony Soper
- Christian Tobler
- Mark Tobler
- Sir Charles Oman
- Mark Loades
- Ramon Martinez
- Alfred Hutton

Books

There are a number of publications available on this topic. These have been recommended for Free Scholars by the Masters of Defence.

Wilson, WE. 2002, *Art of Defence: Introduction to the Use of the Rapier*, Chivalry Bookshelf, Union City, CA.

An acknowledged instructor in Italian rapier and side sword by the International Master of Arms Federation, this publication offers a

practical instruction in the Italians style of fencing. Instructions are accompanied with multiple photos. Include a bibliography with primary and secondary sources.

Talhoffer, H 2000, *Medieval combat: A fifteenth-century illustrated manual of swordfighting and close-quarter combat*, (ed. & trans.) M. Rector, Greenhill Books, London, in assoc. with Stackpole Books, Mechanicsville, PA.

The first English translation of Talhoffer's *Fechtmeister* (Fight Master) professional fencing manual of 1467. With a forward by John Clements, the Director of the Historical Armed Combat Association, this book is a catalogue of fencing actions with short descriptions.

Turner, C & Soper, T 1990, *Methods and practice of Elizabethan swordplay*, Southern Illinois University Press, Carbondale, USA.

This book analyses the only three existing Elizabethan fencing manuals written in English before 1600. As well as being a technical manual, it explores the influence of the rapier on the various social classes and the clash between those following the old style and the new.

Tobler, Christian Henry 2001, *Secrets of German medieval swordsmanship: Sigmund Ringeck's commentaries on Johannes Liechtenauer's verse*, Chivalry Bookshelf, Union City, California.

This German text, translated into English, provides the converted text, commentary by the author along with a photographic interpretation of the work. This work not only talks about armed combat but also unarmed combat.

Hutton A 2003, *The sword and the centuries*, Wren's Park Publishing, Ashcroft, Barton-Under-Needlewood, DE13 8BA.

Audio-visual

The blow by blow guide to sword fighting in the renaissance style 1992, VHS, Running Wolf Productions, Corsock, Scotland, training aid, written and produced by Mike Loads

This training aid deals with the basic principles of how to fight in the renaissance style. It includes Rapier and dagger, cloak, the target and the buckler, and how a sword should be worn.

La Scherma Italiana: basics of Italian rapier fencing Volume One n.d., DVD, Palpable Hit Productions, Canyon Country, CA, training aid, ed. Mark Petrigac; produced by Anthony De Longis; directed by Ed Douglas; starring Maestro Ramon Martinez.

This DVD is designed to give a working vocabulary of the theory and practice of Italian rapier as it existed by the 17th century.

La Scherma Italiana: basics of Italian rapier fencing Volume Two n.d., DVD, Palpable Hit Productions, Canyon Country, CA, training aid, ed. Mark Petrigac; produced by Anthony De Longis; directed by Ed Douglas; starring Maestro Ramon Martinez.

This is the companion DVD to *Volume One*. Its purpose is to give applications of the theories and practices delivered in volume one.

Ready References

Having trouble with the terminology?



[ARMA - Definitions and study terminology](#)

The Association for Renaissance Martial Arts (ARMA) presents a list of key terms, phrases, concepts, principles and ideas to encourage the use of proper vocabulary in relation to historical fencing.

Indexing and abstracting services

[Internet Medieval Sourcebook Selected Source Index](#)

This indexing service provides information that will improve understanding on what happening in the world of this time; to help Free Scholars put their fencing in context.

[Punta Dritta index](#)

An index of The Royal Guild of Defences electronic magazine. Published 6 monthly, article focus on the teaching, practice and research of fencing in the Guilds set parameters.

Mailing Lists

The discussions on these lists can help answer questions you may have.

[Lochat Fencers List](#)

This is an email list discussing civilian combat with swords and related weapons from the Renaissance to the Elizabethan period of Western Europe.

[Classical Fencing list](#)

This mailing list is used as a forum for discussing the art and practice of European-based classical and historical fencing from the 15th-19th centuries. Only discussion of established schools and styles is welcome.

Websites

These sites will help broaden your understanding of Renaissance fencing and its context.

[A.E.M.M.A. Online Library](#)

The Academy of European Medieval Martial Arts is a not for profit corporation for the research and study, reconstruction and practice of early period martial arts. The library has access to various other libraries, museums, and institutions pertaining to this area of study.

[Society for Creative Anachronism Australia](#)

This is the Australian homepage for the Society for Creative Anachronism (SCA). On this site you will find the Guild Charter, the current rules for fencing and links to the international SCA groups

where you may find out what the fencers in other countries are studying.

Produced
26 September 200
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by

Trudi

Lynch

North of the Border - Fencing Fest II

Saturday 12 and Sunday 13 August 2006

Rapier Training, Tournament and Melee Weekend open to all who have an interest in rapier combat.

Yes, it's happening again! A total weekend devoted to the Arte of Rapier Combat. Spread over two days will be training sessions, a tournament or two, melee sessions and a rapier game, a relaxed weekend of fencing and feasting. Lunch is served on both days, with a feast of simple foods on the Saturday night. Billets, booking and information can be arranged by contact with the Steward.

This weekend is open to all ladies and gentlemen who have an interest in rapier combat.

Current and future combatants, those who wish to watch and those who wish to learn.

There should not be a time during the weekend where an enthusiastic lady or gentleman cannot find something interesting to learn or do. Need to brush-up on a weapon form? Need to authorise in another weapon form? Interested in rapier but did not know where to start?

This is your best chance to get all of these things done. More to the point it is the chance to fence, and fence amongst others with the same interest.

Where:	Artesanos Hall, Wesley St, Lutwyche	
Time:	10am Start both days, Saturday until 10pm, Sunday until the evening	
Cost:	\$30 for the weekend, \$20 day rate and under 14 half-price.	
Booking Contact:	Stephen Eledge (Owen Lamb)	
	Ph:	(07)39019800
	Mobile:	0431977408
	E-mail:	ledei_borethwl at yahoo.com
Bookings Close:	31 July 2006	

An Introduction to the Essentials of Royal Armouries MS I.33

William Blacwode

This paper is a brief summary of a talk presented to the Innilgard Guild Day, Sunday 29th September 2004

This paper is based on both the original I.33 manuscript¹ and the interpretation of I.33 by Wagner and Hand (2003). The terminology used comes from Wagner and Hand. Other comments are the author's opinions.

The Manuscript

- technically known as “one-thirty three”
- Has been dated by various authorities to late 13th C or possibly early 14th C. Oldest Western European fencing manual²
- German fechtbuch. “A theory has recently been advanced that the author of this document was a German monk named Luitger (lit. spear of the people). This is interesting because one researcher has found a record of a monk named Luitger in the records of the monastery of St. Walpurga (Walburga). Walpurga (under her Latinized name Walpurgis) appears in the last two pages of the manuscript. Walpurga was an English missionary to Germany, an assistant to St. Boniface, who died around 799AD”.³
- consists of 32 parchment leaves (double sided) with water colour and ink illustrations and associated brief Latin and German text.
- movements and wards are depicted by two characters one described as a priest (“sacerdos”), the other as a scholar (“scolaris”). The last two leaves show a female character, named Walpurgis.
- Technique described uses only sword and buckler (and grappling).

The Social Context



- Nothing is known of the general use of this type of sword play
- Speculations that this may have been a highly developed fighting form used in civilian contexts or as a type of medieval sport fencing, or both.

The Equipment

- No body armour
- To understand this style of fighting it is essential to understand the nature of the weapons in use.

The Sword The illustrations in I.33 do not allow identification of the exact type of sword employed. However, it is clearly a single handed wide-bladed sword with a taper to a fine point. As is typical of

¹ Forggeng (2003) The Medieval Art of Swordsmanship. A translation with illustrations can also be found online from Dieter Bachmann at <http://freywild.ch/i33/i33en.html>

² Wagner and Hand 2003

³ John Jordan 2004

the swords of this period, it possessed simple cross quillons and a blade of about 31-33 inches in length, which was edged on both sides. The balance point was probably about 5 inches up the blade from the quillons. (The sword resembled an SCA heavy sword more than a rapier)

The Buckler Steel buckler, round central boss (possibly with small point mounted centrally), backwards sloping outer surface, steel handle running across the diameter at the back. Probably about 12 inches in diameter, but hard to define as odd perspective changes in the drawings confuse size issues.

Implications of the Equipment :

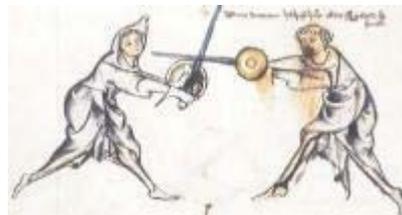
- Fighting relatively close (making grappling a useful adjunct)
- Hitting and thrusting are useful
- Buckler needed to defend the hand and arm. Not normally used to defend body separately from the sword
- Buckler used to deflect and control opponents sword rather than trap the point
- Strikes can be delivered with great force.

General Fighting Characteristics

- Fighting is aggressive, fast, and lethal. Killing is primarily (but not always) with thrusts.
- At close quarters grappling is used to bind the opponent for a strike.
- Footwork is very important in this fast moving style. However, the stylised drawings do not provide an adequate indication of foot or body movements (though they supply detailed views of the complex hand positions). Wagner and Hand have found that 16C foot movements generally work well with the style, and some illustrations suggest similarity in form. Generally the footwork is illustrated as being conducted on the balls of the feet, possibly as a result of the poor traction associated with the leather soles on medieval turn-shoes.⁴

Basic Principles

- If the sword arm or hand is exposed it should be cut or hit. The buckler covers the sword hand and arm (and the buckler hand and arm) at all times unless the opponent's sword is completely bound or unless the sword arm is out of reach of the opponent's sword. The buckler can be rotated across the forearm so that it is nearly always between the sword arm and the opponent's sword.
- Aggressive control of opponents blade through binds:
 - Four types of sword binds (with combinations).
 - bind to left
 - bind to right
 - underbind (falling under the sword)
 - overbind
 - overbind to the right (left below) provides most possibilities, followed by underbind to the right (against a right handed opponent) (right below)



- I33 repeatedly indicates that failure to bind should be met with an attack- a hit or thrust
- Attack by binding the sword arm
 - the shield knock (“schiltschlac”) (illustrated right)
- Thrusts
 - on the line: the Tread Through (“durchtritt”)
 - off the line: StabKnock (“stichslac”)



- **Wards**

- The manual says it has seven wards (“custodia”)(and even supplies a latin poem to aid in remembering what they are). The number seven had great religious and numerological significance at the time. In fact the system has at least two or three additional wards (depending on how you count them) that are not included in the count. All these wards are starting positions which are “loaded” for attack, i.e. they clearly predispose the attacker to a particular type of attack (exceptions: Longpoint and Walpurgis Ward).
- Each ward has one or more counters (“contrarium, obsessio, obsedeo, obsessor”). These counter positions block the major possibilities of the corresponding ward and can open attack possibilities. As wards can counter wards, and attacks can be made from counter positions the differences between counters and wards is subtle. Interestingly, I.33 assumes that when faced with the standard counter to a ward the attacker will not be so foolish as to attack with the obvious movement that flows from that ward.
- Speed is important. The attacker needs to move into a ward and attack before his opponent can nullify the potential with his counter.

The Wards

The First Ward “Underarm”

Perhaps the most commonly depicted ward in I.33. A good defensive and offensive ward



- Has the potential to lead to powerful strike to the right side of opponent. Not the favoured option.
- Can lead to falling under the sword followed by shield knock or stab knock
- Has the potential to lead to an overbind on the right.
- Counters: Half Shield (very common in I33), Crutch, Walpurgis, and Priest’s Special Longpoint.

The Second Ward “Right Shoulder”



- Can lead to powerful forehand blows. Useful opening move.
- Can lead to overbind on the left, but this is unstable.
- Counters: Right Cover, Half-Shield or Priest’s Special Longpoint.

The Third Ward “Left Shoulder”



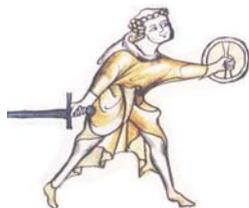
- Can generate powerful strikes from the left directed above the opponent’s shoulder
- Can rotate the blade around the opponents defences and strike at the right side of the body
- Counters: Left Cover, Half Shield, Priest’s Special Longpoint

The Fourth Ward “Vom Tag”



- Has the potential of offering heavy blows from above (Vom Tag = “from the roof”)
- Counters: Underarm, Half-Shield, Priest’s Special Longpoint

The Fifth Ward “Nebenhut or Longtail”



- I33 recommends either a thrust from the left, or using the buckler to block the opponent's sword, an approach followed by a strike overarm from above and to the right.
- Counters: Half-shield, Tail-Cover, Priest's Special Longpoint

The Sixth Ward "Pflug"

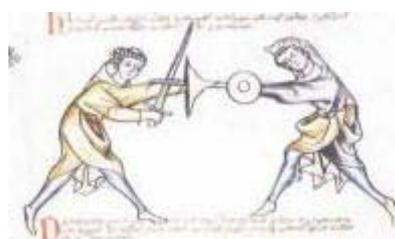


- Primary attack from Pflug (=the plough) is the thrust from the left
- Counter: Half-shield

The Seventh Ward "Longpoint" ("Langort")



- I.33 does not recommend Longpoint as a starting ward but indicates that all attacks pass through Longpoint as a stance and so responses to it should be well practiced. The author of I33 indicated that Longpoint is the stance often adopted by what he describes condescendingly as the "ordinary fencer".
- Longpoint can be high, low, or in a middle orientation.
- Little offensive potential in Longpoint
- The appropriate counter to Longpoint is simply to bind the blade.
- There is a further minor variation of Longpoint described in I33, this is Fiddlebow ("vidilpoge") (illustrated below). In Fiddlebow the sword rests across the forearm of the buckler arm.



- Wagner and Hand interpret Fiddlebow as an invitation to attack through Middle Longpoint. Should the attacker thrust in this way, the defender can sword parry and overbind on the right or he can grasp the attackers sword with his buckler hand, which has the potential of removing the sword from the attacker's hand..

Additional I33 Wards

Ward “Priest’s Special Longpoint” (“specificatum langcort sacerdotis”)



- This is clearly a separate ward and does not resemble Longpoint. Here the sword foot is forward, with the sword on the left side pointing backwards and down, but with the knuckles upwards. The buckler is held well back to avoid entangling the sword.
- Most of the classic moves can be done from this ward. It is easy to fall under the sword, perform a stabknock from the left, and can be used to counter virtually all other wards. Wagner and Hand suggests it is the most versatile and useful of the I33 wards.
- Counters: Half Shield, Special Cover, Priest’s Special Longpoint

Ward “The Walpurgis Ward or Priet’s Second Special Ward” (“specificata custodia secunda sacerdotis”)



- Introduced by a new character “Walpurgis”. A woman dressed in upper middle class clothing of the late 13th century.
- Wagner and Hand speculate that the introduction of a female character may be an allusion to the fact that this ward seems withdrawn and unaggressive (therefore a female type of ward), by analogy with the later work of Fiore and his ward the “posta di donna”.
- Very strong defensive ward. Most attacks can result in simple counter attacks as there is little opportunity to bind the sword or the buckler (which is sitting vertically, at an angle to the opponent, in front of the midline and high near the shoulder)
- There is an invitation to attack the left shoulder which an easily be met with an overbind to the left or a stab knock from the right.

Counters

Half Shield



Crutch ("krucke")



Right Cover



Left Cover



Tail Cover



Special Cover



Grapples

Grapples considered in I33 include grasping the blade (not illustrated), and grasping the opponent's forearm(s). A more extended sequence is shown as a defence against a shield knock.





Adapting I33 to an SCA Rapier Context

The different nature of the swords employed in SCA fencing and I33, together with the limitation on hitting an opponent (or grappling) limit the scope of I33 to SCA fencing. Nonetheless, a substantial component can make the transition and will provide a very effective and different style.

I33 is a very aggressive style designed for fast movement and close fighting. It is in many ways a marked contrast to late 16th C rapier fencing. The emphasis in I33 is on aggressive attack by controlling the opponent's sword, forcing this offline and then thrusting into the opponent's head or body. Such attacking movements are often associated with movement of the body offline, usually to the outside of the opponent's sword hand. . The buckler is used as an adjunct to the sword and has little role to play as a separate defensive weapon. Standing back, trapping the opponent's thrust with the buckler and then thrusting at an opening is a common 16th C rapier strategy which is quite opposed to the philosophy of I33. With the type of sword used for I33 fine point control was not possible nor particularly useful. I33 deflects the opponent's sword and sword arm with forceful and rapid blows and parries.

While fibreglass blades often only possess simple cross quillons they are very different from an I33 blade in weight and length. Some of the movements in I33 would not be possible with a 40" blade. Similarly, forceful shield knocks directed at a simple fibreglass sword's hand grip may be illegal under SCA rules. However, such shield knocks would be appropriate and legal if the opponent carries a sword with a basket hilt. Certainly overbinds, shield knocks and stab knocks provide new and useful tools for the historical fencer.

I33 provides an opportunity to see a very different philosophy of fencing. It provides different lines of attack which are not usual in rapier fencing (e.g. the stab knock from the left) and emphasize the importance of deflecting and controlling the opponent's blade and sword hand. This fast moving aggressive style also emphasizes rapid closing and the use of the buckler and sword in a forceful and controlling way.

I.33 and the Heavy Fighter.

I.33 is contemporary with the type of fencing upon which SCA Heavy fighting is based. Indeed, it may be the closest period source to SCA Heavy fighting. However, it has several very significant differences which will limit its relevance. Targeting the hand, a basic technique in I33, is both prohibited in SCA Heavy and usually protected against by a basket hilt. The large size of the shield in SCA Heavy and its mounting on the arm makes many of the sword movements of I.33 impractical. The presence of body armour may make many of the thrusts, unless delivered with considerable force, ineffective.

The idea of binding the opponents blade, the thrust from the left, and some of the starting wards may have some relevance to SCA Heavy fighting. I.33 becomes more useful when a fighter has lost the use of their shield and must engage in sword parries. In this context many of the I33 ideas retain their value.

Conclusions

I33 should not be seen as a primitive style of fencing. It is a complex, elegant and very efficient style built around the weapons in use at the time. Much of it can inform rapier fencing, and to a lesser extent Heavy fighting, with new possibilities.

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