



BASSC Glossary 2018.

Active Hand

1. In two-weapon systems (eg: rapier & dagger or sword & Shield) the concept of keeping the weapon not currently in use.
2. In action.
The non-weapon bearing hand used for offensive and defensive actions including, but not limited to, blocks, strikes, locks, transports, disarms and hand parries.

Arrested Development Roll

A forward or backward roll which involves stopping the rotation to give the illusion of impact with the ground.

Attack

An offensive movement designed to 'hit' another combatant.

Attack on the Blade

Any offensive movement made against the partner's blade to prepare the way for an attack.

Australian Coupé

The action of sliding the blade down under the point of the partner's blade in the low line to renew an attack. See also "Coupé."

Avoidance

A movement intended to dodge an attack.

Backhammer

A type of arm lock whereby the victim's arm is held at the wrist and taken up behind their back and held there. Also known as a Half Nelson.

Backhand

A blow delivered with the back of the open hand.

Backward Roll

A roll from the small of the back to the top of the back completing a full rotation along the ground.

Barrel Roll

A sideways roll along the ground.

Beat Attack

A sharp 'tap' against the middle or the foible of the opponent's blade, with the object of opening a line or provoking a response.

Big Step Descent

Controlled collapse to the ground executed by taking a large step back to allow the bodyweight to be balanced for the maximum amount of time before committing to the floor.

Bite

An attack made with the teeth.

Block

A move that stops an incoming attack from reaching its intended target, usually made with the forearm or hand.

Brush and replace

A block using both hands separately to redirect the incoming attack. The hand moving across the body brushes along the attacker's forearm to redirect the attack and then the second hand comes up from in front to replace the first hand by placing against the attacker's forearm.

Cross block

A block made with both arms crossed at the wrist creating an "V" in which the attack should land.

Crash block

A type of parallel block made by stepping inside the reach of an attack and using both arms to protect the target.

Deflection block

A block which transfers the energy into the attacking part but does not pass through the blocking position.

Opposite Side block

A block made with the hand on the opposite side of the body to where the attack is going to, thus finishing with the blocking arm across the defender's body.

Opposition block

A block that meets the incoming attack at 90 degrees and appears to stop its journey towards the intended target.

Parallel block

A block made with both arms aligned side by side.

Redirection block

A block which transfers the energy into the attacking part and finishes past the blocking area.

Same Side block

A block made with the hand on the same side of the body as the attack is going to.

Bob 'n' weave

A method of avoiding an attack by simultaneously bending the knees and stepping to the side to allow the attack to pass overhead.

Body Check

The method of stopping the partner's movement by opposing your body against their body.

Break Fall

Any manoeuvre which dissipates the energy or force from a fall or roll and gives the illusion of impact.

Breakfall

A collapse to the ground utilising parts of the body to absorb and distribute the impact.

Broadsword

A broad-bladed weapon with a one or two handed grip and a simple cross hilt. Primarily designed for cutting. Encompasses European history from the 10th to the end of the 16th century.

Buckler

A small hand held shield between 6-18 inches in diameter and usually round. Held in the non-sword hand and generally used in conjunction with a broadsword or rapier. Popular from the 12th - 17th Century.

Butt End

The trailing end of the staff in the On Guard position.

Change Beat

A type of beat attack following any change of line with the blade.

Change of Engagement

To release contact of the blades and re-establish contact in a new line

Changement

Any change of line with the blade.

Check

A move where the combatant places a hand (usually the active hand) on the partner's weapon bearing hand to monitor the movement of that hand. It does not stop the movement of the partner's hand.

Cloak

A sleeveless outdoor over-garment worn over the shoulders. Often bell or D-shaped in design. Can be half length (hanging down to waist level), three-quarter length (hanging down to the knees) or full length (hanging down to the ankles).

Combatant

A person who is actively involved in a staged fight.

Compound Attack

An attack made up of more than one blade action and one or more feints.

Contact

A move which connects with the victim in a controlled manner.

Contact Strike

A blow delivered to a major muscle group on the partner's body where the energy is withdrawn at the moment of contact.

Corps à Corps

The moment when both combatants come into close contact (body to body) and the weapons are immobilised.

Counter-Cut

An offensive move in which the combatant avoids the partner's attack, but stays in range to execute a simultaneous cutting attack of their own.

Counter-thrust

An offensive move in which the combatant avoids the partner's attack, but stays in range to execute a simultaneous thrust attack of their own.

Coupé

The action of sliding the blade up over the point of the partner's blade in the high line to renew an attack. See also "Australian Coupé".

Covered or Closed

Said of a line of engagement when the weapon is held in a position which prevents a direct attack to that line.

Curtsey Descent

A controlled descent to the ground by taking one foot behind the other, bending both knees so that the back knee is on the ground, twisting away from the back leg and lowering to ground first onto the hip, then the back.

Cut

An attack made with the edge of the weapon which is meant to be blocked, therefore the energy is cast past the target.

Dagger

The short-bladed weapon held in the non-sword hand used in conjunction with a sword towards the end of the 16th century. The dagger is approximately 10 - 14 inches long with two edges and quillons. Can be used both offensively and defensively.

Deception of parry

The evasion of the defender's attempt to parry the attacker's blade.

Dégagé

The action of moving the point of the attacking weapon in a small circle around the defender's hand following a successful parry in order to renew the attack in the same or a different line.

Demi Volte

A method of removing the target from the line of attack by moving the rear leg through 90° behind the supporting foot, so that the body is brought off-line.

Déroboement

The attacker's evasion of the defender's attempt to beat or take the blade whilst the attacker's arm is extended.

Disarm

The act of removing the partner's weapon from their hand.

Disengagement

The act of removing the blade from contact with the partner's blade.

Dive Roll

A head first leap into the air landing on the hands before completing a full rotation along the ground travelling from the top of the back to the base of the back.

Double

Any compound attack in any line which deceives a parry and a circular parry.]

Duck

Avoidance of an attack by bending the knees and allowing the attack to pass overhead.

Elbow Attack

An offensive action made with the elbow.

Engagement

The touching of blades.

Expulsion

The act of sending the partner's blade away from you at the end of a pris de fer by transferring the energy from your blade into their blade giving the illusion of power.

Eye Contact

The technique of frequently cueing your partner by looking in their eyes during the course of a fight, in order to assure continued connection between partners.

Eye Poke

Attack usually made with the finger(s) to one or both eyes.

Fall(ing)

Collapsing to the ground in a controlled manner.

False edge

The back edge of the weapon or the edge furthest away from the knuckle bow.

Fan

The manipulation of the cloak using a horizontal figure of eight shape which facilitates the opening up of the cloak as it travels backwards and forwards or from side to side.

Feint

An offensive movement made to resemble an attack in order to draw a reaction from the adversary.

Fighting Measure

1. The correct distance between combatants when engaged in stage combat.
2. In Knife, there are 3 ranges:

Long

If both combatants were in a knife forward stance with their knife hands extended, their fists would be separated by about 3 inches.

Medium

If both combatants were in a knife forward stance with their knife hands extended, their knife hands would be parallel to their partner's elbow.

Close

If both combatants were in a knife forward stance with their knife hands extended, their knife hands should touch their partner's armpit.

Flanconnade

A thrusting attack delivered from the high line that travels over the partner's blade whilst the non-sword hand is used to check the foible of the partner's sword.

Flèche

A thrusting attack whilst running at and usually past your partner.

Flurry

A combination of attacks made in an apparently uncontrolled manner.

Foible

The third of the blade nearest to the point, and normally used for offence.
The weakest part of the blade.

Footstamp

A stamp attack made to the victim's foot.

Footwork

The specific method of moving the feet to travel around the stage area.

Star Footwork System

A method of codifying the steps used in choreography developed from an idea by Payson Burt.

Steps are performed to any given line of the Star. (Front, Front Right, Right, Back Right, Back, Back Left, Left, Front Left.) Any step can be performed to any line.

The name of the step is given first, followed by the direction or line to step to. (Traverse Front Right)

Incorporates both On Line and Off Line footwork.

Advance

A step forward from the on guard position where the front foot moves first followed by the rear foot. A type of Traverse.

Retreat

A step backward from the on guard position where the back foot moves first followed by the front foot. A type of Traverse.

Traverse

A step from the on guard stance which moves both feet along the required line and finishes in the same stance.

When moving to the right the right foot leads; when moving to the left the left foot leads.

Lunge

The extended leg position used as a method to reach the partner on an attack. The lunging leg extends out in a long step, while the back leg straightens and the back foot stays in place. Can be performed to any line. When lunging to the left the left foot lunges. When lunging to the right the right foot lunges. (An offensive action)

Thwart

The same body action as the lunge, used in conjunction with a defensive action.

Cross Step

A step to any line where the moving foot travels across the centre line in front of the stationary foot.

Slip Step

A step to any line where the moving foot travels across the centre line behind the stationary foot.

Pass Step

The placing of the moving foot ahead or to the rear of the stationary foot without crossing the centre line (a walking step).

Half Pass

The placing of the moving foot alongside the stationary foot. Step may continue (same foot) or change (other foot then moves).

Pivot

The change of where "Front" is located. Does not necessarily require a movement of the body or feet, it is simply a change of focus.

Demi Lunge

A short, half-lunge used in close proximity or to sell the illusion of a full lunge when performing second intention actions.

Reverse Lunge

A lunge where the rear foot extends backwards to establish the correct lunge position.

Appel

The action of striking the ground with the ball of the front foot.

Balestra

A short staccato jump forward in the en garde position. The front foot leads but both feet land together with a stamp of the front foot.

Recovery

The action of bringing the foot that has just stepped back to the nearest on guard position.

Forward Recovery

The action of bringing the back foot forwards into an on guard position after a lunge.

Patinando

A combination of an Advance followed by a Lunge. There are two counts to this action: one-advance, two-lunge.

Fore End

The leading end of the quarterstaff in the On Guard position

Forte

The third of the blade nearest to the hilt. The strongest part of the blade, and therefore used for defence.

Forward Roll

A roll from the top of the back to the small of the back completing a full rotation along the ground.

Found Weapon

Any article not primarily or specifically designed as a weapon but capable of being wielded as such.

Froissement

A preparation for an attack made by expelling the partner's blade with a strong elliptical grazing action along it forwards and downwards. An attack on the blade.

Full Nelson

Lock applied from behind in which the attacker's arms pass under the victim's armpits, in front of the body and then placing the hands behind the victim's neck.

Glissade

A thrusting attack where the attacker's blade slides along the defender's blade as it travels towards the target. The two blades remain in contact throughout.

Goofination

The position of the hand with the palm facing to the side.

Grip

1. The part of the handle normally held by the hand.
2. The manner in which a weapon is held.

In Knife, there are two main types of grip.

Forward Grip

The manner of holding the knife in such a way that the blade is closest to the forefinger and thumb and the pommel is closest to the little finger. May include Hammer, Sabre and Bowie grips.

Hammer Grip

Fingers wrapped around the handle, thumb on forefinger, true edge facing away from the body.

Sabre Grip

Thumb placed on back of hilt/handle to provide support for thrusts, true edge facing away from the body.

Bowie Grip

True edge towards the body (may be Hammer or Sabre)

Reverse Grip

Holding the knife in such a way that the blade is closest to the little finger and the pommel closest to the thumb/forefinger. May include Hidden, HollywoodPsychoRussian and Ice Pick.

Hidden Grip

False edge laid along the forearm, or flat to aid audience visibility

HollywoodPsychoRussian Grip

True edge facing in towards the forearm

Icepick Grip

True edge facing away from the forearm

With a Cloak, there are four main grips.

Neck Grip

One hand grasping around the neck of the cloak, just below the collar.

Collar Grip

An overhand type grip on the collar of the cloak.

Wrap and Hang Grip

A collar grip with the cloak wrapped over the forearm at least twice with the folds of the cloak hanging down on the outside of the arm.

Fan Grip

An overhand type grip to one side of the collar, thus dividing the straight length of the cloak into unequal sections. The thumb should be pointed along the straight edge of the cloak towards the nearest corner. So called because it facilitates the figure eight fanning of the cloak.

Guard

The portion of the hilt between the blade and the grip which protects the hand. Can be of varying designs including solid guards such as the cup and dish, or may consist of several sweeping bars as in the swept hilt.

Half Nelson

Armlock applied from behind in which the arm is held at the wrist and twisted up the victim's back.

Hand Parry

A defensive move where the hand (usually gloved) is used to deflect, block, or seize an attack.

Head Butt

Attack made with the forehead giving the illusion of contact with the victim's head.

Head Ram

1. Running the top of the victim's head into an obstacle whilst holding on to them in some manner.
2. A strike using the top of the head.

Head Smash

An attack which appears to fling the victim's facehead against an obstacle without holding on to it through the moment of impact.

Hem

The bottom D-Shaped edge of the cloak.

Hidden Attack

An offensive action where the victim's view of the attacker's weapon is deliberately obscured by the attacker until the last possible moment.

Hilt

The collective term applied to all the parts of the sword that are not the blade. (Guard, quillons, ricasso, grip, pommel, knuckle bow etc.)

Hip Throw

Throw in which the partner is taken over the hips and delivered to the ground on their back at the attacker's feet.

Hold

An action which immobilises a partner's limb(s) not using their body or an external object.

Hollywood Bind See Grand Envelopment

In The Round

Move which will work for an audience seated at any angle around the combatants.

Inside Lines

The side of the body farthest from the sword-arm.

Invitation

Opening a line to offer the partner the chance to make an offensive movement to that line.

Irish Whip

A type of throw which forces the victim to complete a full rotation and end on their back by whipping their arm around in a circular manner thus transferring energy into their body to send them to the ground.

Karate Chop (Knife Hand)

An attack made with the little finger edge of the open hand.

Kick

An attack made with the foot, other than a stamp.

Crescent Kick

A straight leg kick where the foot travels in an arc from one side of the target to the other. Can be made with the inside or the outside edge of the attacking foot.

Snap Kick

A kick made by lifting the knee and flicking the foot out towards the target and quickly bringing it back again.

Swing Kick

A kick delivered with a straight leg swinging the foot towards the target from the hip joint.

Thrust Kick

A kick made by lifting the knee and pushing the foot forwards towards the target, fully extending the leg.

Knap

1. The sound created to simulate the sound of impact in a non-contact strike.
2. The sound created when one part of a combatant's body connects with the partner's body to simulate the transfer of energy from attacker to victim in an attack.

Body knap

The simulated sound of impact in a non-contact strike made by striking a major muscle group on the body. Either partner can make this knap.

Chest Knap

The simulated sound of impact in a non-contact strike made by striking the chest with the hand. Either partner can make this knap.

Clap Knap

The means of simulating the sound of impact in a non-contact strike by clapping both hands together. Usually made by the victim.

Shared Knap

The simulated sound of impact created when one partner makes the sound by making contact somewhere on the other partner's body.

Slip Hand Knap

The simulated sound of impact in a non-contact strike made by the attacker opening the punching hand to allow it to connect with the non-punching hand before both hands then close into fists again.

Thigh Knap

The simulated sound of impact in a non-contact strike made by striking the muscles of the thigh with the hand. Either partner can make this knap.

Third Party Knap

Knap made by neither the person making nor the person receiving the attack but a third person.

Knee Attack

An offensive action made with the knee.

Knife

A short-bladed weapon, 7-12 inches in length which has a simple hilt or guard. a single handed grip and a single- or double-edged blade.

Knuckle bow

A part of the sword hilt which sweeps from the guard to the pommel offering protection to the knuckles of the sword hand.

Lines of Attack or Defence in Sword play**Inside Line**

The lines or parry positions protecting the side of the body farthest from the sword-arm.

Outside Line

The lines or parry positions protecting the side of the body nearest to the sword-arm.

High Line

The lines or parry positions protecting the combatant from the waist up.

Low Line

The lines or parry positions protecting the combatant from the waist down.

Lines of Attack or Defence in Quarterstaff

There are 9 standard lines of attack or targets.

1. A descending diagonal towards the point of the partner's left shoulder.
2. A descending diagonal towards the point of the partner's right shoulder.
3. A horizontal attack to the lower ribs or flank on the partner's left side.
4. A horizontal attack to the lower ribs or flank on the partner's right side.
5. A rising diagonal attack to the partner's left knee.
6. A rising diagonal attack to the partner's right knee.
7. A descending vertical attack to the partner's head.
8. A rising vertical attack to the partner's groin.
9. A thrust aimed directly to the partner's centre.

Lines of Attack or Defence in Knife

There are 9 lines of attack. These are denoted by where the attack comes from, NOT where it is going to.

1. A descending diagonal from the attacker's high right to low left.
2. A descending diagonal from the attacker's high left to low right.
3. A horizontal attack from the attacker's right to left.
4. A horizontal attack from the attacker's left to right.
5. A rising diagonal from the attacker's low right to high left.
6. A rising diagonal from the attacker's low left to high right.
7. A vertical attack down the centre line.
8. A vertical attack travelling up the centre line.
9. A THRUST attack from the attacker's centre to their partner's centre.

It does not matter which type of attack is performed. If it starts from the attacker's high right and travels in a diagonal line down towards the low left it is a number 1 attack.

These attacks are the same regardless of whether the attacker is right or left handed.

Locks

An offensive action which manipulates a joint to force it past its normal range of motion - causing pain, controlling the victim's motion, disarming them (knife fighting esp.), gaining a submission in competition and ultimately breaking the joint.

Long Form

The method of holding and working with the quarterstaff in order to use its full length for offence and defence. The hands will slide along the staff as they change grip positions during the fight.

Manipulation

The switching of the knife from one grip to another or from one hand to the other.

Change

Directly placing the knife in the opposite hand or by dropping from one hand to the other.

Flip

Using the fingers to manipulate the knife from Forward to Reverse grip (or vice versa) usually travelling in a sideways motion in relation to your body.

SwingSlide

Using forefinger and thumb to manipulate the blade from Forward to Reverse (or vice-versa) usually forwards away from the body.

Spin

Spinning the knife's true edge 180° whilst maintaining its Forward or Reverse orientation

Moulinet / Molinello

Means 'little windmill' and describes the action of pivoting the blade in a circular manner either in a diagonal, vertical, or horizontal plane.

Neck Throw

Throw made from in front of the victim with the attacker's back to them. The attacker's inside arm reaches around the front of the victim's neck, the other arm reaches over the back of the neck and the victim is thrown over the attacker's shoulder as the attacker drops to their inside knee.

Non-Contact

Any move or action which does not require any form of contact between the combatants.

Non-Contact Strike

A blow delivered with the illusion of contact, properly masked from the audience, with a well timed knap.

Off Line

1. Any attack which is directed to a target away from the body.
2. A footwork position in which both feet are off the centre line.
3. The relationship of combatants' bodies when the centre lines of the combatants are offset to the left, or to the right.

On Guard En Garde

The basic ready position of combatants.

On Line

1. Any attack which is aimed directly at the combatant's body
2. A footwork position in which both feet are on the centre line
3. The relationship of combatants' bodies when both partners' vertical centre lines are lined up, either face to face, back to back, or front to back.

Overhead Defensive Action

Any defensive technique where the cloak, arm, shield or weapon travels above the level of the defender's head to protect against a downward attack to the head.

Parachute Roll

Method of collapsing to the ground in any direction by keeping the feet together, giving at the knees and twisting to get onto the hips then the back. The arm is extended up and out to protect the head.

Parry

The defensive action of deflecting or blocking an attacking weapon with a weapon.

Beat Parry

A parry which clears the line by striking the attacking blade, redirecting rather than blocking it.

Beat Parry with Detachment

A beat parry where the energy is transferred to the attacking blade and the defender's blade stays in the parry position.

Circular Parry

A parry that starts and finishes in the same position, describing a full circle with the point in order to gather the attacking blade.

Cross Parry

A parry using both weapons held forte to forte so that the blades cross, forming an open "V" to catch the attacking blade.

Deflection Parry

A parry which transfers the energy into the attacking weapon but does not pass through the parrying position.

Double Fence Parry

A parry which uses both weapons together to defend the target against an incoming attack.

Elliptical Beat Parry

A beat parry where the energy passes through the attacker's blade and the defender's blade travels in an ellipse past the parry position.

Hanging Parry

The action of defending against an attack in the high line where the defender's hand is held higher than the point and the weapon is held on a 45 degree angle.

Lateral Parry

A parry where the blade travels in a linear path from one side of the body to the other.

Midnight Parry

A defensive action used against a descending attack to the head. The defending weapon travels up above the head in a large circular motion going from one side of the body to the other. Called "midnight" parry because the weapon and the arm form a straight line like the hand of a clock as it sweeps through the 12 O'clock (or midnight) position.

Opposition Parry

A parry which appears to stop the attacking weapon from reaching the target by meeting it at right angles to the line of attack.

Parallel Parry

A parry using both weapons aligned next to each other in order to catch the incoming attack with both weapons.

Reinforced Parry

A parry using both weapons together with the companion weapon placed against the false edge of the sword to strengthen the parry.

Replacement Parry

The action of replacing the parry made by one weapon with a parry made by the other weapon without beating or deflecting the attacker's weapon.

Replacement Beat Parry

The action of beating the attacking weapon away from the successful parry with the other weapon.

Semi-Circular Parry

A parry where the blade travels in a semi-circle from one parry position to the other.

Simple Parry

A parry which uses one weapon on its own to defend the target against an incoming attack.

Sweep Parry

A redirection parry using the cloak which travels from one side of the body to the other in order to divert the course of an incoming attack.

Yield Parry

A defensive action used against a glissade attack where the blades remain in contact throughout and the defender's blade allows the attack to continue through before closing the line and stopping in the parry position. Also known as a Ceding Parry.

Parry Positions with Swords

Parry 1 Prime

The hand is in half pronation with the point down. Although this parry is intended to protect the inside line of the body anywhere from the shoulders to the ankle, it is usually used against attacks from the waist down. When used to protect the low line it is sometimes referred to as the "watch parry" because the wrist position is similar to looking at a wrist watch.

Parry 2 Seconde.

Protects the outside low line (swordside thigh). The dominant hand is in pronation with the point angled forward and down aiming towards the partner's feet.

Parry 3 Tierce.

Protects the high outside line (swordside chest). The sword is held with the point up and the knuckles/knuckle guard facing out to the front diagonal.

Parry 4 Quarte.

Protecting the high inside line (non swordside chest). Sword arm is across the body with the sword held with the point up and the knuckles/knuckle guard facing out to the front diagonal.

Parry 5 Quinte

Protects the head from a downward vertical cut. The hilt is toward the outside line of the body, the point toward the inside. Point is slightly higher than the hand. The sword hand is in line with the sword side shoulder and the wrist is straight with the knuckles/knuckle guard aiming forward on the upward diagonal.

Parry 5A Sesta.

Protects the head from a downward vertical cut. The hilt is toward the inside line of the body, the point toward the outside. Point is slightly higher than the hand. The sword hand is in line with the non sword side shoulder and the wrist is bent with the knuckles/knuckle guard aiming forward on the upward diagonal.

Parry 6 Sixte

Protecting the same area as parry 3. The sword is held with the point up and angled forward with the knuckles/knuckle guard facing to the inside line. The sword hand is thus held in supination. Usually used against a thrust.

Parry 7 Septime.

Protecting the low inside line (non swordside thigh) with the dominant hand in supination. The point is aimed forwards and down towards the partner's feet.

Parry 8 Octave

Protecting the low outside line (swordside thigh). The dominant hand is held in supination with the point aiming forwards and down towards the partner's feet.

Parry Positions with the Dagger

The positions for dagger parries in Rapier & Dagger are the same as the sword parry positions except that they are performed with the dagger hand. Therefore they are the exact mirror image of the sword parry position. (eg: dagger parry 1 protects the sword side low line rather than the non sword side low line). Dagger parries are numbered according to the sword parries they mirror.

Parries with the Quarterstaff

Can be performed in short form and long form. The parries themselves are the same in either form.

Quarterstaff Parry 1

Protects the left shoulder with the end section of the staff. The right arm will be across the body with the right hand furthest forward on the staff.

Quarterstaff Parry 2

Protects the right shoulder with the end section of the staff. The left arm will be across the body with the left hand furthest forward on the staff.

Quarterstaff Parry 3

Protects the left flank ribs with the middle section of the staff. The right arm will be across the body and the right hand will normally be uppermost on the staff.

Quarterstaff Parry 4

Protects the right flank ribs with the middle section of the staff. The left arm will be across the body and the left hand will normally be uppermost on the staff.

Quarterstaff Parry 5

Protects the left knee with the end of the staff. The right arm will be across the body with the right hand furthest forward on the staff.

Quarterstaff Parry 6

Protects the right knee with the end of the staff. The left arm will be across the body with the left hand furthest forward on the staff.

Quarterstaff Parry 7

Protects the head from a descending vertical strike with the middle section of the staff.

Quarterstaff Parry 8

Protects the groin from a rising vertical strike with the middle section of the staff.

Quarterstaff Hanging Parry

Protects the head from a vertical attack. The hands are held towards one end of the staff and raised up above the level of the head and in line with the shoulder. The staff is angled downwards at 45° to allow the attack to glance off and be guided away from the target. Can be

executed on either side of the body and is always made with an avoidance.

Passata Sotto

A stop-hit made in the low line by dropping the whole body under the attacker's blade, moving the back leg diagonally across the line of attack and supporting the body on the ground with the free hand.

Point Control

The ability to regulate the movements of the point of the weapon accurately and aim it at the exact part of the target desired.

Pommel

The metal cap at the top of the handle which screws on to the tang of the sword to secure all parts of the hilt in place. Also serves to counterbalance the weight of the blade.

Pommel Attack

An attack made with the pommel of the weapon.

Pris de Fer

Any action which controls the movement of the partner's weapon from one line to another (or back to the same line) in order to open a line for an attack. Literally means "taking of the iron (or blade)".

Bind

An offensive action which carries the partner's weapon or arm diagonally from high line to low line (or vice versa) across the body.

Croisé

An offensive action taking the partner's blade or arm from the high line to the low line (or vice-versa) on the same side of the body. Usually followed by an Expulsion.

Envelopment

1. A controlling action executed by describing a full circle with your blade around your partner's blade returning to the original line of engagement without losing blade contact.
2. Taking the attacking arm in a circular motion over both heads from the line of engagement to at least the other side of the body.

Grand Envelopment

An offensive action which takes the attacking blade in a circular motion over both combatants' heads from the original line of engagement to at least the other side of the body. Also known as the "Hollywood Bind".

Profile

Move which works with the combatants in profile to the audience.

Pronation

The position of the sword-hand with the palm down.

Pull

To take hold of a partner and appear to control their movement towards or past you.

Punch

An attack made with the fist

Backfist

Attack made with the back of the fist.

Cross Punch

A punch that travels horizontally in a straight line across the target allowing the arm to straighten.

Flickhand Punch

Contact punch in which the fist opens at the moment of contact and the backs of the fingers lightly flick onto the target. The fist immediately re-clenches.

Hammerfist

An attack delivered with the bottom, or little finger side, of the closed fist.

Hook Punch

A horizontal punch where the fist crosses the plane of the body in a circular motion with the arm bent.

Jab Punch

A punch delivered with a short, sharp in-out action where the fist travels in a straight line towards the target.

Openhand Punch

Contact punch in which the hand opens at the point of contact to allow the palm of the hand to connect with the target in a controlled fashion. The fist immediately re-clenches.

Parrot Punch

A punch which travels in a straight line over your partner's shoulder. This punch is designed to be blocked.

Piledriver

A form of cross punch that travels on a downward diagonal past the target.

Rabbit Punch

A punch which is aimed at the back of the victim's neck.

Roundhouse Punch

A punch aimed at the head with a straight arm swinging around in a circular manner which is designed to be avoided by ducking.

Uppercut

A punch which travels vertically up the victim's centre line past the point of the jaw.

Punto Mandritti

A point attack delivered from the attacker's outside line with the hand in pronation where the point travels in a circular motion towards the target.

Punto Reverso

A point attack delivered from the attacker's inside line with the hand in supination where the point travels in a circular motion towards the target.

Push

To take hold of or touch a partner and appear to control their movement away from you.

Quarterstaff

A stout, straight wooden pole of six to eight feet in length, wielded with both hands. Used to represent the staff or pole arm of the European peasantry in the Middle Ages and Renaissance periods.

Quillons

The crossbars of the hilt located between the blade and the handle.

Rapier

A type of sword with a long narrow blade sharpened on both edges making it ideal for cutting and thrusting. Designed exclusively for civilian use and popular throughout Europe from mid-16th Century to mid-17th Century. Often accompanied by a dagger or other companion weapon.

Rassemblement

The action of pulling the front foot back to the rear foot and standing up in order to pull the body back out of distance of the incoming attack.

Renewed Attacks

The act of making a new attack after the initial attack has failed. A renewed attack is usually premeditated. Any offensive action can be renewed.

Redoublement

A renewed offensive action which involves additional movement of the blade, arm or body. Can be to the same line or a different line from the original attack. The feet do not move.

Remise

A renewed offensive action made in the same line as the original attack with no additional movement of the arm or feet.

Reprise

Any renewed offensive action which involves any additional foot movement.

Reversal of Energy

Safety technique in which the energy of the attack is directed away from the perceived direction of force allowing the victim to be in control of the technique.

Reverse Beat

A change beat made with the false edge.

Ricasso

The flattened part of the tang of the blade, immediately above and within a guard.

Riposte

The offensive action immediately following a successful parry.

Salute

A courtesy exchanged by the combatants at the start and/or conclusion of an encounter.

Scratch

Attack made by raking one or more fingernails over a piece of flesh.

Shell

Another name for the solid plate or cup that forms the guard of the sword.

Shield

A large protective device held on the non-sword forearm by means of a strap and handle. Primarily used as protection against attacks. Normally made of metal, wood or other suitable material. Can vary greatly in size but usually large enough to protect at least half of the combatant's body.

Shield Ram

The action of driving the surface of the shield against the surface of your partner's body.

Shield Smash

The action of driving the surface of the shield against the surface of your partner's shield.

Short Form

The method of holding and working with the quarterstaff with the hands dividing the staff into three equal sections utilising both ends for offence and defence without moving the hands from their position on the staff.

Shoulder Ram

An offensive action where the attacker runs their shoulder into part of the victim's body.

Shoulder Roll

A type of roll which travels in a straight line along the ground which begins by travelling along the arm and then moves from the corner of one shoulder to the opposite buttock.

Shoulders

The straight edges either side of the central collar of a cloak.

Simple Attack

An attack made with one movement of the blade which does not contain any feints. Can be direct or indirect.

Slap

Attack made with either side of the open hand, usually delivered to the face.

Slash

An attack made with the edge of the weapon which is avoided, allowing the energy of the attack to safely pass through to the other side of the body.

Slice

An attack made with the edge of a weapon which connects with the target.

Smallsword

A type of civilian sword with a narrow lightweight blade predominantly used for thrusting. A gentleman's duelling sword. Popular across Europe from the mid 17th Century to the late 18th Century.

Stamp

An attack using the foot to crush or trap part of the victim's body against an external object (usually the floor).

Stomach Throw

Throw made by holding the lapels of the victim, placing one foot on their hip and falling backwards to send them over the head.

Stop Hit

A counter attack made into the partner's incoming attack designed to hit them before their original attack hits you. Usually made with some form of body evasion, parry or opposition.

Straight Thrust

An attack with the point which travels directly towards the target without changing line.

Stramazone

A wrist focus slash made with the intention of scratching the victim with the point of the sword.

Strangle

An attack which appears to constrict or squeeze the victim's throat to prevent them from breathing.

Supination

The position of the sword-hand with the palm up.

Swashbuckling

A light and fast style of fighting with the single rapier based on the style and techniques of sabre fencing. It is reminiscent of the old Hollywood movies of the 1930's and 40's.

Sword

A generic term for any cutting or thrusting weapon palpably larger than a dagger where the blade is longer than the handle. Has at least one sharp edge and a point, but it is neither a hacking weapon like the axe, nor a staff weapon such as the spear or halberd.

Target

The specific place at which an attack is aimed.

Throw

An offensive movement which controls or appears to control the victim's centre, giving the illusion of lifting them off of their feet and returning them to the ground.

Thrust

An attack made with the point of the weapon.

Transport

Any controlling action which takes the partner's attack from an existing line to a new line or back to the same line.

Trap

An action which immobilises a partner's limb(s) against their body or an external object.

Trip

Move which gets a victim to the floor without getting them airborne. Trips are made either by blocking the foot that is about to move or sweeping away the foot which is about to land.

True edge

The edge of the blade on the same side as the knuckle bow.

Up and Down

Move which works when the combatants are up stage and down stage of each other.

Volte

A method of removing the target from the line of attack by moving the rear leg so that the body is brought 180° in relation to the attack.