

# FULL REVISED SAFD GLOSSARY

Revised: 4/13/22

	Term	Definition	Abridged	Full
1	<b>Absetzen</b>	A <u>thrusting counter attack</u> that simultaneously sets aside an incoming attack. (Archaic German meaning "Setting Off")		x
2	<b>Abzug</b>	The third part of an exchange, in which one or both combatants are moving out of <u>fighting measure</u> . (Archaic German meaning "Exiting or Leaving")		x
3	<b>Active Hand</b>	The state of keeping the <u>free hand</u> ready to perform an action.	x	
4	<b>Actor's Parry</b>	A circular parry in the low <u>outside line</u> .		x
5	<b>Advance</b>	A piece of <u>on-line</u> footwork: A forward movement from an <u>en garde</u> stance with the leading knee aimed toward the partner, pushing off the back foot, taking the lead foot forward, recovering the back foot, and maintaining the en garde measure as much as possible.	x	
6	<b>Aggressor</b>	The actor/combatant initiating the offensive action. (Also called <i>Attacker</i> )	x	
7	<b>Aggressor/Operator Knap</b>	A <u>knap</u> executed by the combatant delivering the <u>attack</u> .	x	
8	<b>Air</b>	Used to describe a non-contact technique when it is not successfully <u>masked</u> and the space between the <u>attack</u> and <u>simulated target</u> is noticeable. (ex. "I saw the air on that punch.")	x	
9	<b>Alber</b>	One of the four (4) primary guards in German longsword fencing. The hilt is held at hip level, the point directed downwards and towards the opponent. (Archaic German meaning "Fool", also called <i>Fool's Guard</i> )		x
10	<b>Anneaux</b>	See <u>Side Ring</u> . (French meaning "Ring")		x
11	<b>Annelet</b>	The metal piece(s) of the <u>hilt</u> in line with the edges of the blade, located between the <u>quillon</u> and the <u>forte</u> , housing the <u>ricasso</u> . Often circular and designed to protect the forefinger. (Also <i>Arms of the Hilt</i> , French meaning "Ring") (See also: <u>Pas d'ane</u> . The two terms were conflated, and have yet to be extricated from one another.)	x	
12	<b>Appel</b>	From an <u>En Garde</u> position - a striking of the leading foot on the ground. May be used as a <u>feint</u> . (French meaning "to call")		x
13	<b>Arm Bar</b>	A <u>joint lock</u> which targets the elbow and shoulder by hypertending the elbow.		x
14	<b>Armadillo</b>	See <u>Back Protector</u> .		x
15	<b>Arming Sword</b>	A straight-bladed, double-edged sword with a one handed <u>grip</u> and simple <u>cross guard</u> , in common use throughout Western Europe throughout the Middle Ages for both military and personal combat. Frequently paired with a <u>shield</u> .		x
16	<b>Assegai</b>	A lightweight <u>spear</u> used primarily by the peoples of southern Africa, consisting of a wooden <u>shaft</u> and an iron <u>head</u> .		x
17	<b>Attack</b>	An offensive action intended to control or injure an opponent.	x	
18	<b>Attacker</b>	See <u>Aggressor</u> .	x	
19	<b>Attacks on the Blade</b>	A family of attacks that displace a partner's blade from its current line, opening a subsequent line of attack. Includes: <u>Beat</u> , <u>Press</u> , <u>Glissade/Froissement</u> .	x	
20	<b>Avoidance</b>	Moving the body or targeted parts of the body out of the <u>line</u> of an incoming <u>attack</u> .	x	
21	<b>Ax Kick</b>	An arching, descending <u>kick</u> that impacts with the heel.	x	
22	<b>Back Kick</b>	A linear <u>kick</u> traveling directly backwards that impacts with the heel of the foot.	x	
23	<b>Back Protector</b>	A specially structured pad worn to protect the spine and upper back. (Also called <i>Armadillo</i> or <i>Gaterback</i> )		x
24	<b>Backfist punch</b>	A <u>punch</u> executed with the dorsal side of a fist.		x
25	<b>Backhand slap</b>	A <u>slap</u> executed with the back (dorsal) side of an open hand.	x	
26	<b>Backsword</b>	A straight-bladed, single-edged sword with a one-handed <u>grip</u> , in common use throughout early Renaissance and through the end of the 18th Century.		x
27	<b>Backward Roll</b>	A <u>roll</u> in which contact with the surface moves from one buttock to the back of the opposite shoulder.	x	
28	<b>Baldric</b>	A belt worn over one shoulder (like a sash) that is used to support the wearer's sword, bugle, musket, etc..		x
29	<b>Balestra</b>	A compound piece of <u>on-line</u> footwork: from an <u>en garde</u> position, a leap forward immediately followed by a <u>lunge</u> .	x	
30	<b>Balisong</b>	Used primarily by the peoples of the Philippines, See <u>Butterfly Knife</u> .		x
31	<b>Baronial halls</b>	A <u>stock phrase</u> : A sequence of choreography that travels in one direction, in which there are two sword actions per single piece of footwork, both a <u>parry</u> and a <u>riposte</u> on one <u>advance</u> (or <u>retreat</u> ) repeated ad nauseum.		x
32	<b>Barrel Roll</b>	A <u>roll</u> in which the body rotates about the longitudinal axis. Contact with the surface moves from one side of the torso to the other. (Also called <i>Turtle Roll</i> )		x
33	<b>Bayonet</b>	A blade designed to be affixed to or inserted into the barrel of a musket, rifle, or similar firearm, allowing it to be used akin to a spear. Common use from the 17th century through WWI.		x
34	<b>Bear Hug</b>	See <u>Bodylock</u> .		x

35	<b>Beat</b>	An <u>Attack on the Blade</u> that applies percussive, linear pressure to displace the partner's blade. (Also called <i>Beat Attack</i> )	x	
36	<b>Beat Parry</b>	A successful <u>parry</u> that also <u>beats</u> the partner's blade.	x	
37	<b>Bell Clangers</b>	A <u>stock phrase</u> : A series of repeating <u>piston thrusts</u> (or alternating cuts) to the <u>low line</u> , matched with a defense of <u>parry 1</u> , <u>parry 2</u> , parry 1, parry 2, ad nauseum. The defending blade sweeps back and forth like the clapper of a bell.		x
38	<b>Belly</b>	The section of the edge of a blade that curves upwards towards the point.		x
39	<b>Bind</b>	A) A <u>Prise de Fer</u> in which the combatant carries a partner's blade from the high line to the low line (or vice versa) and across the <u>center line</u> . B) In German longsword fencing - a state in which the blades are in <u>engagement</u> .	x	
40	<b>Blade Breaker</b>	A style of blade with a <u>forte</u> that has prongs or teeth, designed to catch, <u>trap</u> , and/or break off an opponent's <u>foible</u> .		x
41	<b>Block</b>	A defensive action made to physically stop, obstruct, or deflect an <u>attack</u> .	x	
42	<b>Bō</b>	A staff originating within Okinawan martial arts and adapted more broadly in Japanese martial arts, typically six <i>shaku</i> in length. (one <i>shaku</i> = 11.59 inches)	x	
43	<b>Bob and Weave</b>	An <u>avoidance</u> in which the head moves laterally, away from an <u>attack</u> , slips underneath the <u>attack</u> , and moves to the other side.	x	
44	<b>Body Knap</b>	A <u>knap</u> executed by making contact on the body.	x	
45	<b>Bodylock</b>	A <u>clinch</u> in which one combatant has both arms locked tightly around their partner's torso/waist, may be executed with any combination of <u>overhooks</u> or <u>underhooks</u> . (Also called <i>Bear Hug</i> )		x
46	<b>Bokken</b>	A wooden sword resembling and meant to emulate a <u>katana</u> for practice and sparring.		x
47	<b>Boss</b>	A dome-shaped or conical piece of hardware typically mounted at the center of a shield, often encompassing the shield's <u>grip</u> .	x	
48	<b>Botta Secreta</b>	Colloquial phrase from the Italian meaning a 'secret technique' against which there is no defense. Allegedly taught by masters of fence to young students seeking a quick way to win a duel.		x
49	<b>Bowie</b>	A large fixed blade knife with a cross guard and a clipped point, originally created by James Black for Jim Bowie in 1830 in the United States.		x
50	<b>Break Fall</b>	Any technique that dissipates the energy or force from a <u>fall</u> or <u>roll</u> , often giving the illusion of impact.	x	
51	<b>Breaking the String/Thread</b>	The String/Thread: An imaginary line that directly extends from the camera or each audience member's eye and through the <u>simulated target</u> .  Breaking the String: Positioning an <u>attack</u> such that the <u>weapon</u> moves to, along, or through the "string" in order to create the illusion of impact in a <u>non-contact technique</u> .	x	
52	<b>Broadsword</b>	A) In Stage Combat, a broad-bladed sword with a two-handed grip. (See also: <u>Longsword</u> ) B) Historically, a European broad-bladed, single-handed sword, shorter than a <u>rapier</u> , with a hilt encompassing a majority of the hand.	x	
53	<b>Buckler</b>	A small, <u>center-gripped</u> shield, typically round in shape, which often features a <u>boss</u> and is primarily used in personal combat.		x
54	<b>Butt End</b>	A) The end of the knife at the base of the <u>grip</u> , opposite the <u>point</u> . B) The end of a staff nearest the trailing hand. C) On a <u>polearm</u> , the end of the <u>haft</u> opposite the <u>head</u> of the weapon.	x	
55	<b>Butterfly Knife</b>	A folding knife which generally opens and closes with the assistance of gravity or momentum rather than manual or mechanical assistance. Comprised of two grips/handles counter-rotating around the tang such that, when closed, the blade is concealed within grooves in the handles. (Also called Balisong)		x
56	<b>Cage Knap</b>	A shared <u>knap</u> in which the receiver sets their slightly cupped hand(s), often crossed, to be struck by the aggressor's <u>attack</u> .	x	
57	<b>Cape/Cloak</b>	A garment worn draped from or around the shoulders that can be used as a <u>companion weapon</u> .		x
58	<b>Case of Rapiers</b>	The systematic use of a rapier as a <u>companion weapon</u> to another rapier.		x
59	<b>Cavazione</b>	In 17th century Italian rapier fencing, a <u>disengagement</u> .		x
60	<b>Center Line</b>	A) An imaginary line that runs vertically through the <u>guard</u> , dividing the body into the <u>inside line</u> and <u>outside line</u> . B) An imaginary line that vertically bisects the body into left and right.	x	
61	<b>Center of Percussion</b>	The point of impact along the length of a weapon, at which the entirety of the force of the blow is transferred through that point and none is dissipated up or down the length of the weapon.		x
62	<b>Center-Gripped Shield</b>	A <u>shield</u> with a <u>grip</u> positioned in the center, usually in a <u>boss</u> , not strapped to the arm.	x	
63	<b>Chambering</b>	Drawing a limb towards the core (into flexion) in preparation to strike.	x	
64	<b>Change Beat</b>	Executing a <u>beat</u> in the action of changing the <u>line of engagement</u> .	x	
65	<b>Change of Engagement</b>	To release <u>engagement</u> of the weapons and reestablish <u>engagement</u> in a new line. ( <i>Changement</i> )	x	
66	<b>Changement</b>	See <u>Change of Engagement</u> .		x
67	<b>Check</b>	A) A defensive action with the <u>free hand</u> that meets the <u>attack</u> in order to sense, redirect, or continue the momentum of the attack. B) Using part of your leg or foot to <u>block</u> an incoming <u>attack</u> .	x	

68	<b>Cheek Cuts</b>	A <u>stock phrase</u> : A repeating cut and parry sequence executed at the level of the cheekbone. Frequently used to remain in a tight frame on camera.		x
69	<b>Choke Hold</b>	See <u>Strangle</u> .	x	
70	<b>Circular parry</b>	A defensive action that begins in one <u>line of attack</u> , then travels in a full circle, returning to the original line to <u>parry</u> .	x	
71	<b>Circular Sequence</b>	A series of offensive and corresponding defensive actions in which the combatants' footwork takes them in a circle across the floor.	x	
72	<b>Clap Knap</b>	A <u>knap</u> executed by making contact between two open hands.	x	
73	<b>Classical Fencing</b>	A specific style of fencing practiced with <u>Foil</u> , <u>Saber</u> , and <u>Epee</u> , developed in 19th Century Europe and ending with the advent of electronic scoring.		x
74	<b>Clinch</b>	Said of a position in which one or both combatants are executing a controlling hold in <u>grappling range</u> .		x
75	<b>Clipped Point</b>	A knife blade shape where the third of the spine closest to the point is removed or "clipped" off, leaving a smaller point.		x
76	<b>Closed Line</b>	Said of a <u>line of attack</u> , where the defender's weapon placement prevents an attack to that particular line.	x	
77	<b>Colichemarde</b>	A <u>smallsword</u> blade featuring a wide <u>forte</u> that abruptly tapers to a much narrower <u>foible</u> . Popular in Western Europe during the late 17th Century and through the mid 18th Century.		x
78	<b>Collar Tie</b>	A technique executed from the front in which the combatant uses their hand to grip the back of the partner's neck or the collar/clothing behind the neck.		x
79	<b>Companion Weapon</b>	An object intended to be used in the <u>free hand</u> in conjunction with a single-handed primary weapon. Commonly a dagger, poniard, buckler, shield, cloak, lantern, or secondary blade.	x	
80	<b>Compliance hold</b>	A technique that uses the pain of a <u>joint lock</u> or pressure point to force obedience from an opponent.		x
81	<b>Compound Attack</b>	A single attack comprised of multiple offensive actions made in immediate sequence, usually involving at least one <u>feint</u> or evasion of <u>block/parry</u> .		x
82	<b>Contact Techniques</b>	A family of techniques in which the <u>attack</u> makes controlled contact with a <u>target</u> on the body.	x	
83	<b>Contraguard</b>	A metal bar(s), attached to the <u>quillon block</u> , designed to protect the fingers.		x
84	<b>Corkscrew Fall</b>	A <u>fall</u> in which the combatant safely lowers themselves to the ground by twisting in place. (also called <i>Meltdown</i> or <i>Fainting Fall</i> )		x
85	<b>Corps-à-Corps</b>	Describes the moment where distance is closed, there is body contact, and weight is shared. (French meaning "Body to Body")	x	
86	<b>Coulé</b>	See <u>Glissade</u> .		x
87	<b>Counter Attack</b>	A) An offensive action made in the <u>time</u> of an incoming <u>attack</u> . B) An offensive action made in response to an <u>attack</u> .	x	
88	<b>Counter Cut</b>	A) A <u>cut</u> executed as a <u>counter attack</u> . B) When wielding a knife, a <u>counter attack</u> made in the <u>time</u> of an <u>attack</u> that generally targets the aggressor's weapon arm. C) When wielding a sword, a <u>cut</u> executed as a <u>counter attack</u> intended to set aside or remove an opponent's <u>attack</u> and simultaneously strike or threaten the opponent.	x	
89	<b>Counter Parry</b>	See <u>Circular Parry</u> .	x	
90	<b>Coupé</b>	A piece of <u>pointwork</u> : Removal of the blade from <u>engagement</u> in which the <u>point</u> moves around a partner's point to establish a new <u>line</u> of attack. Commonly, when in the <u>high line</u> the point travels over a partner's point, in the <u>low line</u> the point travels under a partner's point.	x	
91	<b>Court Sword</b>	An ornate <u>smallsword</u> worn as an accessory to one's court-dress. May be more suited for appearance than for dueling.		x
92	<b>CRAP</b>	An acronym for: Cue - Reaction - Action - Principle. A basic Stage Combat process used to achieve a safe and dramatically effective sequence of events.	x	
93	<b>Crescent Kick</b>	An arcing <u>kick</u> that impacts with the inside or outside arch of the foot.	x	
94	<b>Croisé</b>	A <u>Prise de Fer</u> in which the combatant carries a partner's blade from the <u>high line</u> to the <u>low line</u> (or vice versa) with out crossing the <u>center line</u> .	x	
95	<b>Cross Block (also called X Block)</b>	A <u>block</u> executed with both arms, crossed at the forearms. The <u>attack</u> is received where the forearms meet between the hands.	x	
96	<b>Cross Body Block</b>	See <u>Inward Block</u> .		x
97	<b>Cross Guard</b>	A transverse bar, between the <u>grip</u> and the <u>forte</u> , set in line with the edges and encompassing a portion of the blade or <u>tang</u> , designed to protect the hand. (In French: <i>Quillion</i> , In archaic German: <i>Krutz</i> )	x	
98	<b>Cross Parry</b>	A <u>joined parry</u> in which a combatant's blades are crossed at or near the forte, catching the attack within the intersection.	x	
99	<b>Cross Punch</b>	A) Martial, a linear <u>punch</u> executed with the rear hand. B) In Stage Combat, a linear <u>punch</u> that passes from one side of the attacker's <u>center line</u> to the other.	x	
100	<b>Cross Step</b>	A piece of <u>off-line</u> footwork in which the moving foot travels across the <u>center line</u> , in front of the stationary leg.	x	
101	<b>Cue</b>	An agreed upon action signaling an impending sequence of events.	x	

102	<b>Cup hilt</b>	A style of <u>hilt</u> commonly seen on a rapier, composed of a metal cup encompassing the <u>ricasso</u> designed to protect the sword hand.	x	
103	<b>Cut</b>	To <u>attack</u> with the edge of a blade.	x	
104	<b>Cutlass</b>	A short, broad-bladed single-edged sword, with a straight or slightly curved blade and a one-handed <u>grip</u> . In common use aboard ships during the early Age of Sail.		x
105	<b>Dao</b>	Originating in Bronze Age China, a single-edged sword, with a one handed <u>grip</u> , and a wide, curved blade, usually with a small, disc-shaped <u>guard</u> . One of the four primary weapons of the Chinese martial arts.		x
106	<b>Debole</b>	See <u>Foible</u> . (Archaic Italian meaning "Weak")		x
107	<b>Deception of Parry</b>	A piece of <u>pointwork</u> : a <u>disengagement</u> in the time of the partner's attempted <u>parry</u> made to avoid that parry; a disengagement made just before the parry.	x	
108	<b>Defender</b>	The actor/combatant receiving the offensive action. (Also called <u>Victim</u> or <u>Receiver</u> )	x	
109	<b>Degagé</b>	See <u>Disengage</u> .		x
110	<b>Degrees of the Blade</b>	The scale of the blade's strength, recognizing that the blade is relatively stronger towards the <u>grip</u> and relatively weaker towards the <u>point</u> .		x
111	<b>Degrees on the Blade</b>	A state of dominance in which a combatant has mechanical advantage over their partner's blade because the crossing point of the blades is closer to their own forte than to their partner's forte.		x
112	<b>Demi-circle</b>	In historical smallsword fencing, <u>Parry Seven (7)</u> .		x
113	<b>Demi-volte</b>	A piece of <u>footwork</u> in which the rear foot passes to the outside and parallel of the lead leg, removing the body from the <u>line of attack</u> by turning the hips and torso 90 degrees. The weight remains on the stationary leg.	x	
114	<b>Dérobement</b>	A counter offensive action employing a <u>disengagement</u> in <u>time</u> made to evade an opponent's attempt to execute an <u>attack on the blade</u> or <u>pris de fer</u> .		x
115	<b>Destreza</b>	The dominant school of Spanish fencing used from the late Renaissance through the 18th Century. Colloquial shortening of the phrase "La Verdadera Destreza". (Spanish meaning "The True Skill")		x
116	<b>Direct Parry</b>	A <u>parry</u> that travels linearly, crossing only the <u>center line</u> or <u>midline</u> .	x	
117	<b>Dirk</b>	A long thrusting dagger with a small, or non-existent <u>guard</u> , traditionally carried as a sidearm by the Highlanders of Scotland, subsequently worn by naval officers. It is similar to a <u>Rondel</u> dagger.		x
118	<b>Disarm</b>	An action of a combatant's weapon or body that removes a partner's weapon from their grip.	x	
119	<b>Disengage/Disengagement</b>	A) The act of a combatant removing a weapon from <u>engagement</u> . B) A piece of <u>pointwork</u> : Removal of the blade from <u>engagement</u> to direct the point to an new line of attack. Commonly, when in the <u>high line</u> the point travels under a partner's weapon, in the <u>low line</u> the point travels over a partner's weapon.	x	
120	<b>Displaced Target</b>	The specific area on or near the body at which the actor/combatant's technique is aimed to create the illusion of the character's <u>attack</u> .	x	
121	<b>Distance</b>	A) A fundamental principle referring to the extent of physical space between two or more combatants. B) In a Stage Combat technique, the physical space between the <u>target</u> and the <u>displaced target</u> , adding a degree of safety for the actors performing the technique.	x	
122	<b>Dive Roll</b>	A compound technique in which a combatant launches themselves into the air and executes a <u>roll</u> as part of the landing.		x
123	<b>Donkey Kick</b>	See <u>Mule Kick</u> .		x
124	<b>Double</b>	A piece of <u>pointwork</u> : To <u>disengage</u> with the intent to <u>invite</u> and then deceive a <u>circular parry</u> .	x	
125	<b>Double Fence</b>	In Stage Combat, a term referencing the systematic use of two weapons, one in each hand.	x	
126	<b>Double Pass</b>	A piece of compound, <u>on-line</u> , <u>footwork</u> combining two <u>passing steps</u> moving in the same direction. When moving forwards it is a Double Pass Forwards, and when moving backwards it is a Double Pass Backwards.	x	
127	<b>Double Time</b>	Said of a response to an <u>attack</u> in which the defense and the offense each occur in their own distinct <u>Time</u> .		x
128	<b>Double-Leg Takedown</b>	A <u>takedown</u> in which the combatant <u>overhooks</u> both of the partner's legs, usually behind the knee, and lifts them.		x
129	<b>Downward Block</b>	A descending <u>block</u> made to defend against an ascending diagonal or vertical attack.		x
130	<b>Drop Point</b>	A knife blade shape where the spine slopes from the grip/handle to the <u>point</u> .		x
131	<b>Duck</b>	An <u>avoidance</u> in which one vertically lowers the head and torso.	x	
132	<b>Dui Tempi</b>	See <u>Double Time</u> .		x
133	<b>Durchwechseln</b>	In German Longsword fencing, a movement of the <u>point</u> from one <u>line</u> to another to create opportunity or maintain threat. Similar to <u>pointwork</u> . (Archaic German meaning "Changing Through")		x
134	<b>Ear pull</b>	A <u>hair pull</u> intended for the follicularly challenged.		x
135	<b>Elbow Strike</b>	An <u>attack</u> intended to impact with the point of the elbow or the upper forearm.	x	
136	<b>En Garde/En Garde/On Guard</b>	A) The basic physical "ready" position of a combatant. B) With weapon at the ready- a position/stance from which one may best attack and defend oneself. Depending on the period represented or weapon style, the heels may be in line, lead foot directly in front of trailing foot, or more open with leading knee facing the opponent, knees bent.	x	

137	<b>Enarmes/straps</b>	Straps used to attach the <u>shield</u> to the forearm, and/or be gripped in the hand.	x	
138	<b>Engagement</b>	A state in which a combatant's weapon(s) are in contact with a partner's weapon(s).	x	
139	<b>Enveloppement</b>	A <u>Pris de Fer</u> in which the combatant's point circles completely around a partner's blade and terminates in the original line of <u>engagement</u> .	x	
140	<b>Environmental Knap</b>	A <u>knap</u> executed with the involvement of scenic elements or props.		x
141	<b>Epee</b>	In classical or sport fencing, a weapon with a large bell <u>guard</u> and <u>epee blade</u> . (French meaning "sword")		x
142	<b>Epee Blade</b>	A sport fencing blade which is rigid but flexible, with a triangular cross section, commonly used in Stage Combat.	x	
143	<b>Expulsion</b>	An offensive action that uses the energy of a <u>Pris de Fer</u> to fling a partner's weapon out of <u>engagement</u> and <u>offline</u> .	x	
144	<b>Eye Gouge</b>	Any <u>attack</u> intended to simulate damaging or extracting the eye using an object or finger.		x
145	<b>Face</b>	The broad side of the shield intended to be turned towards the opponent.	x	
146	<b>Face Rake</b>	An <u>attack</u> executed by drawing the fingertips across the face to simulate a scratch. (also called <u>Face Scratch</u> )		x
147	<b>Fairbairn-Sykes</b>	A double-edged fixed blade knife created by William Ewart Fairbairn and Erik Anthony Sykes in 1941. Designed specifically for contemporary military close quarters combat, and most associated with British special forces during WWII.		x
148	<b>Fall</b>	Any technique that allows a combatant to safely drop from a standing or elevated position to the floor, landing on some part of the body other than their feet, creating the illusion of a loss of control.	x	
149	<b>False Edge</b>	The edge of a blade aligned with the thumb joint and inside line of the forearm in a traditional <u>grip</u> . (Also called <u>Short Edge</u> )	x	
150	<b>False Ricasso</b>	Part of the guard: On a sword in which there is a space between <u>shoulders</u> and the <u>cross guard</u> - the hardware covering that portion of the <u>tang</u> . (Also <u>Spacer</u> )		x
151	<b>Feather Parade</b>	See <u>Parry Sixte</u> .		x
152	<b>Feder/federschwert</b>	A <u>foil</u> ( <u>Definition B</u> ) made for longsword fencing. (Archaic German meaning "Feather Sword")		x
153	<b>Feint</b>	An action made with the weapon or body, designed to open a <u>line of attack</u> by drawing a reaction or a parry from an opponent.	x	
154	<b>Fendente</b>	In Italian rapier fencing, a vertical descending <u>cut</u> .		X
155	<b>Fighting Distance / Fighting Measure</b>	A) <u>Distance</u> at which your weapon can make contact with a partner's body with one step. B) In Stage Combat, the ideal distance for creating the illusion that you are attempting to make contact with your partner's body.	x	
156	<b>Figure 4 Fall</b>	A backward <u>fall</u> in which the combatant tucks one foot behind the other leg and lowers on the weight bearing leg to safely bring themselves to the ground.		x
157	<b>Filo Dritto</b>	See <u>True Edge</u> . (Archaic Italian meaning "Right Edge")		x
158	<b>Filo Falso</b>	See <u>False Edge</u> . (Archaic Italian meaning "False Edge")		x
159	<b>Fixed blade</b>	A knife whose blade is fixed in relation to the handle and does not slide or fold.	x	
160	<b>Flanconnade</b>	A) After a successful <u>parry</u> in the <u>high inside line</u> , a <u>thrust</u> to the opponent's flank made over their sword, the <u>free hand</u> is usually employed to maintain <u>opposition</u> . B) In sport fencing, a <u>thrust</u> to the flank or side.		x
161	<b>Flat (of the blade)</b>	The surface of a blade between the edges. May have a <u>ridge</u> , <u>hollow</u> , or <u>fuller</u> on either or both sides.	x	
162	<b>Flèche</b>	A) In historical smallsword fencing, a <u>thrust</u> in which the <u>point</u> is pushed forward to such an extent that the body is intentionally thrown off balance, vaulting forward behind the <u>attack</u> , in a <u>passing</u> step. B) In sport fencing, a <u>thrust</u> executed along with a quick series of <u>passes forward</u> to surprise or overwhelm an opponent's defense.		x
163	<b>Foible</b>	The third of the blade closest to the <u>point</u> . (French meaning "Weak", In German: <u>Schwech</u> )	x	
164	<b>Foil</b>	A) In Classical or Sport Fencing, a weapon with a small <u>guard</u> , mounted with very flexible blade with a rectangular cross section. B) Historically, used to refer to any blunted practice weapon.		X
165	<b>Foil grip</b>	An <u>Overhand Grip</u> in which the sword is held between the middle portion of the index finger and the pad of the thumb.		x
166	<b>Foist</b>	The rapid passing of a combatant's knife to their <u>free hand</u> made in order to counter a <u>block</u> or other defense.		x
167	<b>Folder</b>	See <u>Folding Knife</u> .		x
168	<b>Folding Knife</b>	A knife with a hinge at the base of the blade allowing the blade to collapse into the grip/handle. (Also called Folder)	x	
169	<b>Footwork</b>	The tactical actions of the feet to move the body through space for offensive or defensive purposes.	x	
170	<b>Fore End</b>	The end of a staff nearest the leading hand.	x	
171	<b>Forearm Block</b>	A <u>block</u> executed with the forearm, avoiding hard contact with the bone and joints.	x	
172	<b>Forehand Slap</b>	A <u>slap</u> executed with the palm side of an open hand.	x	
173	<b>Forté</b>	The third of the blade closest to the <u>hilt</u> . (French meaning "Strong", In German: <u>Starcke</u> )	x	
174	<b>Found weapon/object</b>	A catch-all term for any item that is not typically considered a weapon, but is used as a weapon.		x

175	<b>Forward Roll</b>	A <u>roll</u> in which contact with the surface moves from the back of one shoulder to the opposite buttock.	x	
176	<b>Free Hand</b>	When wielding a weapon in one hand, the free hand is the non-weapon bearing hand which may be used for supplemental offense or defense.	x	
177	<b>Frog</b>	A simple <u>hanger</u> designed to attach to a belt, to carry a weapon on the hip, often constructed as a pair of offset loops.		x
178	<b>Froissement</b>	An <u>Attack on the Blade</u> that applies a sharp, forward, and <u>grazing</u> pressure to laterally displace a partner's blade. (French meaning: "to wrinkle or twist up")	x	
179	<b>Front choke</b>	A <u>strangle</u> using one or both hands to compress the trachea.		x
180	<b>Front Kick</b>	A linear <u>kick</u> traveling directly forward that impacts with the ball or heel of the foot. (Also called <i>Push Kick</i> )	x	
181	<b>Fühlen</b>	Archaic German for "Feeling" see <u>Sentiment du Fer</u> .		x
182	<b>Full mount</b>	A <u>pin</u> in which the top grappler is straddling a supine partner's torso.		x
183	<b>Fuller</b>	A groove running along a portion the flat of the blade, reduces weight without sacrificing blade integrity.	x	
184	<b>Gateback</b>	See <u>Back Protector</u> .		x
185	<b>Gauntlet</b>	A) A glove that covers the hand and part of the forearm, most often leather. B) An armored glove, usually associated with battle.		x
186	<b>Gladius</b>	A straight bladed, double-edged sword with a one-handed <u>grip</u> , used by the Ancient Romans both in military and gladiatorial combat.		x
187	<b>Glasgow Eights</b>	A <u>stock phrase</u> : Both partners alternate between <u>parry 3</u> and <u>parry 4</u> ad nauseum, with blade tips angled forwards. As the <u>true edges</u> pass each other they make skating contact, creating the illusion of attack and defense. This pattern is performed in close <u>distance</u> , and can also be executed in the <u>low line</u> passing between <u>parry 2</u> and <u>parry 7</u> .		x
188	<b>Glissade</b>	A thrust from <u>engagement</u> in which the combatant gains <u>opposition</u> on a partner's blade. The defensive response is often a <u>yield parry</u> . (Also Coulé)	x	
189	<b>Grappling</b>	Using <u>body weight</u> , <u>grips</u> , and <u>leverage</u> to control or manipulate a partner's body.	x	
190	<b>Grappling Range</b>	The <u>distance</u> at which one can effectively execute a <u>grappling</u> technique.		x
191	<b>Graze</b>	The action of a combatant sliding their blade along a span of their partner's blade.	x	
192	<b>Grip</b>	A) The manner of holding the weapon. B) The part of the weapon designed to held by the hand.	x	
193	<b>Groundwork</b>	When one or more combatant(s) are actively fighting with their back(s), side(s), or hands and knees on the ground. (Also called <i>Ground Fighting</i> )	x	
194	<b>Guard</b>	A) A posture taken by the combatant, that implies certain attacks or defenses by the positioning of the weapon/s, opening and closing specific lines of attack. B) A plate, cup, ring(s), or other hardware on the hilt of the sword, designed to protect the sword hand. C) A position in ground fighting in which the combatant is on their back, their hips are between their chest and their partner, free, and able to move.	x	
195	<b>Guardia</b>	Archaic Italian for <u>Guard</u> (Definition A).		x
196	<b>Haft</b>	A handle, commonly used to refer to the wooden length of a <u>polearm</u> .		x
197	<b>Hair pull</b>	A technique that simulates controlling a partner by <u>grabbing</u> and/or <u>pulling</u> their hair.	x	
198	<b>Halberd</b>	A <u>polearm</u> with a <u>head</u> consisting of an axe blade to one side, a hook or hammer on the opposite side, and a spike on top. Utilized throughout Europe primarily from the 14th-16th Centuries.		x
199	<b>Halbschwert</b>	Archaic German for <u>Half Sword</u> .		x
200	<b>Half Nelson</b>	See <u>Nelson</u> .		x
201	<b>Half Sword</b>	The systematic use of a longsword in which one hand is on the <u>grip</u> and the other is holding the blade between the <u>midblade</u> and the <u>foible</u> . (In archaic German: <i>Halbschwert</i> )	x	
202	<b>Hammer Grip</b>	See <u>Overhand Grip</u> .		x
203	<b>Hammer lock</b>	A <u>joint lock</u> which targets the elbow and shoulder rotationally by levering the arm behind the back.		x
204	<b>Hammer Punch</b>	A <u>punch</u> executed with the blade (pinky) side of a fist.	x	
205	<b>Hand Beat</b>	An <u>attack on the blade</u> made with the free hand that applies percussive, linear pressure to displace the partner's blade.		x
206	<b>Hand Parry</b>	A defensive action in which the <u>free hand</u> is used to <u>parry</u> the opposing weapon.	x	
207	<b>Handarbiet</b>	A family of techniques executed in an exchange while in <u>fighting measure</u> (in the <u>Krieg</u> ). (Archaic German meaning "Handwork")		x
208	<b>Hangen/Hengen</b>	A transitional <u>guard</u> in German Longsword fencing. The hilt is held high and forward with the <u>point</u> sloping down and across, protecting the body. Similar to a <u>hanging parry</u> . (Archaic German meaning "Hanging")		x

209	<b>Hanger</b>	A) A modern theatrical term for any of a wide variety of devices attached to a belt or tie allowing for the wearing of a weapon. B) A colloquial term for a sword made for display, which is unsafe for use in real or in Stage Combat. (also called <i>Wall Hanger</i> ) C) A kind of short sword with a <u>knucklebow</u> and at least one cutting edge, historically used as a close-distance supplement for infantry.		x
210	<b>Hanging Parry</b>	A <u>parry</u> protecting a <u>high line</u> with the hilt high and the point down, commonly used to deflect the attack.	x	
211	<b>Hau / Hauwen / Haw</b>	Archaic German for <u>Cut</u> .		x
212	<b>Haymaker</b>	See <u>Roundhouse Punch</u> .		x
213	<b>Head</b>	A blade, spike, axe, or other such implement mounted on the <u>fore end</u> of the <u>haft</u> of a <u>polearm</u> .		x
214	<b>Headbutt</b>	An <u>attack</u> intended to strike, executed with the aggressor's forehead or top of the head.		x
215	<b>Heater</b>	A <u>shield</u> typically shaped with a flat top and sides curving down to a point. Retroactively named due to its resemblance to the shape of a Victorian-era clothes iron.	x	
216	<b>Hendrucken/Hende Drucken</b>	Using the <u>forte</u> of the blade to control an opponents hands at the wrist by pressing away from their center of gravity, often accompanied with a <u>schnitt</u> . (Archaic German meaning "Hand Pressing")		x
217	<b>High Fall</b>	A <u>stunt</u> involving a performer jumping or free falling from a height of 30ft or more with the assistance of an airbag, mats, or crash pad.		x
218	<b>High Line</b>	The area of attack and defense located above the <u>midline</u> .	x	
219	<b>High Parry</b>	A <u>low line</u> parry that is raised to cover a higher target than normal. (Example: "high parry one")		x
220	<b>Hilt</b>	The parts of a weapon designed to facilitate use of the blade or to afford protection to the hand.	x	
221	<b>Hip Throw/Toss</b>	A <u>throw</u> involving the combatant lifting their partner onto their hip.		x
222	<b>Historical Fencing</b>	The study and practice of archaic systems of weapon use for personal combat prior to the 20th Century.		x
223	<b>Hold</b>	A sustained immobilization of an opponent's limb(s) or torso, designed to give a combatant control over their opponent's limb(s) or body.	x	
224	<b>Hook Kick</b>	An arcing <u>kick</u> executed in a horizontal plane that impacts with the heel of the foot, as you kick the hips are turned to face 90 degrees from the target.	x	
225	<b>Hook Punch</b>	A curved <u>punch</u> delivered with a bent arm ascribing a tight, horizontal arc.	x	
226	<b>Horse Stance</b>	Taking its name from the position assumed while sitting on a horse, a stance used primarily in East Asian Martial Arts with the feet at least shoulder width apart, pointed straight forward or at a 45 degree angle outward, knees bent, shoulders over the hips, and weight distributed evenly.	x	
227	<b>Hut</b>	See <u>Guard (Definition A)</u> . (Also called <u>Lieger/Leger</u> ) (Archaic German meaning "protection")		x
228	<b>Ice Pick Grip</b>	See <u>Reverse Grip</u> . Often held with the thumb on the butt-end or pommel.		x
229	<b>Iklwa</b>	An adaptation of the <u>assesgai</u> , featuring a shorter <u>shaft</u> and wider <u>head</u> , widely adopted by the Zulu peoples during the reign of King Shaka kaSenzangakhona.		x
230	<b>Imbrocatta</b>	In Italian rapier fencing, a descending <u>thrust</u> with the hand positioned in <u>Prima</u> .		x
231	<b>In Distance / In Measure</b>	<u>Distance</u> at which your weapon can make contact with a partner's body without taking a step.	x	
232	<b>In Frame</b>	Said of anything contained within the field of view of the camera.		x
233	<b>In the Round</b>	An orientation of audience for a theatrical experience in which the audience is surrounding the action.		x
234	<b>Indes</b>	The moment in sword play when it is possible for a combatant to transition from the <u>Nach</u> to the <u>Vor</u> through instantaneous response. (Archaic German meaning "Instantly")		x
235	<b>Inquartata</b>	In Italian rapier fencing, an <u>avoidance</u> (often a <u>slip</u> or <u>volte</u> ) that simultaneously closes the <u>inside line</u> as the body moves to the <u>outside line</u> , combined with a <u>counter</u> thrust.		x
236	<b>Inside Line</b>	When a weapon is held in the left hand, the area of attack and defense to the right of the <u>center line</u> from the perspective of the wielder. When a weapon is held in the right hand, the area of attack and defense to the left of the <u>center line</u> from the perspective of the wielder.	x	
237	<b>Invitation</b>	To take a position with the intention of luring an opponent to attack a specific <u>line</u> .		x
238	<b>Inward Block</b>	A <u>block</u> made on the opposite side of the body from the defending hand and/or arm. (also called <i>Cross Body Block</i> )	x	
239	<b>Jab Punch</b>	A linear <u>punch</u> with the lead hand.	x	
240	<b>Jam</b>	Using the <u>free hand</u> to immobilize your partner's weapon against their body.	x	
241	<b>Jian</b>	Originating in China, a straight, double-edged sword, with a narrow blade, and a one-handed <u>grip</u> . One of the four primary weapons of the Chinese martial arts.		x
242	<b>Jō</b>	A short staff originating within Okinawan martial arts and adapted more broadly in Japanese martial arts, typically four <i>shaku</i> in length. (one <i>shaku</i> = 11.59 inches)		x
243	<b>John Wayne Punch</b>	Traditionally, a <u>cross punch</u> employing an exaggerated <u>cue</u> and a <u>slip hand knap</u> .		x
244	<b>Joined Parries</b>	A family of <u>parries</u> that uses the primary weapon and <u>companion weapon</u> either simultaneously or in immediate sequence to defend a single attack. Includes: <i>Cross parry</i> , <i>parallel parry</i> , <i>reinforced parry</i> , and <i>replacement parry</i> .	x	

245	<b>Joint lock</b>	A <u>attack</u> intended to control or injure the opponent by maneuvering one or more of the opponent's joints into hyperextension or to their maximal range of motion.	x	
246	<b>Karambit</b>	A small heavily curved knife, resembling a claw, often with a ring aspect at the base of the grip to facilitate gripping and spinning, developed in Indonesia and also associated with the Filipino martial arts.		x
247	<b>Karate Chop</b>	A colloquial term for a <u>Knife Hand</u> strike, hinging from the elbow or shoulder.		x
248	<b>Katana</b>	A curved, single-edged sword with a two-handed grip, and a small guard, usually disc-shaped. The length of the blade is at least two shaku (approximately 24 inches). Used by the Samurai in Japan.		x
249	<b>Khopesh</b>	An Ancient Egyptian sword with a one-handed <u>grip</u> , and a sickle-shaped blade with a sharpened outer edge.		x
250	<b>Kick</b>	An <u>attack</u> intended to strike, executed with the shin and/or foot.	x	
251	<b>Kite Shield</b>	A long, teardrop-shaped <u>strapped shield</u> , rounded at the top and narrowing to a point at the bottom. Primarily designed for use by cavalry, utilized throughout Europe, the Eastern Mediterranean, and parts of Northern Africa.		x
252	<b>Knap</b>	A) A sound that simulates the moment of contact in a <u>non-contact technique</u> enhancing the illusion for the audience. B) A sound that enhances the illusion of force in a <u>contact technique</u> .	x	
253	<b>Knee Strike</b>	An <u>attack</u> intended to impact with the point of the knee.	x	
254	<b>Knife Hand</b>	A) Any martial technique executed with the pinky edge of an open, rigid hand B) In knife fighting, referring to the hand which is holding the knife.		x
255	<b>Knopf</b>	See <u>Pommel</u> . (Archaic German meaning "button")		x
256	<b>Knucklebow</b>	A extension of the <u>guard</u> aligned with the true edge, curving from the guard (specifically the <u>quillon block</u> ) towards the <u>pommel</u> , offering protection to the weapon bearing hand. (also called <i>Knuckle Guard</i> )	x	
257	<b>Knuckle Guard</b>	See <u>Knucklebow</u> .		x
258	<b>Krieg</b>	The second part of an exchange in which the combatants are in <u>fighting measure</u> , the initial <u>attack</u> has been executed, and the combatants are exchanging subsequent attacks. (Archaic German meaning "The War")		x
259	<b>Krumphau</b>	In German longsword fencing, a variant <u>oberhau</u> which curves laterally to the <u>Line (Definition A)</u> . Often the <u>Meisterhau</u> intended to break the guard of <u>Ochs</u> . (Archaic German meaning "Crooked or Curved Cut")		x
260	<b>Krutz / Creutz</b>	See <u>Cross Guard</u> . (Archaic German meaning "Cross")		x
261	<b>Kukri</b>	A large fixed blade knife with a pronounced forward angle at the mid blade. Most associated with the Ghurka of the Indian subcontinent.		x
262	<b>Kurze / Kurzen Schneide</b>	Archaic German for the "Short Edge". (See <u>False Edge</u> )		x
263	<b>Lange / Langen Schneide</b>	Archaic German for the "Long Edge". (See <u>True Edge</u> )		x
264	<b>Langenort</b>	A guard in German longsword or sword & buckler fencing. The sword is held pointed directly at the opponent with the arms at maximum forward extension. (Archaic German meaning "Long Point")		x
265	<b>Lat Punch</b>	A <u>contact punch</u> in which the <u>displaced target</u> is a portion of latissimus dorsi muscle located directly below the shoulder blade.		x
266	<b>Lieé Froissé</b>	A <u>bind</u> that transitions into a <u>froissement</u> .		x
267	<b>Lieger/Leger</b>	See <u>Guard (Definition A)</u> . (Also called <u>Hut</u> ) (Archaic German meaning "camp")		x
268	<b>Liement</b>	French for <u>Bind</u> .		x
269	<b>Line</b>	A) Between two combatants, a straight imaginary line connecting their <u>center lines</u> . (Also <u>Line of Direction</u> ) B) The picture of the body/body parts in extension.	x	
270	<b>Lines of Attack</b>	The targeted area of the body for an attack delineated relative to the intersection of the <u>midline</u> and <u>center line</u> .	x	
271	<b>Lines of Engagement</b>	The positions of the weapons during <u>engagement</u> , delineated by the hand positions when <u>en garde</u> .	x	
272	<b>Lock Blade/Locking Blade</b>	A folding knife that locks mechanically into place when in the open position, needing a release before it can be folded again.		x
273	<b>Long Edge</b>	See <u>True Edge</u> . (In archaic German: <u>Lange/Langen Schneide</u> )		x
274	<b>Long Form</b>	The systematic use of a staff in which the hand placement closer to one end allows for the utilization of the full length of the weapon.	x	
275	<b>Longsword</b>	A broad-bladed sword at least 36 inches in length, with a two-handed <u>grip</u> and simple <u>cross-guard</u> , in common use in Western Europe from the early Middle Ages through the early Renaissance.	x	
276	<b>Low Fall</b>	A <u>stunt</u> involving a performer jumping or free falling from a height of less than 30ft with the assistance of an airbag, mats, or crash pad.		x
277	<b>Low Line</b>	The area of attack and defense located below the <u>midline</u> .	x	
278	<b>Low Parry</b>	A <u>high line</u> parry that is lowered to cover a lower target than normal.		x
279	<b>Lunge</b>	A piece of <u>on-line footwork</u> : A forward movement from an <u>en garde</u> stance, pushing off the rear foot, extending the rear leg and reaching the lead foot forward, without recovering the rear foot.	x	



280	<b>Machete</b>	A single-handed wide-bladed chopping tool used primarily for clearing or harvesting vegetation, often pressed into service for combat as a short makeshift sword.		x
281	<b>Main-Gauche</b>	A <u>parrying dagger</u> with long <u>quillons</u> , and a wide, triangular-shaped <u>guard</u> aligned with the <u>flat</u> of the blade. (French meaning "left hand")		x
282	<b>Mandritto</b>	In Italian rapier fencing, any cut delivered from the <u>aggressor's outside line</u> towards their <u>inside line</u> . In the Italian tradition, delivered from right to left.		X
283	<b>Masking</b>	Use of perspective, obstruction, or misdirection to create the illusion of contact in a <u>non-contact technique</u> or the illusion of contact to a <u>simulated target</u> in a <u>contact technique</u> .	x	
284	<b>Measure (also called "Distance")</b>	A) The <u>distance</u> between combatants. B) The distance between your feet in an <u>en garde</u> stance.	x	
285	<b>Meisterhau</b>	In German longsword fencing, a set of five complex and distinctive <u>cuts</u> designed to break the primary <u>guards</u> . (Archaic German meaning "Master Cuts")		x
286	<b>Messer</b>	A straight-bladed, single edged sword, with a one handed <u>grip</u> , a cruciform <u>hilt</u> , and a small protrusion on the side of the hilt to protect the back of the hand. (German meaning 'knife')		x
287	<b>Mezzo Tempo</b>	Said of any action that can be performed in less than the interval of <u>Time</u> required for an opponent to initiate and perform a particular action. (Italian meaning <i>Half Time</i> )		x
288	<b>Midblade</b>	The middle third of the blade, between the <u>forte</u> and <u>foible</u> .	x	
289	<b>Midline</b>	A) An imaginary line that runs horizontally through the <u>guard</u> , dividing the body into the <u>high line</u> and <u>low line</u> . B) An imaginary horizontal line across the waist that bisects the body.	x	
290	<b>Midstaff</b>	The portion of a staff between the two hands in <u>short form</u> .	x	
291	<b>Mittelhau</b>	In German longsword fencing, a horizontal <u>cut</u> . (Archaic German meaning "Middle Cut")		x
292	<b>Montante</b>	In Italian rapier fencing, an ascending <u>cut</u> .		X
293	<b>Mortschlag</b>	In German Longsword fencing, gripping the blade with both hands, and using the hilt to strike. (Archaic German meaning "Murder Stroke")		x
294	<b>Moulinello</b>	Italian for <u>Moulinet</u> .		x
295	<b>Moulinet</b>	A) The action of cutting in a circular fashion to facilitate an attack. B) In Stage Combat, the action of spinning the blade in a circular fashion as a flourish. (In Italian: Molinello)	x	
296	<b>Muay Thai Kick</b>	See <u>Roundhouse Kick</u> .		x
297	<b>Mule Kick</b>	A colloquial term for a kick directed backward that operates in a similar way to a how a donkey or horse would kick. (also called <i>Donkey Kick</i> )		x
298	<b>Nach</b>	Said of a combatant who is acting in response to their opponent's actions, and therefore does not have the initiative, the <u>Vor</u> . (Archaic German for "The After")		x
299	<b>Navaja</b>	A large, wide-bladed folding knife which is opened manually and often features a unique ratcheting locking mechanism. It is traditionally associated with the Andalusian region of Spain, dating from the late 17th century.		x
300	<b>Nelson</b>	A <u>hold</u> in which both of the recipients arms are underhooked from behind and then secured by the aggressor's hands on the back of neck. It is intended to apply pressure to the shoulder and cervical spine. In a half nelson only one arm is thus controlled.		x
301	<b>Nguni</b>	An oval-shaped, <u>center-gripped</u> cowhide <u>shield</u> utilized by the Nguni peoples of Southern Africa, most famously the Zulu.		x
302	<b>Non-Contact Techniques</b>	A family of techniques in which the <u>attack</u> does not make contact with the body.	x	
303	<b>Oberhau</b>	In German longsword fencing, any vertically or diagonally descending <u>cut</u> . (Archaic German meaning "Over Cut")		x
304	<b>Ochs</b>	One of the four (4) primary <u>guards</u> in German longsword fencing. The sword is held to the <u>inside</u> , with the hands slightly higher than and in front of the head, and point directed towards the opponent. (Archaic German meaning "Ox")		x
305	<b>Octave</b>	See <u>Parry Eight (8)</u> .		x
306	<b>Off-Line</b>	A) Any offensive action that is directed to a <u>target</u> displaced outside the frame of the body. B) Footwork that changes the original <u>line</u> .	x	
307	<b>Offline Techniques</b>	A) A sequence in which the combatants' footwork takes them off the original <u>line</u> . B) Any offensive action that is directed to a target displaced outside the frame of the body.	x	
308	<b>On-Line</b>	A) Any offensive action that is directed to a <u>target</u> inside the frame of the body. B) Footwork that maintains the <u>line</u> .	x	
309	<b>Open hand Block</b>	A <u>block</u> executed with the palm side of an open hand.	x	
310	<b>Open Line</b>	Said of a <u>line of attack</u> , where the defender's weapon placement allows for an attack to that particular line.	x	
311	<b>Open Techniques</b>	A family of techniques in which the illusion is effective when viewed from all angles. This includes most <u>contact techniques</u> , and some <u>non-contact techniques</u> . (As opposed to <u>Stacked</u> techniques)	x	
312	<b>Opposition</b>	A) A state of <u>engagement</u> in which the weapon is covering the <u>line of attack</u> . B) An alignment of the weapon which simultaneously covers the <u>line of attack</u> whilst seeking an <u>open line</u> .	x	

313	<b>Opposition Parry</b>	A <u>parry</u> , in which the weapons end in <u>engagement</u> .	x	
314	<b>Ort</b>	A) Archaic German for <u>Point</u> . b) See <u>Thrust</u> .		x
315	<b>Out of Distance / Out of Measure</b>	<u>Distance</u> at which you must take more than one step for your weapon to make contact with a partner's body.	x	
316	<b>Outside Line</b>	When a weapon is held in the left hand, the area of attack and defense to the left of the <u>center line</u> from the perspective of the wielder. When a weapon is held in the right hand, the area of attack and defense to the right of the <u>center line</u> from the perspective of the wielder.	x	
317	<b>Outward Block</b>	A <u>block</u> made on the same side of the body as the defending hand and/or arm. (Also called <i>Same Side Block</i> )	x	
318	<b>Overhand Grip</b>	Holding the <u>grip</u> of a sword, dagger, or knife with the thumb and forefinger closest to the <u>forte</u> of the blade.	x	
319	<b>Overhand Punch</b>	A descending, linear <u>punch</u> delivered with a bent arm.		x
320	<b>Overhook</b>	A technique in which the combatant reaches their arm or hand over a partner's limb to achieve a <u>grip</u> .		x
321	<b>Palm Strike</b>	An <u>attack</u> intended to strike with the heel of the palm.		x
322	<b>Parallel Block</b>	A <u>block</u> executed with both arms in parallel. The <u>attack</u> is received on either both forearms or both palms.		x
323	<b>Parallel Parry</b>	A <u>joined parry</u> in which a combatant's weapons are aligned in parallel and defending the same line without touching.	x	
324	<b>Parry</b>	A defensive action utilizing one's weapon to stop, obstruct, deflect, or redirect an <u>attack</u> .	x	
325	<b>Parry Eight (8)</b>	A parry defending the low outside line with the <u>false edge</u> , the point down, and the hand in <u>supination</u> . (In French: <i>Octave</i> )	x	
326	<b>Parry Five (5)</b>	A parry defending the head with the <u>true edge</u> , the hand and <u>hilt</u> on the weapon bearing side.	x	
327	<b>Parry Five A (5A)</b>	A parry defending the head with the <u>true edge</u> , the hand and <u>hilt</u> on the non-weapon bearing side.	x	
328	<b>Parry Four (4)</b>	A parry defending the <u>high inside line</u> with the <u>true edge</u> , the point up, and the hand in <u>supination</u> . (In French: <i>Quarte</i> )	x	
329	<b>Parry Low Five (Low 5)</b>	A horizontal <u>parry</u> defending the low center line. (also <i>Garage Door parry</i> )		x
330	<b>Parry One (1)</b>	A parry defending the <u>low inside line</u> , the point down, the inside of the forearm facing the opponent and the thumb pointing downwards. (In French: <i>Prime</i> )	x	
331	<b>Parry Seven (7)</b>	A parry defending the <u>low inside line</u> with the <u>true edge</u> , the point down, and the hand in <u>supination</u> . (In French: <i>Septime</i> )	x	
332	<b>Parry Six (6)</b>	A parry defending the <u>high outside line</u> with the <u>false edge</u> , the point up, and the hand in <u>supination</u> . (In French: <i>Sixte</i> )	x	
333	<b>Parry Three (3)</b>	A parry defending the <u>high outside line</u> with the <u>true edge</u> , the point up, and the hand in <u>pronation</u> . (In French: <i>Tierce</i> )	x	
334	<b>Parry Two (2)</b>	A parry defending the <u>low outside line</u> with the <u>true edge</u> , the point down, and the hand in <u>pronation</u> . (In French: <i>Seconde</i> )	x	
335	<b>Parrying Dagger</b>	A short bladed weapon wielded in conjunction with another weapon, primarily used for defensive purposes. (As defined by the SAFD, a dagger for the purposes of Rapier & Dagger Skills Proficiency Testing)	x	
336	<b>Pas d'ane</b>	A) A contemporary term for the metal piece(s) of the <u>hilt</u> in line with the edges of the blade, located between the <u>quillon</u> and the <u>forte</u> , housing the <u>ricasso</u> . Often circular and designed to protect the forefinger. (See also: <i>Annelet</i> , also called <i>Arms of the Hilt</i> ) B) At one time referring specifically to a <u>guard</u> type consisting of two ovals mounted side by side forming a shape similar to a donkey's footprint. Later, used to refer also to the <i>Annelet</i> . (French meaning "Step of the Donkey")	x	
337	<b>Pass</b>	A piece of <u>on-line</u> footwork from an <u>en garde</u> stance in which the rear foot steps ahead of the lead foot, or the lead foot steps behind the rear foot, including: <i>pass forward</i> , <i>pass back</i> , and <i>double pass</i>	x	
338	<b>Pass Back</b>	A) A piece of <u>on-line</u> footwork: A <u>pass</u> moving backwards from an <u>en garde</u> stance, stepping the lead foot behind the rear foot. B) In sport fencing, see <u>Double Pass</u> .	x	
339	<b>Pass Forward</b>	A) A piece of <u>on-line</u> footwork: A <u>pass</u> moving forwards from an <u>en garde</u> stance, stepping the rear foot ahead of the lead foot. B) In sport fencing, see <u>Double Pass</u> .	x	
340	<b>Passata Sotto</b>	A <u>counter attack</u> in which the leading knee bends to lower the body as the weapon is extended, passing under a partner's attack. The chest lowers towards the front thigh and the trailing leg is extended. The free hand drops to the floor, <u>posting</u> near the leading foot.		x
341	<b>Passato/Passado/Passata/Passo</b>	In Historical Italian Rapier Fencing, referring to any offensive footwork, but most often specifically a <u>Pass Forward</u> .		x
342	<b>Patinando</b>	A compound piece of <u>on-line</u> footwork carrying the body forward by executing an <u>advance</u> and a <u>lunge</u> in quick succession.	x	

343	<b>Peened Pommel</b>	A method for affixing the <u>pommel</u> to the sword, in which the <u>tang</u> that extends through and beyond the pommel, is hammered back down into the pommel.		x
344	<b>Pflug</b>	One of the four (4) primary guards in German longsword fencing. The sword is held near the hip on the same side of the body as the rear foot, and the point directed towards the opponent's high line. (Archaic German meaning "Plow")		x
345	<b>Phrase</b>	A continuous sequence of actions, forming a unit of choreography.		x
346	<b>Pied ferme</b>	A fencing stance with the knees bent, and the feet oriented at a 90 degree angle to each other. (French meaning "Firm-Feet")		x
347	<b>Piede fermo</b>	Said of any offensive action executed with one or both the combatant's feet remaining firmly in place. (Archaic Italian meaning "Firm-Foot")		x
348	<b>Pikal</b>	A) A <u>Reverse Grip</u> with the edge facing the wielder's forearm. (Visayan meaning "to rip") B) A single-edged knife designed specifically to be used in the Pikal grip.		x
349	<b>Pile Driver</b>	An <u>overhand punch</u> delivered directly downwards.		x
350	<b>Pin</b>	Trapping a partner in a prone or supine position on the ground.		x
351	<b>Piston Thrust</b>	A <u>thrust</u> made by quickly retracting and then extending the arm.	x	
352	<b>Point</b>	The tapered end of a weapon, designed for piercing attacks.	x	
353	<b>Point Work</b>	A family of actions in which the combatant manipulates their <u>point</u> to pursue an <u>open line of attack</u> .	x	
354	<b>Polearm</b>	A weapon fashioned by affixing a <u>head</u> to a staff, or shaping the wood of a staff to form a primary offensive end.		x
355	<b>Poleax/Pollax/Poleaxe</b>	A <u>polearm</u> with a <u>head</u> consisting of a narrow axe blade or hammer to one side, a hook on the opposite side, and a spike on top, along with a spike fitted to the <u>butt end</u> . Generally fitted on a <u>haft</u> 4-6 feet in length and designed specifically to find the openings in plate armor.		x
356	<b>Pommel</b>	The piece of hardware at the end of the hilt facilitating grip and providing counterbalance to the blade. On the majority of Stage Combat weapons, the pommel is screwed onto the tang, holding the sword together. (In archaic German: <u>Knopf</u> )	x	
357	<b>Pommel Attack</b>	Any offensive action made with the pommel. Colloquially, may also be used to refer to an attack made with the butt end of a knife.	x	
358	<b>Pommel Nut</b>	On some swords, a nut added to the end of the <u>pommel</u> that screws onto the <u>tang</u> , holding the sword together.		x
359	<b>Poniard</b>	A thrusting dagger of western Europe with a thin, continuously tapering blade. Often used as a <u>companion weapon</u> during the late Renaissance and Enlightenment period.		x
360	<b>Post</b>	Extending a limb against the ground, the wall, or a partner, creating a strong structure intended to receive weight.		x
361	<b>Press/Pressure</b>	An <u>Attack on the Blade</u> that applies sustained, linear pressure to displace the partner's blade.	x	
362	<b>Prima</b>	A) In Italian rapier fencing, a hand position in which the palm of the hand is facing the combatant's own <u>outside line</u> and the <u>true edge</u> is facing upwards. Also said of a <u>parry</u> or <u>thrust</u> executed with the hand in that position. B) In Italian single rapier, a <u>guard</u> with the hand held in prima (as described in A) with the hand held at the height of shoulder, or higher, and the point directed towards the opponent. C) In Italian Rapier and Dagger, a <u>guard</u> with the rapier hand positioned in prima (as described in B) and the dagger covering the <u>low inside line</u> , points directed towards the opponent.		x
363	<b>Prime</b>	See <u>Parry One (1)</u> .		x
364	<b>Prise de Fer</b>	An offensive action performed from <u>engagement</u> , in which a combatant takes control of a partner's blade moving it from one <u>line</u> to another to open a line for a subsequent attack, comprising: <u>Croisé</u> , <u>Bind</u> , and <u>Envelopment</u> . (French meaning "Seize the Iron")	x	
365	<b>Proscenium</b>	An orientation of audience for a theatrical experience in which the audience is viewing the action from only one side.		x
366	<b>Pronation</b>	A positioning of the hand and arm wherein the palm faces downward.	x	
367	<b>Proportion</b>	A fundamental principle referring to the <u>time</u> and space it takes to execute any given action; as well as the relationship of size, speed, and/or strength between two actions, two combatants, or between two parts of the combatant's own body. This includes concepts such as relative reach, <u>degrees on the blade</u> , and the relative strength or speed of a movement from any given position.		x
368	<b>Pull</b>	To use a part of your body or a weapon to draw any part of your partner's body or weapon towards your center.		x
369	<b>Punch</b>	An <u>attack</u> intended to strike, executed with a closed fist.	x	
370	<b>Punto</b>	An <u>attack</u> with the <u>point</u> . (Archaic Italian meaning "Point")		x
371	<b>Punto Mandritto</b>	In Italian rapier fencing, a pronated thrust originating from the <u>aggressor's outside line</u> .		x
372	<b>Punto Rivero</b>	A) In Italian rapier fencing, a <u>supinated thrust</u> originating from the <u>aggressor's inside line</u> . B) In Stage Combat, a <u>thrust</u> originating from the <u>aggressor's inside line</u> in conjunction with a large <u>cross step</u> on the circle to the inside.	x	

373	<b>Push</b>	A) An <u>offensive action</u> in which a combatant forcibly moves their partner's body away from themself. (Also called <i>Shove</i> ) B) An action in which a combatant uses a part of their body or a weapon to press any part of their partner's body or weapon away from the combatant's center.	x	
374	<b>Push Kick</b>	See <u>Front Kick</u> .		x
375	<b>Qiang</b>	A <u>spear</u> with a light, flexible <u>shaft</u> typically 9-14 feet in length and often featuring a horsehair tassel lashed just below the <u>head</u> . One of the four primary weapons of the Chinese martial arts.		x
376	<b>Quarta</b>	A) In Italian rapier fencing, the hand position of <u>supination</u> . Also said of a <u>parry</u> or <u>thrust</u> executed with the hand in that position. B) In Italian single rapier, a <u>guard</u> with the hand held in quarta (as described in A) with the hand held below the height of shoulder, and the point facing towards the opponent. C) In Italian Rapier and Dagger, a <u>guard</u> with the rapier hand positioned as in the single rapier guard <u>terza</u> and the dagger held at the height of shoulder or higher, covering the <u>inside line</u> .		x
377	<b>Quarte</b>	A) In historical smallsword fencing, a <u>thrust</u> executed with the hand in <u>supination</u> , with opposition on the combatant's <u>inside</u> , and targeting the opponent's <u>high line</u> . B) See <u>Parry Four (4)</u> . C) A <u>guard</u> with the hand held in <u>supination</u> covering the <u>high inside line</u> .		x
378	<b>Quarte over the arm</b>	In historical smallsword fencing, a <u>thrust</u> executed with the hand in <u>supination</u> , with <u>opposition</u> on the combatant's <u>outside</u> , reaching over the opponent's weapon/arm, and targeting the opponent's <u>high line</u> . (French: <i>Quarte Sur Les Armes</i> )		x
379	<b>Quarte Sur Les Armes</b>	French. see <u>Quarte over the arm</u> .		x
380	<b>Quarterstaff</b>	A stout hardwood staff, occasionally reinforced at the fore end and/or butt end. Traditionally, the length of the staff should be that of the combatant's height plus their arm extended above their head. (i.e., the height of the combatant <i>and a quarter</i> ). Utilized throughout Medieval Western Europe but primarily associated with England.	x	
381	<b>Quillon</b>	See <u>Cross Guard</u> . Later in history, often more elaborate.	x	
382	<b>Quillon block</b>	The center section of the guard, from where <u>quillon</u> , <u>pas d'ane</u> , <u>knucklebow</u> , and other bars and rings originate and attach.		x
383	<b>Rabbit Punch</b>	A) A sharp, chopping <u>hammer punch</u> delivered to the back of the neck. B) A two handed descending strike to the back made with fists, opening the hands to execute a <u>body knap</u> , then removing them while reestablishing the fists. (also called <i>The Captain Kirk</i> )		x
384	<b>Rapier</b>	The common personal sword in Western Europe from the late Renaissance to the early Enlightenment. Primarily a single-handed, thrusting weapon featuring a long, narrow blade and complex hilt.	x	
385	<b>Rassemblement</b>	A piece of <u>on-line footwork</u> : Removing a <u>lowline target</u> from an incoming <u>attack</u> by drawing the leading foot back to the trailing foot while straightening the back leg. Frequently accompanied by a counter attack. (French meaning "gathering")		x
386	<b>Rear Naked Choke</b>	A <u>strangle</u> executed from behind the recipient using the forearm and bicep to compress the carotid arteries. Also called the <i>Sleeper Hold</i> )		x
387	<b>Receiver</b>	See <u>Defender</u> .	x	
388	<b>Recover</b>	To return to an <u>en garde</u> position.	x	
389	<b>Recover Back</b>	A piece of <u>on-line</u> footwork: From a <u>lunge</u> , returning to an <u>en garde</u> position by moving the front foot backwards.	x	
390	<b>Recover Forward</b>	A piece of <u>on-line</u> footwork: From a <u>lunge</u> , returning to an <u>en garde</u> position by moving the rear foot forwards.	x	
391	<b>Redoublement</b>	The delivery of a second <u>thrust</u> after an initial thrust has been <u>parried</u> and the opponent fails to <u>riposte</u> , frequently performed without rising to the <u>en garde</u> position.		x
392	<b>Reinforced Parry</b>	A <u>joined parry</u> in which a <u>parry</u> is given extra support from a <u>companion weapon</u> or the <u>free hand</u> .	x	
393	<b>Remise</b>	After an initial <u>attack</u> , a <u>counter attack</u> made during the <u>time</u> of an attempted <u>riposte</u> .		x
394	<b>Replacement Parry</b>	A sequential <u>joined parry</u> in which the combatant parries with one weapon, and immediately supplants the initial parry with a second weapon.	x	
395	<b>Replacement Block</b>	A sequential <u>block</u> in which the combatant executes a block with one hand or arm, and immediately supplants the initial block with the other hand or arm.		x
396	<b>Reprise</b>	See <u>Redoublement</u> .		x
397	<b>Retractable Knife</b>	A "trick" knife with a blade that can slide into the grip/handle on contact, to create the illusion of blade penetration. Often unreliable and unsafe for general stage usage.		x
398	<b>Retreat</b>	A piece of <u>on-line</u> footwork: A backward movement from an <u>en garde</u> stance with the leading knee aimed toward the partner, pushing off the front foot and taking the rear foot backward, recovering the lead foot, and maintaining the en garde measure as much as possible.	x	
399	<b>Reverse Grip</b>	Holding the <u>grip</u> of a sword, dagger or knife with the pinkie finger closest to the <u>forte</u> of the blade. (Also called <i>Underhand</i> or <i>Ice Pick Grip</i> )	x	
400	<b>Ricasso</b>	The non-edged portion of the blade at the base of the <u>forte</u> , often located within the <u>hilt</u> .	x	
401	<b>Rim</b>	The outer edge(s) of a shield.	x	

402	<b>Rim Attack</b>	An attack made with the <u>rim</u> of a shield, generally in a chopping, punching, or slashing motion.	x	
403	<b>Ring hilt</b>	A style of <u>hilt</u> commonly seen on a rapier, composed of one or more <u>side ring</u> (s) or bars in a round shape designed to protect the sword hand.	x	
404	<b>Ringen</b>	See <u>Grappling</u> . (Archaic German meaning "Wrestling")		x
405	<b>Ringen-am-Schwert</b>	Grappling techniques executed with the sword in hand or as part of sword play. (Archaic German meaning "Wrestling at the Sword")		x
406	<b>Riot Shield</b>	A lightweight, rectangular, <u>strapped</u> shield, with a cylindrically curved <u>face</u> , typically made of transparent polycarbonate, and primarily used by modern police and security forces for crowd control.		x
407	<b>Riposte</b>	A return <u>attack</u> made by a defender immediately following a successful <u>parry</u> .	x	
408	<b>Rising Block</b>	An upward <u>block</u> made to defend against a descending diagonal or vertical attack.		x
409	<b>Riverso</b>	In Italian rapier fencing, any cut delivered from the <u>aggressor's inside line</u> towards their <u>outside line</u> . In the Italian tradition, delivered from left to right.		x
410	<b>Roll</b>	Any technique in which the body moves across a surface in a particular direction by rotating at least 180 degrees on an axis or around a central point.	x	
411	<b>Rolling Eights</b>	A <u>stock phrase</u> : A combatant performs an <u>outside moulinet</u> into a descending grazing <u>cut</u> which their partner <u>parries</u> with a <u>hanging parry 5A</u> . The partner then continues an <u>outside moulinet</u> into their own descending grazing cut, which the combatant parries with their own hanging parry 5A. This pattern of attack and defense alternates back and forth, ad nauseum.		x
412	<b>Rolling Five A's</b>	See <u>Rolling Eights</u> .		x
413	<b>Rolling Fives</b>	See <u>Rolling Ones</u> .		x
414	<b>Rolling Ones</b>	A <u>stock phrase</u> : A combatant performs an <u>inside moulinet</u> into a descending grazing <u>cut</u> which their partner <u>parries</u> with a <u>hanging parry 5</u> (or <u>high parry 1</u> ). The partner then continues an <u>inside moulinet</u> into their own descending grazing cut, which the combatant parries with their own hanging parry 5. This pattern of attack and defense alternates back and forth, ad nauseum. (also called <i>Rolling Fives</i> )		x
415	<b>Rönd Shield</b>	A <u>round, flat-faced, center-gripped</u> wooden shield with a <u>boss</u> , typically utilized by the Vikings.		x
416	<b>Rondel</b>	A long thrusting dagger with a distinctive flattened disk for a guard and a similar disc at the base of the grip, used in the European Middle Ages and into the Renaissance.		x
417	<b>Rotella</b>	A <u>round, convex-faced, strapped</u> , metal shield, utilized in Western Europe during the Renaissance.		x
418	<b>Round Shield</b>	A style of <u>center-gripped</u> or <u>strapped</u> shield with a circular <u>face</u> , including but not limited to the <u>buckler</u> , <u>targe</u> , and <u>rotella</u> .	x	
419	<b>Roundhouse Kick</b>	An arcing <u>kick</u> that impacts with the shin or top of the foot	x	
420	<b>Roundhouse Punch</b>	A curved <u>punch</u> delivered with a straight arm ascribing a wide, horizontal arc. (Also called <i>Haymaker</i> )	x	
421	<b>Russian Grip</b>	See <u>Pikal</u> .		x
422	<b>Sabre</b>	A) In Classical or Sport Fencing, a weapon with a large <u>guard</u> composed of a single piece covering the hand and knuckles, and very flexible blade. B) A single handed cutting weapon with a curved blade, widely associated with fighting from horseback.		x
423	<b>Sabre grip</b>	An <u>Overhand Grip</u> in which the pad of thumb rests on the portion of the <u>grip</u> aligning with the <u>false edge</u> of the blade.		x
424	<b>Sabre hilt</b>	A style of hilt from sabre sport fencing, with a large guard composed of a single piece covering the hand and knuckles. Commonly used for the style of "Singlesword".	x	
425	<b>Same Side Block</b>	See <u>Outward Block</u> .		x
426	<b>Scabbard</b>	A hard, rigid covering for a weapon's blade, typically made of metal or wood.		x
427	<b>Scapel Grip</b>	An Overhand Grip in which the pad of index finger rests on the spine of the blade.		x
428	<b>Schielhau</b>	In German Longsword fencing, a <u>short edge oberhau</u> . Often the <u>Meisterhau</u> intended to break the guard of <u>Pflug</u> . (Archaic German meaning "Squinting Cut")		x
429	<b>Schietelhau</b>	In German Longsword fencing, a directly descending <u>oberhau</u> frequently culminating with a dipping point. Often the <u>Meisterhau</u> intended to break the guard of <u>Alber</u> . (Archaic German meaning "Parting Stroke")		x
430	<b>Schlager Blade</b>	A long, narrow blade with a diamond or oval cross section, commonly used in Stage Combat. Associated with the Mensur fencing tradition.	x	
431	<b>Schnitt / Schneiden</b>	An attack using the edge of the sword to slice, by placing the blade on the opponents body then moving it along the point of contact. (Archaic German meaning "Slice")		x
432	<b>Scutum</b>	A rectangular, <u>center-gripped</u> shield, with a cylindrically curved <u>face</u> , utilized in the Roman Empire, both in military and gladiatorial combat.		x
433	<b>Seconda</b>	A) In Italian rapier fencing, the hand position of <u>pronation</u> . Also said of a <u>parry</u> or <u>thrust</u> executed with the hand in that position. B) In Italian single rapier, a <u>guard</u> with the hand held in seconda (as described in A) with the hand held at the height of shoulder, and the point directed towards the opponent. C) In Italian Rapier and Dagger, a <u>guard</u> with the rapier hand positioned in seconda (as described in B) and the <u>dagger</u> covering the <u>low inside line</u> , points directed towards the opponent.		x

434	<b>Seconde</b>	A) In historical smallsword fencing, a <u>thrust</u> executed with the hand in <u>pronation</u> , with <u>opposition</u> on the combatant's <u>outside</u> , and targeting the opponent's <u>low line</u> . B) See <u>Parry Two (2)</u> .		x
435	<b>Semi-Circular Parry</b>	A <u>parry</u> that travels in an arc, crossing the <u>center line</u> and <u>midline</u> .	x	
436	<b>Sentiment de fer</b>	Using an engagement to sense a partner's intention through the tactile sensation of the blades. (French meaning "the sensation of the blade", In German: <u>Fühlen</u> )	x	
437	<b>Septime</b>	See <u>Parry Seven (7)</u> . (Also called <u>Demi-circle</u> )		x
438	<b>Shaft</b>	The body of a staff, polearm, or missile weapon such as an arrow, javelin, etc..		x
439	<b>Shamshir</b>	Originating in the Persian Empire, a single-edged sword with a deeply curved blade and a one-handed <u>grip</u> .		x
440	<b>Shared Knap</b>	A <u>knap</u> executed by one of the combatants making contact on their partner's body or hand(s). Also called <u>Partnered Knap</u> .	x	
441	<b>Shared Roll</b>	A technique in which two or more people are rolling while in contact, and in time with, their partner.		x
442	<b>Sheath</b>	A soft, flexible covering for a weapon's blade, typically made of leather or sturdy fabric.		x
443	<b>Shield Wall</b>	A military formation in which infantry have closed ranks to connect and/or overlap their shields in order to provide mutual support and defense.		x
444	<b>Shinai</b>	A practice sword made of bundled bamboo slats, meant to emulate a <u>katana</u> for training and competition in kendo.		x
445	<b>Shiv</b>	A knife-like weapon crafted by sharpening improvised material, often associated with use in prisons.		x
446	<b>Short Edge</b>	See <u>False Edge</u> . (In archaic German: <u>Kurze/Kurzen Schneide</u> )		x
447	<b>Short Form</b>	The systematic use of a staff in which the hand placement divides the staff into three equal sections.	x	
448	<b>Shoulder Roll</b>	See <u>Forward Roll</u> .		x
449	<b>Shoulders of the Blade</b>	The portion of the blade at which the <u>forte</u> narrows into the <u>tang</u> , upon which the <u>grip</u> and/or <u>quillon(s)</u> rest.		x
450	<b>Shove</b>	See <u>Push</u> .		x
451	<b>Shunt/Hilt Beat</b>	From engagement, the action of using the <u>crossguard</u> to beat the opposing blade.		x
452	<b>Side Kick</b>	A linear <u>kick</u> that impacts with the outside arch or the heel of the foot, as you kick the hips are turned to face 90 degrees from the target.	x	
453	<b>Side Ring</b>	A metal circle, attached to the <u>quillon block</u> and in line with the <u>cross guard</u> , designed to protect the back of the hand.		x
454	<b>Sidesword</b>	A modern term for a single-handed sword with a blade approximately three feet in length and a simple <u>hilt</u> with <u>pas d'ane</u> , in common use during the 14th-15th century in Western Europe.		x
455	<b>Sight-Lines</b>	The line from the viewer's eye to the action intended to be seen, especially with reference to clear or obstructed visibility.		x
456	<b>Simple Attack/Direct Attack</b>	An attack comprised of a single offensive action, intended to hit via the shortest route, and executed in a <u>single time</u> .		x
457	<b>Simulated Target</b>	The specific area on the body at which the character's <u>attack</u> is aimed.	x	
458	<b>Single Time</b>	A) Said of any action performed in one unit of <u>Time</u> . B) Said of a response to an <u>attack</u> which simultaneously defends whilst attacking.		x
459	<b>Sit Fall</b>	A backward <u>fall</u> in which the combatant takes a step back to safely lower themselves to the ground.	x	
460	<b>Sixte</b>	A) See <u>Parry Six (6)</u> . (Also called <u>Feather Parade</u> ) B) A <u>guard</u> with the hand held in <u>supination</u> covering the <u>high outside line</u> .		x
461	<b>Slap</b>	An <u>attack</u> intended to strike, executed with an open hand.	x	
462	<b>Slash</b>	In Stage Combat, an <u>attack</u> made with the <u>edge</u> of the blade, a length of the staff, or <u>rim</u> of the shield, that is avoided. The most common are horizontally at head level, horizontally across the <u>midline</u> (stomach, back, or side), and diagonally (ascending or descending).	x	
463	<b>Sleeper Hold</b>	See <u>Rear Naked Choke</u> .		x
464	<b>Slip Fall</b>	A backward <u>fall</u> in which the combatant extends one leg forward and lowers on the weight bearing leg to safely bring themselves to the ground. (Also called <u>Standing sit fall</u> )		x
465	<b>Slip Step (Slip)</b>	A piece of <u>off-line</u> footwork in which the moving foot crosses behind the stationary leg.	x	
466	<b>Slip-Hand Knap</b>	A <u>knap</u> executed by allowing the punching hand to open, as it meets a knapping surface, returning to a fist as it passes through.	x	
467	<b>Smallsword</b>	A lightweight personal sword in common use amongst the gentry of Western Europe from the Baroque period through the Napoleonic Wars. Almost exclusively a thrusting weapon with a narrow blade and a simple <u>guard</u> with reduced <u>quillon</u> .	x	
468	<b>Snap Kick</b>	Said of any <u>kick</u> in which the strike is executed using an isolated rapid extension from the knee joint.	x	
469	<b>Somersault</b>	An acrobatic movement in which a person turns head over heels on the ground or in the air and lands or finishes on their feet.		x
470	<b>Spear</b>	A <u>polearm</u> with a <u>head</u> designed primarily for <u>thrusting</u> . A spear may also be created by shaving the end of a staff down to a <u>point</u> .		x
471	<b>Spear Point</b>	A knife blade shape that is symmetrical and double-edged, with a central <u>spine</u> aligned with the <u>point</u> .		x
472	<b>Spin Kick</b>	Said of any <u>kick</u> in which the body rotates at least 180 degrees in preparation of delivering the strike.		x

473	<b>Spine</b>	A) The raised portion(s) of the flat of the blade, most often found on blades with a triangular or diamond cross section. (Also called the <i>ridge</i> ) B) The unsharpened back of the knife blade, opposite the edge, generally the thickest part of the blade.		x
474	<b>Sport/Olympic Fencing</b>	The contemporary competitive style of fencing that began in the 20th Century, comprising three disciplines: <u>Foil</u> , <u>Sabre</u> , and <u>Épée</u> .		x
475	<b>Squalebrato</b>	In Italian rapier fencing, a descending diagonal <u>cut</u> .		X
476	<b>Stacked</b>	A) Used to describe a technique in which one combatant is positioned directly between their partner and the audience or camera. B) A family of techniques in which the action must be viewed from specific angles to create the illusion of contact. (As opposed to <u>Open Techniques</u> )	x	
477	<b>Stair Fall</b>	A <u>stunt</u> involving the simulation of an uncontrolled fall down a flight of stairs usually assisted by padding on the performer and/or the stairs.		x
478	<b>Stesso Tempo</b>	See <u>Single Time</u> . (Italian meaning "same time")		x
479	<b>Stich / Stechen</b>	Archaic German for <u>Thrust</u> .		x
480	<b>Stiletto</b>	A long slender bladed dagger with a needle-like point primarily used for thrusting.		x
481	<b>Stoccato / Stocatta</b>	A thrust with the hand in terza, often ascending.		x
482	<b>Stock Phrase</b>	A recognized and repeatable <u>phrase</u> of choreography, which can be quickly combined into larger phrases, stemming from Victorian theatre traditions.	x	
483	<b>Stomach Punch</b>	A <u>punch</u> in which the stomach is the <u>simulated target</u> .	x	
484	<b>Stomp</b>	A linear, descending <u>kick</u> that impacts with the heel or sole of the foot.		x
485	<b>Stop Thrust / Stop Hit</b>	A <u>thrust</u> delivered in the <u>Time</u> of, and intended to interrupt, the opponent's <u>attack</u> .		x
486	<b>Straight Punch</b>	In Stage Combat, a linear <u>punch</u> that remains on one side of the attacker's <u>center line</u> .	x	
487	<b>Strangle</b>	A) An <u>attack</u> to the neck, compressing the airway or blood vessels, intended to deprive the brain of oxygen. B) In stage combat, a simulation of the action described in definition A.	x	
488	<b>Strapped Shield</b>	A <u>shield</u> intended to be secured to the forearm with <u>enarme(s)</u> .	x	
489	<b>Striking Range</b>	The <u>distance</u> at which one's limbs can effectively land a particular strike, but cannot effectively <u>grapple</u> .		x
490	<b>Stringere</b>	Situating one's blade in relationship to your opponent's in such a way that the combatant gains a mechanical advantage. (also called <u>Trovera de Spada</u> ) (Archaic Italian meaning "to tighten")		x
491	<b>Struggle</b>	See <u>Grappling</u> .	x	
492	<b>Stunt</b>	Any technique that requires the assumption of a higher degree of personal risk, most often requiring specialized training and equipment.	x	
493	<b>Sturtzhau</b>	An <u>oberhau</u> executed with the <u>short edge</u> . The hands are at or above head height, and at its terminus the <u>point</u> drops below the hands. (Archaic German meaning "Plunging Cut")		x
494	<b>Submission hold</b>	A family of techniques that includes <u>compliance holds</u> , <u>strangle/choke holds</u> , and <u>joint locks</u> .		x
495	<b>Supination</b>	A positioning of the hand and arm so the palm faces upward.	x	
496	<b>Swedge</b>	An area on the spine of the blade, starting at the point and generally extending 1/3 of the way towards the tang, that is beveled or tapered creating a false edge.		x
497	<b>Sweep</b>	A) In <u>ground fighting</u> : a reversal in which the bottom grappler attains a top position. B) An <u>attack</u> made with the <u>leg</u> to a partner's leg, intending to take it out from underneath them.		x
498	<b>Swept hilt</b>	A style of <u>hilt</u> , most commonly seen on a <u>rapier</u> , composed of several bars attached to the <u>quillon block</u> and often extending to the end of the <u>knucklebow</u> , wrapping around and designed to protect the sword hand.	x	
499	<b>Switchblade</b>	A mechanically assisted folding knife with a locking blade contained in the grip/handle which is opened by a spring when a button, lever, or switch on the handle is activated.		x
500	<b>Sword Belt</b>	A belt with an attachment allowing for the carrying of a sword.		x
501	<b>Takedown</b>	Any technique that creates the illusion of a combatant forcing their partner to <u>fall</u> to the ground.	x	
502	<b>Tang</b>	The portion of the blade housed inside the grip.	x	
503	<b>Tantō</b>	A single-edged Japanese dagger, often with a thick spine, the edge featuring a shallow curve and sharply angled belly. The smallest of the daisho.		x
504	<b>Targa</b>	A small, rectangular, <u>center-gripped shield</u> , with an undulated <u>face</u> . Primarily used for personal combat in Italian fencing during the 15th-16th Century.		x
505	<b>Targe</b>	A <u>round</u> , <u>flat-faced</u> , <u>strapped</u> or <u>center-gripped shield</u> , usually constructed from wood, most frequently associated with the Scottish Highlanders from the 16th Century through the mid-18th Century.		x
506	<b>Target</b>	A specific area at which an <u>attack</u> is aimed. In Stage Combat, the target on the body (the <u>simulated target</u> ) is often displaced by the actor to a different area of the body, or to a space near the body (the <u>displaced target</u> ) to create the illusion of intended contact for the audience.	x	

		A) In Italian rapier fencing, a hand position in which the palm of the hand is facing the combatant's own <u>inside line</u> and the <u>true edge</u> is facing downwards. Also said of a <u>parry</u> or <u>thrust</u> executed with the hand in that position. B) In Italian single rapier, a <u>guard</u> with the hand held in terza (as described in A) with the hand held in front of the hip, the point directed towards the opponent. C) In Italian Rapier and Dagger, a <u>guard</u> with the rapier hand positioned in terza (as described in B) and the dagger covering the <u>low inside line</u> , points directed towards the opponent.		
507	<b>Terza</b>			x
508	<b>Third Party Knap</b>	A <u>knap</u> executed by someone other than the <u>aggressor</u> or <u>receiver</u> .	x	
509	<b>Threaded Pommel</b>	A method of affixing the <u>pommel</u> to a sword, in which the <u>tang</u> is threaded and the pommel or a <u>pommel nut</u> is screwed onto it.		x
510	<b>Throw</b>	A <u>takedown</u> in which the combatant manipulates their partner's body so that both feet leave the ground.	x	
511	<b>Thrust</b>	A piercing attack made with the <u>point</u> of a weapon.	x	
512	<b>Thumb Grip</b>	Gripping a sword or dagger with the thumb placed over the <u>cross guard</u> and on the <u>flat</u> of the <u>ricasso</u> or <u>forte</u> .	x	
513	<b>Thwart</b>	A piece of <u>off-line</u> footwork: A movement from an <u>en garde</u> stance, pushing off one foot to step the other foot along a new <u>line</u> , without recovering the trailing foot. When moving to the right the right foot leads; when moving to the left the left foot leads.	x	
514	<b>Tierce</b>	A) In historical smallsword fencing, a <u>thrust</u> executed with the hand in <u>pronation</u> , with <u>opposition</u> on the combatant's <u>outside</u> , and targeting the opponent's <u>high line</u> . B) See <u>Parry Three (3)</u> . C) A <u>guard</u> with the hand held in <u>pronation</u> covering the <u>high outside line</u> .		x
515	<b>Time</b>	A fundamental principle referring to the interval of time required for a combatant to initiate and perform a particular action. During any such interval, the opponent may also perform an action(s) of their own.	x	
516	<b>Tip</b>	The blunted <u>point</u> of a blade specifically intended for fencing.		x
517	<b>Tondo</b>	In Italian rapier fencing, a horizontal <u>cut</u> .		x
518	<b>Transport</b>	After a combatant successfully executes a <u>block</u> or <u>check</u> , the utilizing of that same limb to move the partner's attacking limb to another <u>line</u> .	x	
519	<b>Trap</b>	A momentary immobilization of an opponent's limb(s) or weapon(s) designed to give a combatant a brief opportunity to strike while their opponent cannot.	x	
520	<b>Traverse</b>	A piece of <u>off-line</u> footwork: A movement from an <u>en garde</u> stance, pushing off one foot to step the other foot along a new <u>line</u> , recovering the first foot. The feet do not cross. When moving to the right the right foot leads; when moving to the left the left foot leads.	x	
521	<b>Triangle Choke</b>	A strangle executed from guard or full mount in which the receiver's head and one of their arms is trapped between the combatant's legs which are used to execute the choke.		x
522	<b>Trip</b>	A <u>takedown</u> in which the combatant obstructs their partner's leg and prevents them from reestablishing balance.	x	
523	<b>Trovera de Spada</b>	See <u>Stringere</u> . (Archaic Italian meaning "finding the sword")		x
524	<b>True Edge</b>	The edge of the blade aligned with the knuckles in a traditional <u>grip</u> (Also called <u>Long Edge</u> )	x	
525	<b>Tulwar</b>	Originating in the Indian subcontinent, a curved-bladed, single-edged sword with a one-handed <u>grip</u> .		x
526	<b>Underhand Grip</b>	See <u>Reverse Grip</u> .		x
527	<b>Underhook</b>	A technique in which the combatant reaches their arm or hand under a partner's limb to achieve a grip.		x
528	<b>Unterhau</b>	In German longsword fencing, any vertically or diagonally ascending <u>cut</u> . (Archaic German meaning "Under Cut")		x
529	<b>Uppercut Punch</b>	An ascending, curved <u>punch</u> delivered with a bent arm.	x	
530	<b>V-Slap</b>	A <u>slap</u> in which the hand travels along one trajectory to a point, and then returns along a different trajectory. When viewed from above, the path of the hand often ascribes the shape of a "V".	x	
531	<b>Verzetsen</b>	Any action executed with the sword that removes an opponent's sword from the <u>line of attack</u> . (Archaic German meaning "Set Aside")		x
532	<b>Victim</b>	See <u>Defender</u> .	x	
533	<b>Victim / Receiver Knap</b>	A <u>knap</u> executed by the combatant receiving the <u>attack</u> .	x	
534	<b>Vocal Knap</b>	A vocal projection made to cover or enhance a weak or non-existent <u>knap</u> .		x
535	<b>Volte</b>	A piece of footwork in which the rear foot passes to the outside and forward of the lead leg, removing the body from the <u>line of attack</u> by turning the hips and torso 180 degrees. The weight remains on the stationary leg.	x	
536	<b>Vom Tag</b>	One of the four (4) primary guards in German longsword fencing. The hilt is held above the head or near the shoulder of the rear foot, point directed upwards and slightly back. (Archaic German meaning "The Roof")		x
537	<b>Vor</b>	Said of the combatant who has the initiative and is able to force their opponent to respond to their actions. (Archaic German meaning "the before")		x
538	<b>Wall hanger</b>	See <u>Hanger (Definition B)</u> .		x



539	<b>Ward</b>	See <u>Guard (Definition A)</u> .		x
540	<b>Weapon</b>	An object, prop, or body part utilized in an offensive action.		x
541	<b>Wheel Kick</b>	See <u>Roundhouse Kick</u> .		x
542	<b>Winden</b>	An attack executed from the <u>bind (Definition B)</u> intended to gain mechanical advantage and strike the opponent through a turning of the sword. (Archaic German meaning "Winding")		x
543	<b>Wing block</b>	A) A <u>block</u> executed by raising a bent elbow forward and above the shoulder line. The <u>attack</u> is received on a combination of the muscle groupings of the upper and lower arm. B) A forearm <u>block</u> made with a bent arm being brought across the body with the hand down and elbow up.	x	
544	<b>Yield Parry</b>	A parry made from <u>engagement</u> , in which the weapons remain engaged throughout. (also <i>Yielding</i> or <i>Ceding parry</i> )	x	
545	<b>Zornhau</b>	In German longsword fencing, specifically a diagonal <u>oberhau</u> . (Archaic German meaning "Wrath Cut")		x
546	<b>Zufechten</b>	The onset or first part of an exchange in which the combatants are moving into <u>fighting measure</u> .		x
547	<b>Zwerchau</b>	In German Longsword fencing, a <u>mittelhau</u> or <u>unterhau</u> designed to close the high line and protect the combatant's head as they cut. Often the Meisterhau intended to break the guard of Vomtag. (Archaic German meaning "Cross, Thwart, or Barring cut")		x