

HEWING SPEAR TECHNIQUES AND GENERAL FIGHTING PRINCIPLES - - TRAINING VIDEO OUTLINE

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- I. Show weapon (Hank Reinhardt's hewing spear); discuss historical references (Njall's saga, etc). Disclaimer (limitations of period source material; no Norse fighting manuals; no one knows how this weapon was truly used. Norse fighting styles were not codified like some of the later European styles, and were likely highly individualized with variations between clans and individuals. This is a style developed by the author that works for him, based on his understanding of the weapon, of fighting principles, and with years of application in free play. If there is anything one might find helpful in one's own fighting style, feel free to use it and disregard the rest).
- II. Test cutting – definitive proof of spear as a cutting weapon .
- III. Fighting Principles – Some basic principles that apply to all weapon styles; a weapon is just an extension of the body.
 - A. Measure – ranging, judging distance
 1. Outside range -- any range requiring more than one step to engage
 2. Wide range – One step needed to hit target
 3. Close range – No step needed to hit target
 4. Inside range – close range where hand-to-hand techniques can be used. Further broken down to punch/kick, knee/elbow, and grappling ranges
 5. Note: Ranges are relative, depending on weapon styles/lengths. For example, a spearman could be at close range against a sword-and-shield fighter who is at outside range.
 - B. Timing
 1. Before-time – taking the initiative
 2. Middle-time – in the moment/simultaneous
 3. After-time – following an opponent's action/ loss of initiative. Counter-attacks are in after-time
 - C. Personal space/Lines of attack
 1. Think of the 4 quadrants (picture a person standing with a vertical line down the center and a horizontal line at waist) in 3 dimensions; a sphere divided on all 3 axes
 2. Lines of attack – where, and at what angle, a weapon enters the sphere is the line of attack
 3. Defensively, cover the lines between the opponent's weapon and you
 - a. Lines can be covered with movement – Slipping ('No be there')
 - b. Lines can be covered with a deflection – Parry
 - c. Lines can be covered with a hard Block (tangential to incoming attack)
 - d. This can be done offensively, with your attack in after-time covering the line and on its way to the opponent deflecting opponent's strike
 - e. How a line will be covered depends on multiple factors, including weapon styles involved, measure, timing, positioning, etc.
 4. Centerline

- a. Picture, from above, two fighters squared off against each other. Now envision a line connecting them drawn through their centers of mass. This is the centerline.
- b. Remember that the shortest distance between two points is a straight line; centerline attacks will always be faster than circular ones.
- c. **GUARD THE CENTERLINE AT ALL TIMES!** That means to always have something guarding (or able to guard) a direct line between you and the opponent.
- d. Movement changes the centerline. (i.e., pivoting to an opponent's side while facing them leaves them not defending the centerline).

D. Types of Attacks –

"Before I studied the art, a punch to me was just a punch, a kick was just a kick. After I'd studied the art, a punch was no longer a punch, a kick was no longer a kick. Now that I understand the art, a punch is just a punch, a kick is just a kick". – Bruce Lee

There are many ways to classify types of attack; this is just one way to get a general understanding, and not 'lose sight of the forest because of the trees'.

Picture a clock face surrounding your opponent: 12 o'clock at his head, 6 o'clock at his feet. For a right-handed fighter, any strike from 12 o'clock to 6 o'clock would be a forehand; this can be High (12 to 2 o'clock), Middle (2 to 4 o'clock), or Low (4 to 6 o'clock). A Backhand would be to the other side, also High (12 to 10), Middle (10 to 8), Low (8 to 6). Also, these attacks can vary along the Y-axis of the sphere (in depth); i.e., a middle forehand can enter from the front, or farther around from the backside.

Multiple types of attacks can be made along these lines (these classifications are from Jeet Kune Do):

1. Single Direct Attack (SDA) – any direct attack through an open line. Also includes attacks that power through a weakly closed line (Blast, Insistence).
2. Single Indirect Attack (SIA) – an attack that changes lines on way to target. This includes feints.
3. Attack by Combination (ABC) – Multiple attacks designed to open up the opponent's defenses (2nd, 3rd, 4th Intention).
4. Attack by Drawing (ABD) – intentionally leaving an open line to draw an opponent's attack, then responding with a prepared counter (Invitation).
5. Attack by Immobilization (ABI) – controlling the line of attack with a Trap (for example, forcibly moving an opponent's block out of the way with one weapon while attacking into the newly opened line with another; or pinning an opponent's weapon and not allowing it to move to defend an open line).

E. Power –

1. It is much more than mere strength. More power is gained with the correct use of body mechanics than with strong muscles alone.

2. With that said, however, strength training is an important part of becoming the best fighter one can be. It increases endurance, as well as the power of each muscle group.
3. The principle is to still use proper body mechanics with the stronger muscles. This allows the use of multiple muscle groups and joint movements at the same time. The power generated by each muscle group working as the agonist on joints is cumulative; therefore, the more muscle groups one can coordinate into an action, the stronger that action will be.
4. Agonist vs. Antagonist muscles
 - a. Muscles work by contracting across a joint. Muscles only pull; they do not push.
 - b. At every joint there is a muscle (or group of muscles) that contract to get the joint to move. This is the agonist muscle for that movement.
 - c. That muscle is opposed by another that causes the joint to move in the opposite direction. This is the antagonist muscle for the first action, and it must relax as the first muscle contracts in order for the joint to perform that first action.
 - d. For example, the elbow is a hinge joint; it moves in a plane, extending (straightening) and flexing (bending). In order to extend the elbow while making a strike, the Triceps muscle must contract; it is the agonist muscle for elbow extension. However, at the same time, the Biceps muscle must relax; it is the antagonist muscle for elbow extension (it is the agonist muscle for elbow flexion). Any tension in the Biceps during elbow extension (or in any antagonist muscle) acts as a 'brake' on that action.
 - e. It is because of this principle of antagonism that it is necessary to remain as relaxed as possible during a fight. Muscles should remain relaxed up until the moment right before the strike lands, tensing for the strike to add power, then immediately relaxing again upon return. The looser the muscles, the smoother, faster, and stronger one's movement will be.
5. Hip Shift
 - a. This is a basic body mechanics principle that helps generate power by getting one's entire body weight behind one's strikes.
 - b. Picture standing in a right forward stance, with 70% of weight on right foot. Pivot on balls of feet 90 degrees to the left, ending in a left forward stance with 70% of weight on left foot.
 - c. It is the weight transfer from one foot to the other that is the key.
 - d. Now picture swinging a right handed strike when you begin the shift that connects with the target just before the shift is completed. The momentum of one's body weight being shifted from one foot to the other is now transmitted into the strike.
 - e. With practice, this can be accomplished with less and less of a pivot, even to the point of not requiring a pivot at all.
 - f. This principle, along with coordinating the use of maximal number of muscle groups, is the secret to getting 'Short Power' (for example, the 'One inch punch').

F. Speed – This is not just how fast one can swing a weapon.

1. The "tip speed" of the weapon plays only a minor role in how quickly one can get it from its beginning position to the target; performance speed is only a part of what we generally consider 'Speed'.
2. There are 3 different components of speed, and what we generally consider 'Speed' includes all of them.
 - a. Perceptual speed - the time it takes to recognize something, such as a threat, an opportunity, or that one's strike just missed.
 - b. Processing speed - the time it takes to sort through the various options and pick one.
 - c. Performance speed - the time it takes to perform a given action.
3. Just like movement of different muscle groups is cumulative for power generation, they are also cumulative for speed.
4. In addition, the use of proper body mechanics, like the hip shift, can increase speed by reducing the distance the arm needs to swing. (The hip shift brings the shoulder closer to the target so the arm needs to move less distance to hit). So while one's tip speed may actually be slower than that of one's opponent, the use of proper body mechanics causes one's strike to land faster.

G. Movement/ Distance Control

1. Balance -

- a. Good balance should be maintained in fighting AT ALL TIMES! Losing one's balance is an invitation to be taken advantage of.
- b. Balance is essential for smooth movement, quick reaction and fast changes in direction.
- c. Balance is maintained from the ground up. Starting with the feet shoulder width apart, gently rock from the balls of your feet to your heels, and feel where your weight rests evenly between the two.
- d. For good posture, picture the spine as a broomstick, and the head as a basketball that must be balanced on top of the broomstick. Imagine a string tied to the center of your sternum (breastbone) that pulls it up and out. Roll the shoulders comfortably backwards.
- e. In general, try and maintain this posture, loosely and comfortably, even when moving.

2. Footwork –

- a. Move the foot closer to the direction of movement first. In general, don't cross your legs.
- b. Use short steps; this will help in maintaining balance.

- c. Try to avoid vertical movement when stepping; keep the head level. Vertical movement causes one to 'launch' the center of mass in a trajectory. This puts one on a path that the opponent can read and that one cannot change until they 'land'. It also takes power away from most strikes; any energy used to move the center upwards is energy not directed towards the target (think of Newtonian vectors). In order to avoid this, when one is moving, picture moving the hips (one's center) first, not the chest. Also, to help avoid bouncing, think of gliding the feet across the ground as if they were like air hockey pucks. Above all, envision smooth movement at all times.
 - d. Crescent step – This can be used when stepping forward to help maintain balance. Rather than moving the rear foot directly forward, swing it in a little arc towards the front foot, then forward and out again. This moves the body's center of mass directly over the weight-bearing foot, allowing balance to be maintained throughout the motion.
3. Evasion –
- a. Best defense – "No be there".
 - b. Matador step –
 - i. This step is used to slip around someone who is charging like a bull, and delivering a strike at the same time. Many fighters, men in particular, carry their center up high, in the solar plexus area, rather than in the hips. This can be seen when they charge forward: the shoulders are leaning out in front of the hips. This delays reaction time to changing direction. That is why it is important to think of moving your hips first. When someone charges at you like this, it is easy to take advantage of them.
 - ii. Start by stepping deep at a 45-degree angle towards your opponent. The step can be to either side; if stepping forward with the right foot, move to the right, and to the left with the left foot. The goal of this first step is to get your center (hips) out of the path of the charging opponent's center.
 - iii. Next, swing the back leg around behind you in a full half-circle. This will cause you to rotate, keeping your front facing the opponent as they move by.
 - iv. At the same time as the leg swings, one can add a strike. If one is right-handed and steps to the right, throw a forehand strike; if to the left, throw a backhand.
 - v. To use the body mechanics and gain the power of the hip rotation, it is important to begin and end the strike at the same time that the foot swing begins and ends. The strike should be landing to the opponent's backside, whether it is high, middle, or low.
 - vi. At this point, one can recover the strike while stepping backwards into a guard stance (with a spear, point on target, clearing distance from the opponent and regaining the kill zone).
 - vii. Or one can step forward, following the opponent from the rear and pressing the attack.

- c. Slipping – the "bob and weave" in boxing. Moving into and underneath a strike in order to get around and behind an opponent. This can be done without a block.
- d. Rolling - circular backwards movement. Fighting while moving backwards is an important skill to practice, especially if one is fighting with a longer range weapon than the opponent; they will always be charging to cross the kill zone. Avoid moving backwards in a straight line; the opponent will go forwards faster than you will go backwards. Practice moving backwards in half-circles. When the opponent turns to follow, reverse the half-circle to the other side. This will put you off of your opponent's shoulder.

4. Kill Zone –

- a. This occurs when 2 opposing fighters have different ranges in their weapons, such as a sword-and-shield against a spear.
- b. The area surrounding the spear fighter from the distance of maximum thrust range to the distance the sword-and-shield fighter must close to in order to get a clean shot at their maximum range is the spear fighter's kill zone. Within that zone, the spear fighter can hit the sword-and-shield fighter, and they cannot hit back.
- c. If there is a difference in weapon lengths, it is important to recognize the kill zone. The fighter with the longer reach can control movement in such a way as to keep the opponent always in the kill zone (i.e., kiting).
- d. The fighter with the shorter reach must control movement such that they are never caught flat-footed within the kill zone. They need to stay outside of it, and then cross it in full defensive mode, before they start attacking their opponent.

H. Precision –

1. The ability to move the body and its weapons exactly where you want it, when you want it there. This is not only for strikes; it is all physical movement, including blocks and footwork.
2. Train, always, to be precise. "Aim small, miss small". Don't throw a strike to the side of the head – throw it to one particular point, such as the temple. Don't just thrust to the face – put it in the left pupil. Make the target a tiny point. The accuracy improves significantly when one views all movement with high precision.

IV. Hewing Spear Techniques

A. Primary Principle: Never remove the threat of the thrust!

1. While the hewing spear can cut effectively, the thrust is still its primary attack.
2. Grips –
 - a. Lead underhand
 - b. Lead overhand
3. Hand positions -
 - a. Rear hand near butt of spear with arm extended backwards pulling spear tip back. (The closer to the butt, the longer range one has with a thrust; the closer the spear tip is to you, the less ability the opponent has to engage and manipulate it).

b. Lead hand stretched out forwards (closer in overhand).

4. Guards –

- a. Low guard: point of spear on target towards eyes, rear hand at level of waist
- b. High guard: point towards eyes, rear hand above head
- c. Upper guard: spear vertical on strong side, point up, lead hand above head
- d. Rear guard: (with right hand lead) left foot forward, butt of shaft towards eyes, spear tip back near ground (reverse for left hand lead)
- e. Roof block: (to front or to weak side) lead hand about waist height, rear hand above head with palms up
- f. Iron Gate: (to front and sides in cutting stance) spear near vertical, tip up, butt near ground
- g. These guards can be done with either lead (keeping same hand, same foot forward). Get comfortable with all of them, with either hand lead, and with the transitions between them.

5. Thrusting Principles –

- a. The thrust is the longest-range attack available.
- b. The opponent must cross the kill zone in order to attack. Make them work for it!
- c. Practice thrusting so that it is accurate enough you can hit the eyeball at will, from a standing position or on the move. (Practice with a tether ball hanging from a rope, and be able to repeatedly hit it with a thrust; then move to a softball hanging from a rope; then a tennis ball; then a golf ball. When you can hit a golf ball swinging from a rope consistently with your thrust, while moving yourself, you will be able to nail an opponent at will, anywhere there is room to fit the blade through...).
- d. Do not relinquish the threat of the thrust by taking the point off line of the target. Make the opponent know that if there is the slightest hole in their defense they will be hit on the way in.
- e. The thrusting game is the ultimate long-range game. The goal is to use good movement tactics to keep the opponent within the kill zone at all times, where they remain out of range, and have high precision with the thrust so that you are able to take advantage of any opening.
- f. When thrusting, think of the hewing spear as a 2-handed rapier – many of the techniques in single sword point-work translate directly to the spear's thrusting game.
- g. Stance – Stand sideways to opponent (feet in line to opponent). Hands nearly as wide apart as possible, with the rear hand close to the butt of the weapon; this will extend the thrusting range. Have the dominant hand in front; precision in this style comes from the lead hand. (Leading with the dominant hand also makes for more natural

cutting and inside work). Bring the point back as close to you as possible, to minimize the opponent's opportunity to engage and manipulate it, or to gain tactile sensitivity. Do not allow opponent to get weapon-on-weapon contact where they gain tactile sensitivity; disengage, riposte.

- h. Having the tip in constant motion makes it more difficult for the opponent to read the attack. Keep the tip pointed at your opponent's eyes, and move it around in tight little circles and figure eight's.
- i. When you thrust, move only the back arm, in a straight line towards your lead hand, which relaxes its grip slightly to allow the spear to slide through. (Some open the hand completely, but this makes for a difficult recovery from a deflection). Moving only the back arm will decrease the amount of telegraph, making it harder for the opponent to read the strike. All they should see is the tip getting larger as it gets closer. Moving the rear hand in a non-linear path to the lead hand will cause the trajectory of the tip to curve. Releasing the lead hand at the end of the thrust allows one to turn the shoulders into the one-handed thrust (like an extended fencing lunge); this gains another foot or so of distance, but sacrifices precision and control.
- j. Stay light on your feet; always be in control of the movement (keeping initiative). Avoid being caught flat-footed; if the opponent has a shorter-distance weapon, they will have the advantage if they are able to close. Use control of movement to prevent this: slipping, rolling, and most importantly, the matador step.

5. Transitions (changing leads) -

- a. Thrusting transition – As you thrust forward, bringing the rear hand to front hand, grab with the front hand at the completion of the thrust. Allow the rear hand to open and pass around the lead hand, grabbing loosely after it passes and sliding forward while at the same time stepping forward with the rear foot (or backwards with the front foot). Change stance to keep the same hand and foot forward.
- b. Palming – when the spear is more vertical, slide palms in opposite directions around balance point of shaft. (Can be used with finger gauntlets, but is difficult with clamshells).
- c. Sliding transition – When the spear is vertical, slide the bottom hand upwards on the shaft while at the same time releasing with the lead hand and lowering it, grabbing again as the bottom hand passes through.
- d. Backhand to forehand transition – start movement by doing a backhand cut to the low line and bring the tip back around overhead. Do a sliding transition with the shaft overhead, and continue the circle into a forehand strike to the same side high line while stepping to keep same hand and foot forward.

6. Displacements -

- a. Use the oar technique (rear hand moving, with front hand nearly stationary) for shaft on shaft contact when an opposing spearman loosens/releases lead hand during their thrust, using short power to knock spear clear of their lead hand.

- b. This can be done to either side from either lead. Goal is to knock spear away from, not into, the opponent's palm.
- c. This can also be used to close lines against other weapon styles.

6. Deceptions –

- a. To gain range in thrusting against opponent, start with rear hand about 2 feet from butt of spear and do a few thrusts to allow opponent to read range. Then subtly slide the rear hand back towards the butt, without moving spear tip; range will be extended by the amount the rear hand moves.
- b. With footwork: pace forwards and backwards (perpendicular to centerline) just outside of your one-step thrusting range, with feet shoulder-width apart. Then during a step, land the rear foot close to the front foot; this will add about 18 inches to the thrusting range when you lunge.

7. The Cutting Game:

- a. Principles – While the thrust is a powerful tool, the hewing spear is much more than that.
- b. All strikes from the classical 8 directions can be done with the hewing spear, both from long range and in close.
- c. In addition, the single handed overhead strike gives the maximal range for a cut (one hand at butt of spear, circling it overhead like a helicopter blade; hitting with the false edge as it passes in front, targeting ankle or neck).
- d. The hewing spear can be used very effectively in close, with control of the centerline and good body mechanics to develop short power. It is important to be able to transition from the thrusting stance to the cutting stance as quickly as possible. This allows one to be in good defensive position as the opponent closes: the ability to block the strike and give a counter-strike, or use movement to return again to thrusting range.
 - i. *Stance* – The cutting stance is used when an opponent has closed to their close range or inside range. The most important thing about the cutting stance is keeping the spear vertical, right between the eyes, with the hands a comfortable distance apart (between about 2 and 2 ½ feet), staying as tight as possible (elbows close to body). This position allows for great defensive capability, for one can block to either side with minimal hip shifts and arm movement. It also allows for great offensive capability, because any shot can be thrown from this position. Positions that are not vertical open up more lines of attack.
 - ii. *Transition* – First, get comfortable with the cutting stance. Know where your hand placement should be by feel alone. The dominant hand, which was the lead hand in the thrusting stance, will be the hand on top. Feel for the pivot point between your hands, and vary how wide apart you place your hands until you get the best fit. This will be the hand position for you in the cutting stance, with the shaft vertical in front of you between the eyes, blade up. Now, it is important to rapidly and smoothly transition to this position from the thrusting stance. More

specifically, to transition to this position while recovering from a thrust that has missed; that is when the good opponent will be closing.

- iii. *This is how it works:* Practicing at slow speed, start in the thrusting position and execute a full-range thrust. The opponent slips/blocks/parries the thrust, and is starting to close. When you are pulling the spear back, grab early with the lead hand at the position of where it belongs in the cutting stance. Now pull that hand back up towards you, bringing the spear vertical. At the same time, let the rear hand slide up the shaft to its position in the cutting stance. The rear hand begins and ends its slide at the same time that the spear begins and ends its movement from horizontal to vertical. This procedure can be accomplished with any footwork: stepping forwards, backwards, to a side, or planted. Experiment with different footwork and see the pros and cons of each. (I am personally fond of stepping forward with the rear foot, closing the distance to the opponent faster than they expect. This sets them up for a matador step and forehand cut...).

8. Inside game –

- a. Against an incoming forehand strike:
 - 1. Roll strike over your head with shaft using a hip shift; then hip shift back with butt spike to head/neck or takedown by throw over leg with shaft (putting opponent onto his back).
 - 2. Step in deep inside of strike, use shaft to roll opponent's shoulder/back in a forward throw with a hip shift and leg sweep.
- b. Against incoming backhand strike: Roof block to weak side while stepping offline into strike with lead foot; matador step and do a forehand strike to opponent's back (high, middle, or low).
- c. Choke up thrusting – Release the lead hand while sliding the rear hand up to just below the blade to enable an inside range one-handed thrust.
- d. Shuffle step backwards bringing lead foot to rear foot then thrust with rear leg stepping back deeply.
- e. Thrust while moving backwards (rolling with circular movement).
- f. Bash – As opponent commits to closing, start moving backwards to draw them in, then reverse direction, springing forward inside of the incoming strike, hitting opponent upwards from center with haft of spear (held perpendicular to centerline), knocking them up and back (even lifting off of feet if possible). Strike while they recover.

V. Hewing spear vs. sword and round shield

A. Main targets

1. Lower legs

- a) Lower legs, ankles and feet are very difficult to guard with a round shield (or most shields in general).
- b) Vulnerable to both cuts and thrusts from far outside of sword range.
- c) Practice thrusting into dorsum (top) of foot as opponent is stepping and just putting weight on it; it is very difficult to move at that moment (until opponent can shift weight off of it) and is therefore a stationary target.
- d) Cut to ankle (with intent to amputate) as weight is stepping forward onto it.
- e) If opponent is wearing greaves, one can cut to the foot instead from the outside line before weight transfers onto it and sweep opponent to ground while damaging foot.

f) Finish opponent at leisure.

2. Eyes (slipping thrust over shield and under helmet, or through eyeslots)

3. Feint to eyes to get the blind, then Thrust to right (sword side) flank (throat, armpit, chest, abdomen, groin, knee) with right hand lead and left step

a) Keep spear blade horizontal when thrusting to the chest to facilitate sliding between ribcage; regardless of where hitting, have line of attack going through the heart.

4. Right forehand cut to left temple, ear or neck (avoid cuts to helms)

B. Optimize use of Kill Zone

1. Footwork: Many of the movement techniques in thrusting swordplay translate to use with a spear

a) Advance (basic forward movement)

b) Advance-lunge (a step before a lunge)

c) Ballestra (a small jump forward)

d) Cross-over (an advance or retreat crossing the legs)

e) Recovery/forward recovery (returning/stepping forward into a guard)

f) Redoublement (an immediate second thrust before recovering)

g) Retreat (basic backwards movement)

2. Keep initiative in movement

3. Rolling with backwards movement

4. Matador step on closing and regain kill zone

C. Prevent opponent gaining tactile sensitivity from a bind

1. Many opponents will try and displace/trap the spear with weapon or shield behind the spearhead as they close; this opens up lines on them as they reach for it

a) Use the corkscrew technique: circling spear down and away from incoming weapon/shield before engagement and then continuing the circle into a thrust behind the weapon/shield into the opening line, in single time; a derobement-counterattack in one smooth motion

2. Use feints to open up lines of attack (Single Indirect Attack; 2nd Intention)

a) Feint low and strike high; feint high and strike low; or one side to the other

b) Multiple feints can be used in a row to open up an opponent's defense; 3rd, 4th Intention, etc

c) Feints can also be along the same line; for example, feinting multiple thrusts to the eye before true attack as opponent recovers from the block

d) Forehand cut to left leg as opponent steps forward onto it; as shield drops, change angle of attack to temple

1) Feint thrust to eye

i) When shield rises, opponent blind's himself; step out to left and thrust into right abdomen, chest, armpit or groin

ii) Or, swing down to forehand cut of ankle while opponent is blinded

iii) Stepping to left may bring one within sword range; be prepared to slip under a simultaneous strike while thrusting

e) Strike strongly with a forehand to the high line, then recover rapidly and repeat the strike to the same target, then begin recovery. However, instead of returning for a 3rd strike, as the tip is coming up (reaches 'gravity well'), thrust out with the butt spike into the low abdomen/groin (breaking time, hitting on the half-beat)

VI. Hewing spear vs. hewing spear

- A. This fight is every bit as sophisticated and complex as a rapier vs. rapier fight; as with rapier combat, entire books could be written on this alone
- B. For those familiar with point work, keep in mind that many of the same principles of single sword combat translate to hewing spear.
- C. Many of the same techniques translate as well:
 - 1. Binding
 - 2. Counter-riposte/counter-parry
 - 3. Compound ripostes/compound parries
 - 4. Derobement (corkscrew)
 - 5. Engage/disengage
 - 6. Feinting
 - 7. Insistence (blast)
 - 8. Invitation (draw)
 - 9. Opposition (an attack or counter-attack in the same line as the opponent's weapon; a combined parry and riposte)
 - 10. Press (pushing the opponent's weapon aside/out of line from engagement)
- D. Also consider targeting the leading forearm with thrusts and cuts as well; you can attack the forearm and keep your body outside of opponent's range.
- E. Many of these principles and techniques are also applicable to other single weapon (or even dual weapon) opponents

Patrick Dean started training in the martial arts in '79 studying Jeet Kune Do. After studying a few different styles, he got his black belt in Goshin Jutsu (eclectic style of Karate, Jujutsu, and Chi Lung Tao Gung Fu) in '92. He continued his studies, heavily influenced by Wing Chun, Muay Thai, Arnis/Escrima and American Boxing, and has a passing acquaintance with Shaolin Gung Fu, Aikido, Tae Kwon Do, and Brazilian Jujitsu. Beginning armored fighting with rattan weapons in the SCA in '87, he gained the rank of Knight in the SCA in '97. He taught both Goshin Jutsu and SCA heavy fighting from '92 until '05, when he re-entered active duty in the military. Patrick is currently studying Longsword and Messer (Liechtenauer tradition) under David Teague in Anchorage AK. He is a Physician specializing in Psychiatry and a Major in the US Air Force, and just returned from a combat deployment with the US Army and NATO Forces in Afghanistan, where he helped instruct Combatives (hand-to-hand) training in his spare time. He can be reached with any comments/critiques at patrick_dean_md@yahoo.com