

The Essential Rapier Course

Transcript for video: Rapier 01.02 Introductory Class

Guy Windsor:

0.00: Hello and welcome to the first class. Now we're going to do a gentle warm-up, some gentle footwork, have a look at the point of footwork, grip the sword, do a little bit of footwork with the sword, have a look at how the sword works against another sword, and it's all going to be very relaxed and very gentle ok? Your goal for this class is stay within your limits, don't injure yourself okay? I don't mind how long it takes you to get limber enough that you can do fancy rapier stuff, the important thing is you don't injure yourself on the way there. If you're unfamiliar with this kind of range of motion you need to take it gently. And it's better to do a good lunge that's this long than a great lunge that gets you injured that's this long. So, we'll start with a gentle warm-up ok, we start with a gentle swing from side to side just to see how all the systems are working. Swing the arms up, like this nice and relaxed nice and easy okay. Feet together, hands on your kneecaps and gentle rotations, nice and relaxed alright. Open [00:02:00] and the other way, and to bend and straighten, relax, okay feet about shoulder width apart, hands go back, you sit into a squat just as low as you comfortably can and back up. Breathe in at this point and out there, from the side and reach up gently, gently and hinging from the hip, keep your lower back straight as far as you can and only when you need to let the rest of the back get involved, and bend your knees to roll back up so that again, arse out legs straight. And only start bending forward from the spine when you need to. Back up okay.

Open the shoulder, and the other [00:04:00] then both. You'll probably hear my shoulders crunching that's normal for me, it's not normal for you and it starts doing it be careful, right? Shake out the hands, put your hands on an imaginary table, roll the wrists and out, and shake okay. Now, we're going to have a look at opening the hips, so bring up a knee and you make a keep the knee about the same height, see how far around you can get it without your pelvis moving and then you drop it. Lift over and drop, lift, over and drop. Yeah and relax, shake the legs up. Now we're going to start working our way towards rapier type positions and movements.

So, what we're going to be doing is turning one foot out and pressing the weight [00:06:00] onto it and bringing it back, turning it in, pressing the weight onto it toes out, at this point the feet are at right angles, parallel, right angles okay.

We're going to be doing that quite a bit and it's going to gradually get bigger and bigger and bigger and then we're going to start playing around with it okay. Is there still part of the warm-up take it nice and gently. If incidentally you are experienced at exercise and you have your own particular warm-ups that you know work for you by all means do those instead that's perfectly fine. Now I like to have my arms out and open in a straight line there's actually a line on the ground here that I'm standing on, and my shoulders and arms are in one line and my feet are standing on the same line. So, everything is square if I had a wall directly behind me everything would be touching it. So, I turn the foot out notice that my shoulders don't move, gently press, back and nice and relaxed, nice and easy, and because I don't like running into things I'm looking where I'm going. I know as I do this, it tends to get a little bit wider on every repetition. Now, the key and most important thing here is that as my weight sinks on to this foot okay, my weight is going down behind the ball of the foot okay. My heel is flat but there's no weight on it if you find your heel coming off the ground you're going too far if you find that your weight is coming on to your toes you're going too far. The weight needs to be going into the ground at about this point [0:08:00] and the heel needs to be unweighted. So, you could lift it if you wanted to but it should be flat on the ground. If it isn't the probable culprit is ankle flexibility and you need to fix that before you go any deeper. You need your weight going down into your foot not past your foot. Now this floor is rather slippery so I'm being a bit careful and that is probably far enough for now. By no means my longest lunge but it'll do okay. So that gets you used to the idea of pressing your weight onto the front foot and recovering onto the back foot. Because you're going to be doing this sort of thing quite a lot okay. Now let's have a look at that from the front. So, as I come towards you, you see everything is staying in the line. At this point, shoulders, hips, and knee front foot on one straight line okay. You may find that your knee tends to collapse inwards or more rarely outwards. It is very important that your knee is bending in the line of your foot always. Whether that's your back leg with your weight on it in guard or your front leg with your weight on it in the lunge okay.

So, let's just do a little exercise to practice getting the knee to go in the same direction as the foot. We'll start with the foot pointing forwards [00:10:00] weight goes on to it, turn the foot 45 degrees in and you go that way and it 45 degrees out, if you're flexible enough, you go that way. Wherever the toes point that's where the knee goes. This is crucially important, and wherever the ball of the foot is that's where your weight goes, also crucially important. See that both sides, get the weight get the knee going in the line of the foot turn the foot in you go that way, turn the foot out you go

that way. Foot goes forwards you go that way okay. Have a little wiggle, make sure you are feeling agile, lumber and ready to do some rapier.

Now the basic guard position has the weight entirely on the back foot, as a right hander that's with my left foot okay. As a left hander that would be my right foot okay. And I'll be demonstrating everything on both sides okay. I expect a whole swathe of angry emails if I forget to do that even once okay because I know there's quite a few left handers on this course and they deserve to have everything on their side. So, whichever way round you are we're going to be doing both sides so you can choose to do just your dominant side for now and then become well ambidextrous later or you can train the footwork type stuff on both sides now which I would recommend [00:12:00] because it means your legs will develop more evenly. Or you can go full ambidextrous from the very beginning if that's the way your brain works okay.

So, the feet start out at a right angle okay, as if they were standing on a line. So, my heels are in line and my weight goes onto my back foot my front foot goes forward as far as it can comfortably reach. I hold a pint in this hand and I push a goblin in the face with that hand okay. So, this is the basic position there it is okay. Now the way to get there for a beginner is you start with your feet at right angles you drop your weight onto your back leg and you just place your front foot as far out as it will comfortably go. As you get more experienced your guard position will get longer. If it's right there for now that's fine okay go easy. Now from this position you should be able to easily move the front foot behind you and then place it, you will start to feel a little something in this leg that's okay. Okay let's do the other side say all right ankle, sit, place the foot, so I can move this foot without it affecting the rest of me at all, that may take a little bit of practice okay. So, your basic guard position is entirely weighted on the back foot. This allows you to lunge very easily.

Now for our purposes right now we're not going to do the full Capoferro lunge, that's coming in maybe the next class. You extend the arm, you take a [00:14:00] small step forward with the front foot and you throw out your back arm as you lunge, and you grab a handle and imaginary handle, and pull yourself back to your guard position. Extend, lunge, recover. Extend, lunge, recover. Now, the lunge is driven by the back arm okay. The quicker the back arm goes the quicker the lunge goes okay. This is a very slippery floor. So on the other side you extend, lunge recover. Extend, lunge, recover. You look at it from the front, even when I'm going backwards and thinking forwards. Because the lunatic with a five-foot-long murder spike is there. I am not interested in that, I'm

interested in this. As I'm recovering and thinking about that ghastly murderous spike that they want to ram through my skull and so I'm keeping my intention forwards, and that's true for left-handers also okay. Practice the lunge a little bit until you're comfortable with it, until you have a nice clean idea of it and then come back and we'll go on to the next thing.

Welcome back. The fastest way to cover distance is to sprint okay. That would be a bad idea in a sword fight so to go forward quickly we pass forwards keeping the same lead. You want your sword going forwards all the time, you pass forwards and to get out of trouble quickly you pass back. Pass forwards pass back [00:16:00] okay. Same is true as a left-hander, pass forwards pass back pass forwards pass back. The critical thing is that there's no real change except in the feet yeah. So, as I move this leg, I don't need to move this side of the body at all, so if you couldn't see from the waist down you wouldn't know what my feet were doing as I come towards you or move away. Ideally, you can probably tell I am better on the right than the left okay. That's passing forwards and backwards, play with that for a minute and then we'll add them to the lunge.

Welcome back, now, Capoferro tells us that after we lunge, we should recover if there is space enough behind us which there, is I just checked, with two passes. Because it's a faster way to get out of trouble. So previously we were recovering here which is perfectly correct but, if you have the space to do it, two passes okay. Lunge two passes and I'm running out of space, so as a left hander lunge two passes, lunge two passes, lunge two passes. So, practice that.

Welcome back. Now, most of the time [00:18:00] you will have a lunatic with a murder spike standing in front of you. Very often you don't want to go confidently charging in, you want to cautiously work your way forwards minimising the amount of time you spend with one foot in the air. If you have two feet on the ground you're fairly stable, one foot on the ground you are less stable. So, there is a way of getting forward that doesn't involve these great long passing steps, simply step forward and shift up the back foot. Now the key to this is the weight stays on the back foot. So, at any point you should be able to lift and replace the front foot, yeah without moving the weight okay. That takes a bit of practice so what I'd like you to do is just have a practice at stepping forward, stepping backwards, and every now and then just check that your weight is still on the

back foot. Top tip, if your back leg hurts here you're probably doing it right. If it doesn't hurt you're either amazingly fit or you've allowed things to slip into the middle. So, as a left-hander it's exactly the same step, step, step, step back, step back step back step forward, so back check that you're in the right place okay, practice this don't go mad with it just a minute or two practice this and then come back and we'll put everything together.

Welcome back now the most common footwork combination you'll be using is two steps forward to get in to measure, a lunge because you did clever stuff with a sword and then recovering quickly with two passes to get yourself out of trouble. It looks like this. [00:20:00] Step, step, lunge, recover with two passes. Step, step, lunge, recover with two passes, okay. It's same for left-handers; step, step lunge, recover with two passes, step, step lunge recovers the two passes okay. That combination is really important so I want you to go away and practice that I'll see you when you get back, cheerio!

Now the point of all this footwork is to control measure and to deliver power okay, we'll start with controlling measure and we'll start in fact with a little exercise that's just a bit of fun, don't take it too seriously because we're not using the swords, we are not at the proper range or anything but you need to get used to the idea of moving backwards and forwards to maintain a particular distance. And this is what you do okay, so Maaret if you stand on guard for me over there okay. Oh see there's a little bit of paint right there okay, so there all right now I'm going to pick a mark on the floor, oh there's another bit of paint, that's lovely so my front foot is about there with that bit of paint okay now this is not quite correct rapier distance, doesn't really matter at this stage because we're not holding swords, but my job is to keep the distance the same and my job is to move to make that more or less difficult, we'll start out nice and slow nice and basic so as I go forward she needs to go back as I go back she needs to go forward okay. And of course, you can do passes, now it's very easy for her to start copying my footwork but we're different heights and I might do all sorts of things with my feet that don't actually change my measure at all okay [00:22:00] She has to judge the distance between our chests rather than the distance between, sorry, rather than the action that we're doing, see she's correcting. Now my foot's back where it started and after all that Maaret is about an Ozzy Osbourne further away than she was when she started that's actually pretty good. Okay. You will find as you practice that you start to play with your partner's perception of measure. So, this is just a game I don't need to take it too seriously, I want you to play with it, with your partner, take turns leading and be just a little bit malicious about it okay if they finish up exactly swordschoolonline.com

where they ought to finish they haven't you haven't quite messed with them enough. okay. A little bit of failure is good for you okay. So, shall we try that again? okay you guys carry on practicing we'll do our thing.

Now, generating power, the key concept that you need to have clear in mind when we're talking about power generation, is grounding. And grounding is the route that force takes from your body into your opponent and from your opponent through your body into the ground ok. So, if I have a sword in my hand and I stick it in Maaret's head, Maaret's head will exert some resistance on my sword and in a perfect world that will be grounded, the force coming back from her face will go through my body and down into the ground okay. So, my skeleton creates a passive structure which will naturally route force in either direction. My force going out and any return resistance coming in okay. Now we build up to this a little bit slowly we're going to go through a few stages and then we're going to look at [00:24:00] grounding your lunge. So, to start off, Maaret if you just stand like this for me okay, you will notice that if I push in this direction, she has a leg there and my force can go through her body and into her foot agreed? okay. If I come around the back and I push she has no leg she hasn't a ground path, the same is true from this direction okay, and from this direction okay. This direction she's nicely grounded, from this direction she is not. I don't expect you to believe me I expect you to try it so go away and practice that, make sure you feel it in your body the difference between being able to route force into the ground and not okay, see you in a minute.

Welcome back, now Maaret, if you take a guard position for me and do a lunge ok, happy with that okay. Now Maaret has her lunge, you can see this is lovely line all the way down into the ground like so. And what I'm going to do is I'm going to just apply a little bit of force down her extended arm, into the back foot. And she should feel that my force is just there, she doesn't need to do anything to support my pressure because it just naturally goes into the ground okay. Now relax, you'll find as you as you practice this that you give me some pressure, that there will be places where your body feels it has to tighten up to sort out the pressure to deal with the incoming force. That's where your skeleton isn't in quite the right place so you might want to make a little adjustment in the shoulder [00:26:00] or an adjustment in the hip and it's perfectly right to do that with the pressure on if the pressure is light, or take the pressure off, make your correction and put the pressure on again. So, your mission should you choose to accept it, is in pairs using that gentle

pressure and it is so we say the equivalent pressure that she is holding a bunch of grapes in her fist you're not likely to get much juice out ok it's very gentle to start with. Obviously, we're going both sides and I'm using my I'm stabilizing her hand against my shoulder and I'm using my body to apply the pressure nice and gently and its really no more pressure than I could apply with a finger okay, and its function is to make the ground path easy for her to feel okay. And where she feels it she'll be able to make improve it agreed. Okay, so make a correction. And she needs more pressure to feel it better she'll ask for it okay. But notice there's no instability here. This is a bad idea because then how do we know where the weakness is in against the body gentle pressure to highlight the ground path, so your partner can make one correction okay. So, go off and improve your lunge by at least one small correction go.

Okay so now you have improved your lunge by at least one correction and you can do the step, step, lunge recover two passes. Let's add the sword to that okay. Now right now all you have to think about is the handle and the blade okay we're going to divide the blade up into pieces later [00:28:00] but for now we're going to look at the grip. The critical thing is that whichever bit of a sword you're going to be hitting things with its connected to your ground path. And the way we accomplish that is by the particular way that we hold the sword. So, your hand goes on top of the weapon like so, this finger hooks and that is the basis of the grip okay. So, you have this finger the middle finger is hooking the sword and the pommel is against the heel of the palm. That means that the sword is in balance and there's actually no strength required to keep the sword there and it is absolutely solid okay. Now we're going to add some stability by bringing the forefinger over the cross guard and connecting it to the thumb and bringing the ring finger to touch the pad here, and then the little finger also closes up okay. So, now we have a nice clean grip on the sword see how open it is here okay and see how far round we are. The most common problem is it slips and then if you think about it if you're hitting something that's making the sword, the force coming from the target is making the sword rotate this way, if that's going against the thumb all of the force is getting stuck in this thumb joint ,you want you know ideally if somebody chopped your thumb off you should still be able to do rapier okay. Because you shouldn't actually need the thumb to hold the sword. Yeah, it's a big advantage to have it because it is useful for manipulation, things like that but, just keeping the sword in the hand [00:30:00], it's all about this finger and the palm okay. So, have a play with that grip and now imagine that you have a tomato on the ground and I want you just to cut the tomato with the point of the sword. And you should feel that the sword is nicely supported okay.

Then I want you to write your name in the air at the point yeah moving the forearm as little as possible sign your name okay, you could add a little or flourish there if you want okay. So, the hand should be quite relaxed, the sword is just sitting there comfortably.

The four guards of the sword begin as the sword is drawn from the scabbard you end up in this position which is prima guardia, the first guard, okay. So, if the sword is drawn you end up here, left-handers don't worry I'll do the whole thing left-handed in a minute okay. So, prima guardia the sword is up, seconda guardia it's level with the shoulder, terza guardia is held down over the leg and quarta guardia is held over to the inside so that's 1st 2nd 3rd 4th okay. Purists will dispute the exact positioning right now it doesn't matter, it just matters that you get the idea that this is up, this is out at shoulder height, this is down in the middle, and actually Capoferro says this is the only true guard because it lies in wait and it can close every line equally ok, and quarta is on the inside ok just a bit of terminology for right-handers, outside is this side of the sword, inside is this side of the [00:32:00] sword: for left-handers inside is this inside of the sword, outside is that side of the sword, and for a left-hander there's your prima guardia, seconda guardia terza guardia, quarta guardia. What do I do, first second third fourth okay? Now I should really be in a better guard position so let's do that again, first, second third fourth okay.

So, now that you've got your stepping, your passing, your lunging and your four guards, I want you to play with them. I don't really mind what you do I just want you to get comfortable with the idea of moving while holding the sword okay. Because in a minute you're going to be moving while holding the sword and there's going to be another person there so let's get comfortable with it first and I'll see you back here in a minute, cheerio!

We're going to have a look at judging measure while holding the sword okay? So, we're going to play this game, if you have any doubts about your ability to not fall over forwards, stick a mask on okay. I think it's very unlikely that we're going to go bleurh! and accidentally stab each other so we'll leave the masks off mostly so I can talk to you, all right. Come on guard for me Maaret. Now let's not worry about defense or anything like that this is just about measure, and this is your measuring tape okay. Now I'm going to go into a lunge putting my point against Maaret's shoulder

like so. That tells me about where my lunging [00:34:00] distance is. So right now, Maaret knows that I can hit her with a simple lunge okay. This is a very dangerous position to be in, we're then going to take one step back and this is the measure that we're going to keep okay. So now we play the exact same game, so if I go forward she goes backwards if I go back then she comes forward. And the objective is can she keep up with my measure can she keep the measure the same. And it should actually be easier because we have this to measure things with okay. Every now and then I go hold on a sec, and I'm going to go step lunge and it's not exactly the measure it was before but it's pretty close. Now it's her turn so I stand on guard she comes and finds that distance there we go nice and gentle okay take step back that's it. And we play from there so she whenever she feels like it she wants to test her measure, notice how careful I was to keep that point out of her face when she lunged okay. Again, if you're going to be doing it at that sort of pace you probably want to mask on, you can go as slowly as you like okay. But the objective there is just to get used to using the sword as a means for measuring distance and for getting an idea as to how close does my partner have to be before I need to worry okay. If we are completely opposite ends of things, go right to the back okay, right now it doesn't really matter what she does okay because unless she actually throws something at me I'm basically safe yeah. Once we're this close [00:36:00] she really ought to be worried because I can just about hit it from here yeah. I am probably relatively safe because I have a longer lunge and she does yeah, helps having longer legs okay.

So, the point of the exercise you're doing is to start building up a sense of how far away your partner has to be before it's safe for you to not worry too much about their sword. And also, how close you have to get to your partner before you can hit them with a simple lunge okay. So, play with that and I'll see you in a minute.

Welcome back, now Capoferro divides the blade into two parts, with forte which is the first half and the debole which is the second half. You hit people with the debole and you protect yourself with the forte, this is critical okay. This is 90% of how rapier works, this one idea if you stick the true edge of your forte in the way of their debole they can't hit you. If you can do that and keep your debole free you can hit them. If they can't hit you and you can hit them you will never lose a fight, good luck with that okay. Now this is the beginnings of how we start practicing this. I want you to forget about guard positions for now because I don't want you to be distracted by things like foot position or oh my legs hurt okay? this is just about blade relationship, if Maaret has a sword out like that, tell you what let's up the ante: DO NOT do this at home this is a sharp rapier okay, because I swordschoolonline.com

want you to get a sense of the psychology. Hey put your sword down please. There we go now [00:38:00] okay this is rather worrying, there's a nasty sharp point that I can't quite see okay. Just come here and point it at the camera, lift the point up a bit, drop the point an inch, a bit more, a bit more, and drop it a bit further yeah. And pick it up again all the way up, okay. So, you see how the sword kind of disappears depending on how she's holding it, okay. Point it at me please, I can't see it! It's sharp is nasty! what am I going to do? I'm going to get my forte out there and I'm going to, oh I have control of it now I could wiggle along I just give her a poke boink okay. This is the thing that keeps you safe, this is also the thing that allows you to find a sword that is basically invisible okay. You will be doing this with blunt swords or with sticks. I do not want any you know anybody saying anywhere Guy told me to do this with a sharp sword it is not true you do not do this with sharps unless I'm actually there within the Salle with you right then and there okay then maybe.

Okay so now Maaret is in a dreadful position okay because I can hit her she can't hit me, so she's going to do something about it she has two options. She can take the sword underneath and around that's called a disengage, and now she has control of my debole and her debole is free to do horrible things... don't poke me! So, I could do the same thing that she just did I take my sword around and I close the line. Now her sword is starting to drift that way I don't need to go all the way out there I just need to know that my sword is in the way [00:40:00] if her sword starts coming towards me okay. Now that's one option, another option is she could close the line finding my debole with her forte now losing control of my sword again because I can do the same thing and she can close the line or disengage, disengages oh I could close the line. Okay let's swap it back to your sword this is something of a beast. So, this game is called Hunt the Debole, and it is a game you just play it for fun and you're going to use whichever strategy you think is best, going around or finding the debole by moving your sword okay so that at all times you are in control of your partner's point. Your entire mission in life is to imagine that it's that horrible sharp thing and that they are not really to be trusted and control it. And of course, they're thinking the same thing and what happens very quickly with beginners is it turns into a bit of a mess. When it turns into a bit of a mess or your arm gets tired okay you stop and you start again okay. Now I'm going to do this left handed it's exactly the same, Maaret has the sword out there, my mission in life is to control that horrible thing so I put my forte in the way of her debole [00:42:00] okay. Now what this game will do, is it will teach you how to do disengages in the time that they need to be done and it will teach you to pay attention to the critical thing which is can your opponent hit you? okay, it's just a game. Later on, we're going to use

this game and add complexity to it to make the foundation of your free fencing but for now I want you to do it without striking, without stepping, just paying attention to the blade relationship and what you need to do to keep that point under your control okay. You get good at this by doing it a lot and yes, your arm will hurt that's okay so long as it's muscles that are hurting and not joints that's fine. Take as many rests as you need okay. And when your arm is a bit too tired to do the Hunt the Debole usefully put your swords down shake'em out a bit, do some footwork so your legs are a bit too tired to do footwork properly and go back to doing Hunt the Debole because you can do it standing still okay? so practice that and I'll see you in a little bit, cheerio!

Welcome back, now Hunt the Debole gives you the fundamental principle behind how rapier works. We're now going to have a look at a couple of actions that precede the actions we see on almost every plate in Capoferro and indeed in pretty much every other rapier system okay. They are the stringering, also called the gaining the sword, finding the sword, and various other things, and that is the process of getting into measure and controlling the line so that your partner or your opponent cannot hit you directly okay. So, if Maaret is on guard, move back a little bit please there we go, Maaret is on guard, pointing that thing at me okay [00:44:00] if I just blunder forwards to try and hit her, boink, bad thing will happen. But fortunately, I've been trained by the best, I know my Hunt the Debole inside out and backwards, and so my objective as I come forwards is to get into a position where I am controlling her debole with my forte. For now, she's just going to stand still and that's completely unrealistic, live with it for now okay. So, at this point I am now safe to strike. If my hand is in the right place she cannot hit me however close I get okay. If my hand is in the wrong place we both get hit, you should probably wear masks for this exercise. All I want you to do is to approach on one side let's say the inside, do a little lunge and recover, your partner doesn't do anything. If you screw it up, that point should be pointing at me, if you screw it up you should get hit okay. But they're not actually responding in any way yet. So, you'll notice at this point we're out of measure nothing really is happening. Here with one more step I'm going to get into measure to lunge and that's the step that gives me that control of the sword. My forte against her debole, and then safe to lunge and recover, two passes. You can do this on both sides okay. As a right-hander when I'm on the inside so is she, when I'm on the outside so is she. As a left-hander I'm on her outside she's on my inside, when I'm on her inside she's on my outside okay [00:46:00] that's the only thing you need to worry about or not even worry just that's the only thing you need to bear in mind when we start talking about actions on the inside and actions on the outside okay. As a left-

hander against a right-hander or vice versa you may have to reverse those okay. So, if I do the same action as before on the inside, on her inside, on my outside, I approach when I'm close enough I do a gentle lunge and the objective is to maintain control of the sword the whole way. Same thing on the inside. It may look like she could have hit me but I promise you she couldn't okay. So, practice the stringering followed by the direct attack, and when you're comfortable with the idea of approaching in complete safety against someone who isn't doing anything, come back and have a look at a possible response okay, see you in a minute.

Welcome back now, the most common response in Capoferro's system and indeed most others to being stringered, in other words having your sword constrained by somebody coming forwards, is to disengage, control their weapon and strike okay. And the way this is done it looks like this. We'll do exactly the same as before, I'll approach for the stringering, Maaret will disengage and strike, and to set a good example I'm going to stick a mask on okay. For this exercise we're going to use masks because there's going to be an attack done while your opponent is moving, it is, well we would have no problem with it but I think to set a good example we should both wear masks so I'd like you all wearing masks for this exercise please, whether you think you have the relevant experience or not. [00:48:00] So on my first step I'm too far away for her to do anything, on my second step I'll be close enough to lunge that's when she disengages, controls my swords and strikes, and recovers with two passes, lovey okay. Let's reset that, on the other side as I come in on the first step I'm too far away to do anything on my second step I get control of her sword, she disengages and strikes, and recovers okay. So, let me talk you through that a little bit. The key thing is that as I take the first step, she doesn't react yet, I'm not close enough for her to hit me. On my second step she disengages and controls my sword, right, and lunges and recovers okay. If you have the space take those two extra passes. In the film studio we have access to we don't have a great deal of space in the length so we have to adjust things accordingly. If you have the space take the space okay. And of course, we'll practice this both ways so as (go back please) as Maaret approaches me, on that second step I disengage and I would strike. I'm leaving it out because she's not wearing a mask okay. As a left-hander it makes no difference. The key only important thing as she comes forward as she's in measure I disengage and control her debole, it's much better that I do that and forget to lunge than it is that I lunge and forget to do the control okay. The whole point of this is safety yeah you must remain safe from your opponent's point at all times. So, you have the stringering [00:50:00] followed by a direct attack, let's show them that again, this is the previous

exercise okay. And to prevent that, see what would happen if she lunged now? bad things right? okay. And that leaves me free to lunge okay. So, at the pace you're ready to practice, practice this this is the basis upon which we're going to build most of the rapier plays that we're going to take directly from Capoferro. But without the stringering, the direct attack, and the attack by disengage, or in Capoferro's terms turns the cavazione, none of the stuff that follows will make sense okay. That is, I think sufficient for your first class when you're comfortable with all this material I look forward to seeing you in the next class.

Now your challenge for this introductory class is two minutes every day of something to do with rapier okay. Ideally that would be a bit of guard position, a bit of footwork maybe, yeah maybe some blade work, bit of pokey - pokey okay, but at least two minutes every day getting your body to do rapier type things okay. Two minutes a day is much more useful than 15 minutes once a week okay. And obviously if you have five minutes a day or ten minutes a day or whatever that's even better but, if you can't find two minutes a day there is something seriously wrong with your life and you should fix that before you even think about learning the rapier okay. So, I'll see you on the next class which will cover the fundamentals which make up most of what it is to fence with the rapier. So, I will see you then and cheerio. [00:52:00]