

Acta Periodica Duellatorum

E-ISSN: 2064-0404

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Suiza

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Acta Periodica Duellatorum, vol. 6, núm. 2, 2018, pp. 77-101

Universität Bern

Bern, Suiza

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The evolution of German Cut Fencing in the 19th century viewed through the works of Friedrich August Wilhelm Ludwig Roux

Alex Kiermayer

Ochs historische Kampfkünste e.V.

Abstract – This article takes a look at the characteristics of German civilian fencing with cutting swords in the 19th century, especially the style taught by the Roux family of fencing masters. One of the most prominent members of this family was Friedrich August Wilhelm Ludwig Roux. By comparing his early work *Anweisung zum Hiebfechten mit graden und krummen Klingen* and his later work *Deutsches Paukbuch* one is able to discern some of the changes in German *Hiebfechten* or fencing with cutting weapons during the 19th century, in particular on the students' duelling ground.

Context – Fencing in 19th century Germany was practiced for a number of different reasons. These included military service, physical education and the civilian duel. A particular form of the civilian duel in Germany was the student's *Mensur*. The works of the Roux family naturally revolve mostly but not exclusively around this subject as most of them were employed as University fencing masters. In the military and in physical education the contemporary method of the "Berliner Turnschule" was more popular.



Fig. 1 – Sabre Mensur scene

I. THE ROUX DYNASTY OF FENCING MASTERS¹



Fig. 2 – Francois Roux

Francois Roux, a French Huguenot and son of count Louis Roux (09.05.1674 – 07.03.1750), immigrated to Saxony-Weimar and eventually became lector for the French and Italian language at the university in Jena in the year 1709.² His son Heinrich Friedrich Roux (23.11.1728 – 16.03.1791 in Jena) developed a talent for fencing and became provost at the Kreussler fencing salle in Jena under the tutelage of Johann Wolfgang Bieglein-Kreussler. After the death of Bieglein-Kreussler he took over the Kreussler salle and managed it together with his colleague Johann Heinrich von den Brinken. Heinrich Friedrich wrote several books, including a very popular French-German dictionary and the fencing manual *Versuch über das Contrefechten auf die rechte und die linke Hand*.

¹ The information in this chapter is mainly drawn from “Die Fechtmeisterfamilien Kreußler und Roux” by Paul Roux and <http://www.ahnen.roux.de/>

² Dahmen, Wolfgang, “Gebrauchsgrammatik” und “Gelehrte Grammatik”: französische Sprachlehre und Grammatikographie zwischen Maas und Rhein vom 16. Bis zum 19. Jahrhundert, pp. 210 (Gunter Narr Verlag, 2011)



Fig. 3 – Johann Friedrich Gottfried Roux

Fig. 4 – Johann Adolph Karl Roux

Fig. 5 – Johann Wilhelm Roux

Heinrich Friedrich Roux had three sons who also became fencing masters. Johann Friedrich Gottfried Roux (08.05.1760 in Jena – 1828 in Tübingen) was fencing master in Tübingen from 1794 – 1821. Dr. Johann Adolph Karl Roux (25.10.1766 in Jena – 07.01.1838 in Erlangen) taught fencing in Jena and from 10.12.1799 onwards in Erlangen. There he founded the first institution for physical exercise at a German university in 1806. He wrote *Anweisung über das Hiebfechten*. Often the book *Gründliche und vollständige Anweisung in der deutschen Fecht-Kunst* is also attributed to him. This attribution is questionable for several reasons that will not be addressed here. Dr. math. Johann Wilhelm Roux (17.09.1777 in Jena – 01.04.1840 in Meiningen) became fencing master and teacher of mathematics and physics at the courtly institute of Gotha. He wrote *Anleitung zur Fechtkunst nach mathematisch-physikalischen Grundsätzen*.

Johann Wilhelm's son Friedrich August Wilhelm Ludwig Roux (20.05.1817 – 02.06.1897 in Jena) became university fencing master in Jena in 1839. He was instrumental in switching from the *Stosscomment* (rules for the students' duels with thrusting weapons) to the *Hiebcomment* (rules for duelling allowing only cutting weapons), but more on that later. He authored *Anweisung zum Hiebfechten mit graden und krummen Klingen*, *Deutsches Paukbuch* and *Die Kreussler'sche Stossfechtschule*.

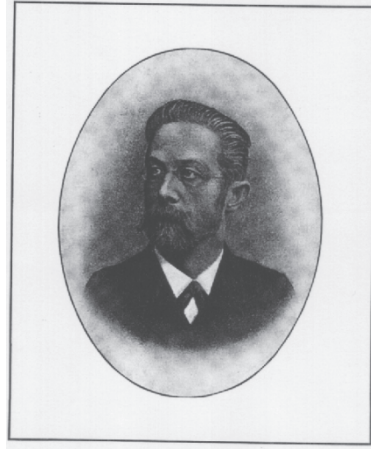


Fig. 6 – Ludwig Caesar Roux

Ludwig Caesar Roux (27.06.1843 in Jena – 20.05.1913 in Leipzig) was the son of F. A. W. L. Roux. In 1865 he became university fencing master in Leipzig. He popularized his father's method and became one of the founding members of the Verein Deutscher Fechtmeister that was constituted on the 20th of August 1884 in Frankfurt am Main. His book *Die Hiebfechtkunst* was published in three editions and formed the basis for academical fencing all over Germany. In it he systematized his father's new method.

Ludwig Caesar's son Paul Roux (26.05.1870 – 28.10.1935 in Leipzig) became university fencing master in Leipzig in 1902. He was author of two books: *Das Säbelfechten* and *Die Fechtmeisterfamilien Kreußler und Roux*.

II. FRIEDRICH AUGUST WILHELM LUDWIG ROUX



Fig. 7 – Friedrich August Wilhelm Ludwig Roux

Friedrich August Wilhelm Ludwig Roux was the seventh of ten children of Johann Wilhelm Roux and his wife Luise Christiane Wilhelmine, née Hennings. He continued the family tradition of Kreusslerian thrust fencing but became more and more an advocate of cut fencing. F.A.W.L. was employed as fencing master by the University of Jena on the 1st of July 1839 in order to introduce the Hiebcomment.³ Following several cases of deaths resulting from students' duels (Mensuren) he and his friend Karl Hermann Scheidler worked hard to replace the old thrust fencing on the student's duelling grounds with the less lethal cut fencing and make the students' duels safer.⁴ On the 16th of November 1840 the Senate of Jena declared that duels with thrust-weapons will henceforth be prosecuted as a criminal offense.⁵

Friedrich August Wilhelm Ludwig finished and published his uncle's book *Über das Verhältnis der deutschen Fechtkunst zum Ebrenduell sowohl im allgemeinen, als auch für Universitäten insbesondere mit Berücksichtigung der Mittel, die Duelle zu verhüten, oder sie wenigstens unschädlich zu*

³ Roux, Paul, *Die Fechtmeisterfamilien Kreussler und Roux: ein geschichtlicher Rückblick auf die deutsche Fechtkunst vom Mittelalter bis zum Anfang des gegenwärtigen Jahrhunderts*, p. 21/22, 33ff. (Jena: Frommannsche Buchdruckerei, 1911?)

⁴ Scheidler in: Roux, Friedrich August Wilhelm Ludwig – Scheidler, Karl Hermann, *Anweisung zum Hiebfechten mit graden und krummen Klingen* (Jena: Verlag von Friedrich Mauke, 1840), p. 53: "In der Erlernung der Hiebfechtkunst und der allgemeinen Einführung des Hiebcomments liegt nun eben jenes gesuchte Mittel, die Duelle möglichst zu vermindern und möglichst gefahrlos zu machen."

⁵ Henner, *Die Entwicklung des Fechtens an deutschen Hochschulen*, Historia Academica - Heft 5 (Stuttgart: Verlag Heinrich Fink GmbH + Co., 1983), p. 54; Scheidler, Karl Hermann, *Ueber das deutsche Studentenleben und die Nothwendigkeit einer innern, von den Studirenden selbst ausgehenden Reform desselben*, (Jena: Bran'sche Buchhandlung, 1842), p. 64

machen und zu mindern. But he was a prolific writer by himself: In addition to his book on thrust fencing F. A. W. L. Roux wrote two books on cut fencing, both including the straight-bladed *Schläger* and the curved-bladed sabre. The first one, *Anweisung zum Hiebfechten für grade und krumme Klingen* was published in 1843, and the second one, *Deutsches Paukbuch*, fourteen years later in 1857. By comparing these books one can discern a vast change in the techniques shown.

III. THE WEAPONS USED

Hiebfechten in Germany was conducted with both straight-bladed and curved-bladed swords. In the 19th century the German term for the straight-bladed weapon was *Degen*, while the curved bladed weapon was called *Säbel*. But terminology gets complicated when you delve deeper into this subject: Straight-bladed training swords were called *Rappier* while the training sabre most often was called *Fechtsäbel* meaning fencing sabre. Most fencing manuals agreed that you should begin training with the lighter *Rappier* and only when you have gained some proficiency in its use switch to heavier sabre.

The weapon featured in most German manuals on *Hiebfechten*, especially in the early period, was the *Glockenschläger* or *Glockenrappier*, meaning bell guard rapier. It consisted of a straight blade mounted to a hilt constructed out of a grip with oval cross-section, a crossbar, a knuckle bow and a bowl-shaped bell guard. It resembled pretty much the form of the earlier Rapier.

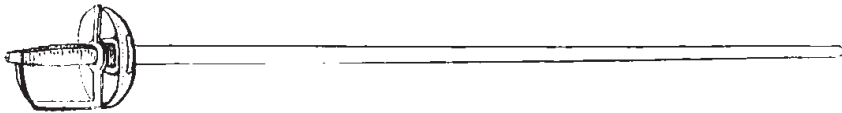


Fig. 8 – *Glockenschläger – Glockenrappier*

The weapon favoured by the Roux family was the *Korbschläger* or *Korbrappier*, aka basket hilt rapier. It consisted of a straight blade with a basket hilt, a grip with a thumb groove and a leather loop to insert the forefinger. The *Korbrappier* offered significant more protection to the fencers hand than the *Glockenrappier*. Perhaps this is the reason it became more popular over time and is still used today widely in German student fraternities.

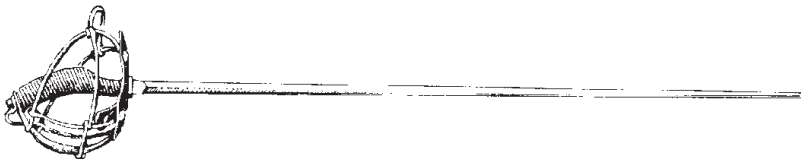


Fig. 9 – *Korbschläger – Korbrappier*

The hilt of the *Korbsäbel* is very similar to the one of the *Korbschläger*. The only remarkable difference is the presence of a hook or nose on the front plate of the basket, facing the back of the blade. This hook was sometimes used to control the opponent's blade during the execution of certain techniques.⁶

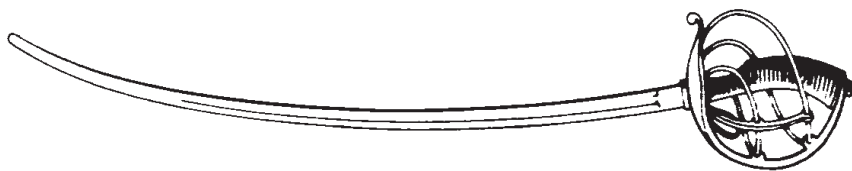


Fig. 10 – *Korbsäbel – Fechtsäbel*

Other types of sabres were also sometimes used, such as the *Bügelsäbel* with a stirrup-hilt and the *Muschelsäbel*, featuring a bowl-shaped guard. These were especially popular in military circles. Often fencing manuals from Austria describe this kind of practice sabre. *Muschelsäbel* are still used in the current practice of *Pennälerfechten*, in which primarily grammar school pupils fight with blunt sabres to the bare upper body. The following *Muschelsäbel* features a *Schläger*-like grip. Many of these weapons had a back-strap grip, though, just like most of the service-sabres.

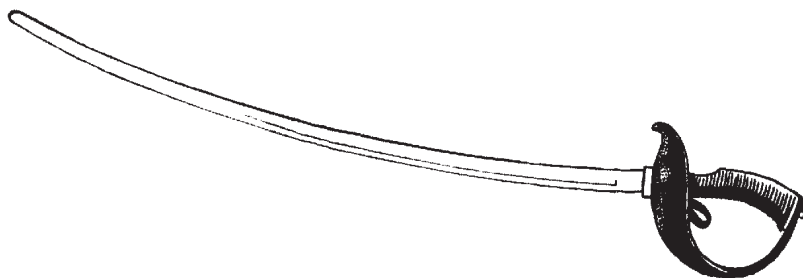


Fig. 11 – *Muschelsäbel*

⁶ Roux, Ludwig Caesar, *Die Hiebfechtkunst: eine Anleitung zum Lehren und Erlernen des Hiebfechtens aus der verhangenen und steilen Auslage mit Berücksichtigung des akademischen Comments* (Jena: Verlag Hermann Pohle, 1885), p. 117: “Die Pauksäbel haben hinten am Korb, an der Scheibe desselben, dem vorderen Bügel entgegengesetzt, einen aufwärts gebogenen Haken als Verzierung. In dem Raume, der zwischen diesem Haken und dem Rücken von dem Anfang der ganzen Stärke der Klinge liegt, kann man des Gegners halbe Schwäche der Klinge so fest fassen, dass er oft nicht im stande ist, sich los zu machen; er ist gleichsam bis zum vollendeten Schnitte unser Gefangener.”

In all these training weapons the blade was divided into four areas, according to the amount of leverage possible: the full strong, the half strong, the half weak and the full weak.

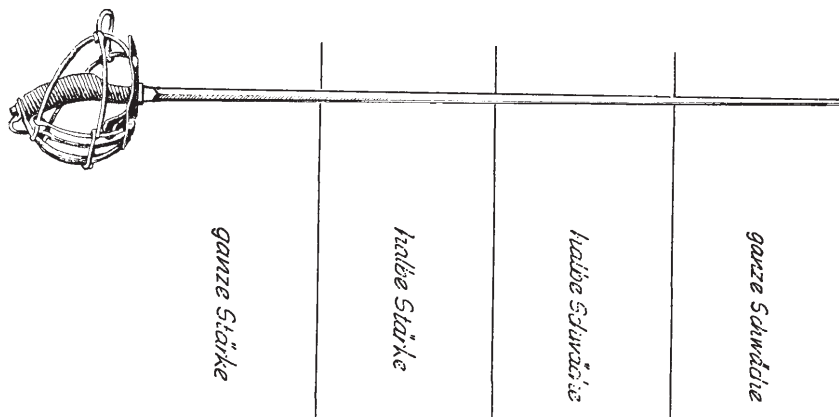


Fig. 12 – The division of the blade

IV. CHARACTERISTICS OF GERMAN CUT FENCING IN THE 19TH CENTURY SEEN THROUGH THE MANUALS OF MEMBERS OF THE ROUX FAMILY

One of the most typical features of German swordplay in the 18th and 19th century is the position of the upper body. Nearly all documented systems take care to incline the torso forwards from the hip. This is equally true for both cut and thrust fencing. One of the specified reasons for this is that in this position the ribs were regarded to protect the internal organs better against blade penetration than in an upright posture.⁷

⁷ e. g. Roux, L. C., *Die Hiebfechtkunst* (1885), p. 94: “Die Position bei dem Hiebfechten aus der steilen Auslage, Taf. XIV Fig. 1 u. 2, ist im allgemeinen ganz dieselbe, wie bei dem Fechten aus der verhangenen Auslage, siehe § 9, nur wird der Unterleib noch mehr eingezogen und der Oberkörper so weit nach vorn gelegt, dass sich die Rippen fest aneinander legen. Auf diese Weise ist schon die Position halbe Verteidigung, indem uns der Gegner mit seinen tiefen Hieben kaum zu erreichen vermag. Durch das feste Aneinanderlegen der Rippen bildet unser Oberkörper einen natürlichen Panzer, so dass auch ein nicht parierter Hieb nach der Brust nicht in die edlen Teile des Körpers einzudringen vermag.”

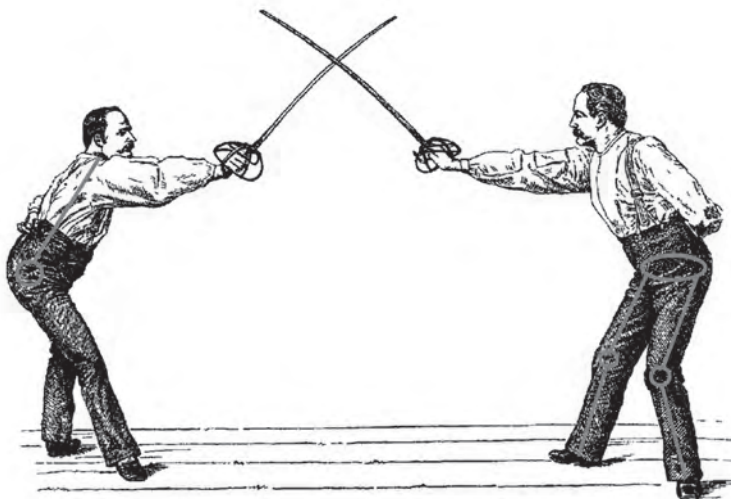


Fig. 13 – Body lean and leg position in L. C. Roux's "Die Hiebfechtkunst"

In the guard position for *Hiebfechten* the weight was generally kept mostly on the bent back leg and the front leg was carried more or less straight. This, in addition with the forward lean, made it harder for the opponent to attack the advanced leg. An additional advantage was that the fencer could accompany a feint with a shift forwards without having to take an actual step. Not all German systems agreed with this leg position, though. Johann Adolf Werner, for example, in his works⁸ describes a guard position with the front leg bent and the rear leg more or less straight while still keeping the forward tilt of the body. This was true for most of the manuals belonging to the "Turner Movement" which form another important corpus of *Hiebfechten* manuals.

⁸ e.g. Werner, Johann Adolf, *Versuch einer theoretischen Anweisung zur Fechtkunst im Hiebe* (Leipzig: Verlag Hartmann, 1824)

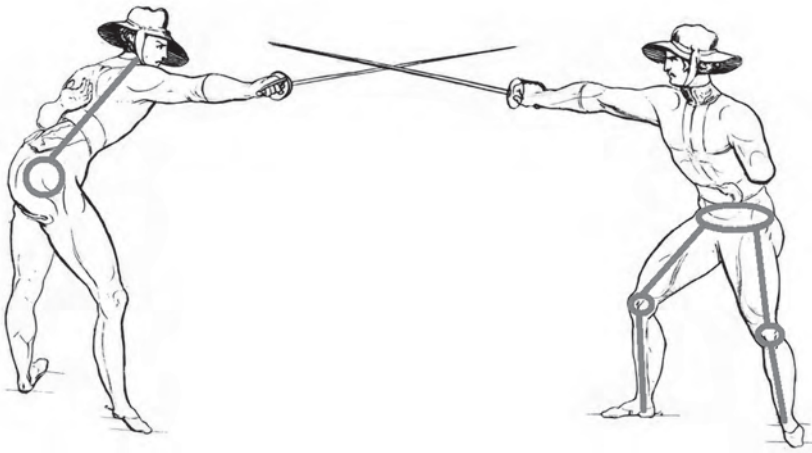


Fig. 14 – Body lean and weight distribution in Werner's "Anweisung zur Fechtkunst"

The Roux Family, however, insisted on the previously described position. Additionally they advocated to put the front foot a little bit to the side to create a kind of v-shaped stance. This was done to gain more stability in striking and parrying with cutting weapons.⁹ In thrust fencing they continued to use a linear stance.



Fig. 15 – Examples for the v-shaped stance

Two basic forms of guards were being used, one with the tip up, later called *Steile Auslage* meaning "steep guard", and one with the tip down, later called *Verhangene Auslage* or "hanging guard". While at first both guard positions were used with the *Schläger* and the

⁹ Roux, Friedrich August Wilhelm Ludwig, *Deutsches Paukbuch* (Jena: Verlag von Friedrich Mauke, 1857), p. 19: "Nun werden aber bei unsern Paukereien meistens Seitenhiebe angewendet, wie steile Quart, steile Terz und Tiefquart. Hiersteht dann der Fechter in unserer Stellung viel fester und kann namentlich fester pariren, aber, was eine Hauptsache ist, auch sicherer und fester contra tempo schlagen, als wenn er die Füße hinter einander stellt."

sabre, it later became customary to use the *Verhangene Auslage* exclusively with the *Schläger* and the *Steile Auslage* only with the sabre. The weapon arm typically was held straight out forward¹⁰, “hiding” behind the guard of the sword, especially in the *Steile Auslage*. The following image from *Deutsches Paukbuch* shows both the *Verhangene* (1) and the *Steile Auslage* (2) in addition to a faulty guard (3).



Fig. 16 – Guard positions in “Deutsches Paukbuch”

Cuts were named by the respective hand position in old, Italian fencing terminology. For instance, a cut with the hand in position of *Quart* (thumb to the right and pinkie to the left for a right-handed fencer) is also called *Quart*. The following diagram, showing the cuts as seen from the fencer executing them, will make this terminology a little clearer. It is taken from L. C. Roux’s *Die Hiebfechtkunst*¹¹ and shows the pattern of cuts that is still used today in academical fencing. Different patterns were used during the time period relevant to this article. All had in common that the names of the cuts corresponded to the matching hand position, sometimes differing from the original Italian meaning.

¹⁰ Roux, F. A. W. L., *Deutsches Paukbuch* (1857), p. 20: “Alle Hiebe müssen aus dem Handgelenk, mit geradem Arm angezogen und sodann mit gut gestrecktem Arm scharf ausgeschlagen werden, denn das geringste Anziehen, Krumm machen des Arms, hat eine Blöße zur Folge.”

¹¹ Roux, L. C., *Die Hiebfechtkunst* (1885)

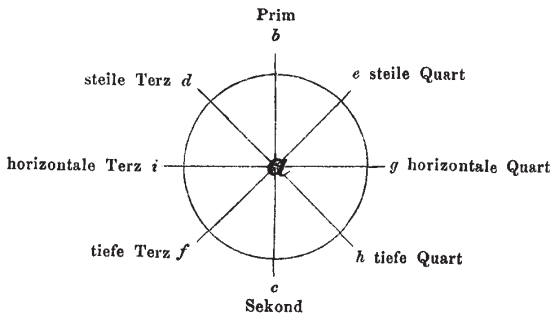


Fig. 17 – Diagram with the cutting lines

Fig. 18 – horizontal Quart

Cutting diagrams like the one depicted above were already used in 16th century Germany. Joachim Meyer for instance used a similar one in his *Dusack* chapter.



Fig. 19 – Cutting diagram out of Meyer's 1570 fencing manual

It is interesting to note that German *Hiebfechten* seems to have retained many features of earlier German fencing styles, giving it a distant look compared to other fencing systems of this time. We are going to have a look at some of these features in the course of this article.

Great importance was laid on what they called *gedeckte Hiebe* or covered strikes. This meant that the fencers tried to strike in a way that excluded an opponent's most probable counterattack. In striking the sword was held quite loose, so that the grip of the weapon could slide a little bit through the hand, potentially enabling the weapon to strike behind

the opponent's guard. This was called *Schwippen*¹² and in the author's experience is especially effective with straight bladed swords.

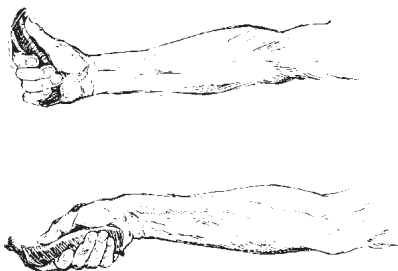


Fig. 20 – Close-up of the
“Schwippen”

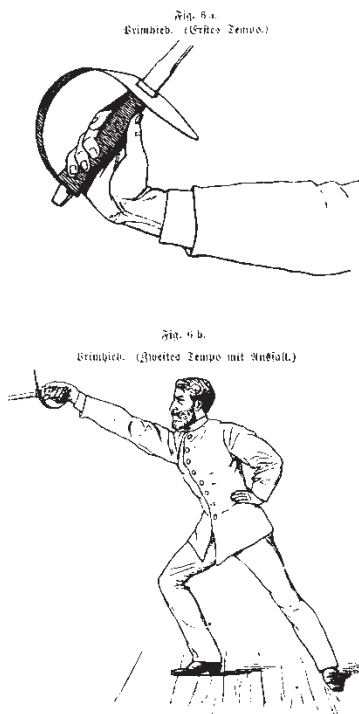


Fig. 21 – “Schwippen” with the
“Primhieb”

Loosing the weapon was prevented by putting the finger either over the crossguard of the *Glockenschläger* or through the finger loop of the *Korbschläger*. A characteristic example of this kind of striking is the *Primhieb* that bears striking resemblance to the *Gefährbau* of Leckuchner's late 15th century manual on fencing with the *Messer*.

¹² Roux, L. C., *Die Hiebfechtkunst* (1885), p. 23: *Sollen sich unsere Hiebe schwungvoll und trefffähig gestalten, so macht sich noch notwendig, dass wir den Griff nicht in der Weise festhalten, wie ihn die Hand in der Auslage umschliesst, sondern dass wir denselben in dem Augenblick, in welchem wir unsere Hiebe austheilen, in der Hand etwas nachgleiten lassen. Dabei müssen aber die drei letzten Finger, welche den Griff umschliessen, noch Fühlung mit demselben behalten.*

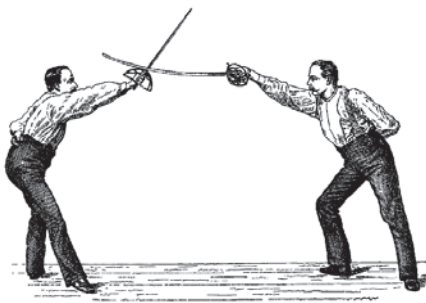


Fig. 22 – The "Primhieb" with the sabre

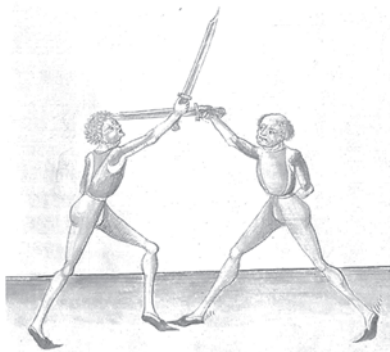


Fig. 23 – Leckuechner's "Geferbau"

The attacks were either delivered with a *Kniebengwechsel*, meaning bending the straight front leg and straightening the rear leg, or with a short lunge, around a foot in length. Footwork generally was relatively static. Retreating with the defence was frowned upon. If the opponent was so nasty to retreat, it was accepted to advance with the attack. In certain cases traversing was also possible but was considered dangerous.

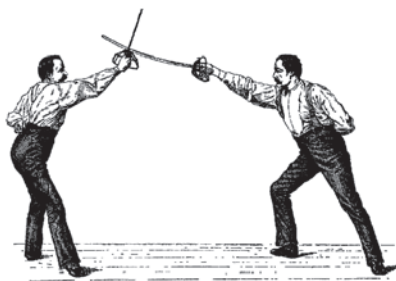
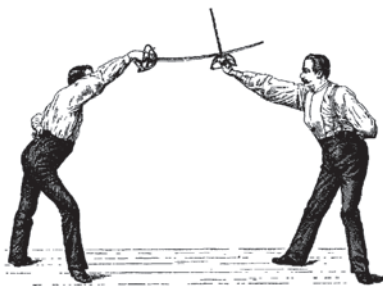


Fig. 24 – Parry with the weight shifted backwards followed by a counterattack with the weight shifting forwards and a short lunge

So standing your ground and being on the offensive was viewed as advantageous. This leads us to another typical feature of the German *Hiebsfechten* – attacking in *contratempo*. The concept of *contratempo* has to do with the timing of the attack. *Hiebsfechten* differentiated between three variations of timing: *Anhieb* – attacking before the opponent, *Nachhieb* – attacking after having defended against the opponent's attack and *A-Tempo-Hieb* – attacking at the same time as the adversary. *Vorhiebe* and *Kontratempohiebe* were special forms of *A-Tempo-Hiebe*. The *Vorhieb* was a strike delivered into the preparation of the opponent's attack (Seemann-Kahne, Akademische Fechtschule: *Unter Vorhieben versteht man diejenigen Hiebe, die den Gegner während seines Angriffes treffen sollen, und zwar werden sie einerseits in den "Hiebanzug", andererseits in eine Fintbewegung geführt.*) The *Kontratempohieb* was

not only delivered in the same time as the opponent attacked, but it also covered against the opponent's attack, defending and attacking at the same time. People familiar with earlier German fencing will recognise the similarity to Liechtenauers *Vor*, *Nach* and *Indes* and the way some of the *Verborgene Hiebe* of Liechtenauer were used to simultaneously defend and attack. The *Konratempohiebe* were especially efficient with straight-bladed swords. With the curved sabre it was preferred to catch the opponents blade with the angle between blade and guard and to push a *Schnitt* or slicing cut into the opponent's face.

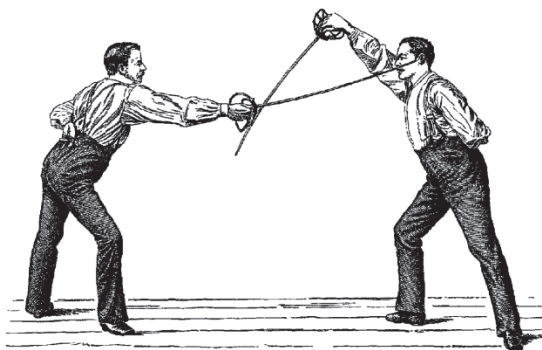
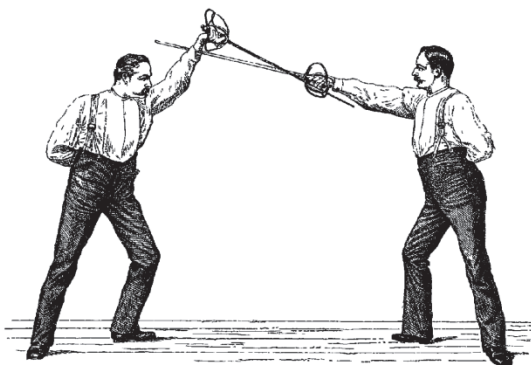


Fig. 25 – A “Konratempohieb” with the *Schläger*

Fig. 26 – A “Schnitt” with the Sabre

V. CHARACTERISTICS OF THE OLDER SYSTEM OF CUT FENCING (EXEMPLIFIED BY ANWEISUNG ZUM HIEBFECHTEN)

In his early work *Anweisung zum Hiebfechten*¹³ F. A. W. L. Roux described a guard position that is quite different from the one he later advocated. He describes a position with the hand held high and turned a little diagonally. The point was kept a little lower, stretched forward to bind the opponent's blade. Holding the point forward keeps the opponent at bay and makes it easier to transition to thrust fencing in earnest combat. This was warned against in later *Hiebfechten* manuals in order to prevent accidentally running into the point while lunging forward.

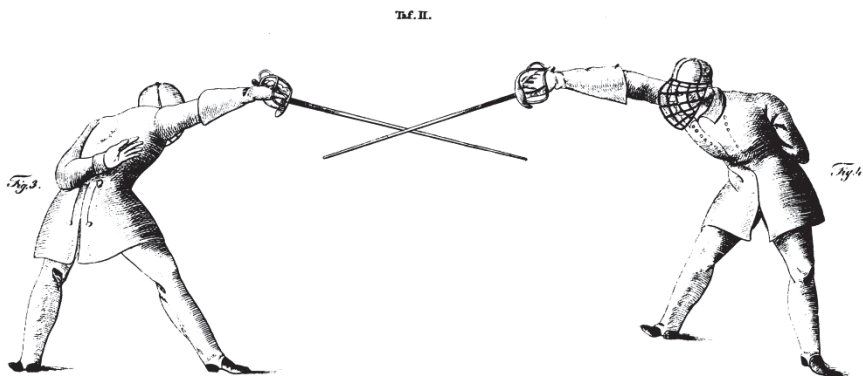


Fig. 27 – Guard position advocated in “Anweisung zum Hiebfechten”

He mentions an older form of guard position with the blades pointing forwards and upwards, quite similar to what would later become the *Steile Auslage* for sabre combat: *In den älteren Zeiten, wie man in alten Lehrbüchern über Hiebfechten noch finden kann, legte man sich mit hoher Klinge in Terz aus, wobei die Klinge gebunden, d. h. die Klinge an die des Gegners angelegt wurde.*¹⁴

¹³ Roux, F.A.W.L. – Scheidler, *Anweisung zum Hiebfechten mit graden und krummen Klingen* (1840)

¹⁴ For the *Steile Auslage* see Fig. 13.

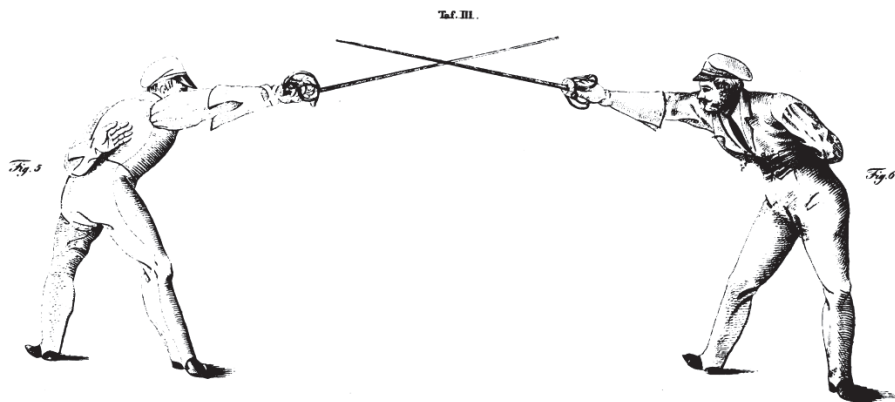


Fig. 28 – “Old guard” mentioned in “Anweisung zum Hiebfechten”

We can see this kind of point-forward guard applied in the following *Mensur* scene taken from Fick’s *Auf Deutschlands hohen Schulen*.



Fig. 29 – A Göttingen *Mensur* scene from 1808

The cuts were five in number, detailed in the following diagram. A sixth cut, called *polnische Quart* was executed along the same line as the *Primhieb*, but with the hand turned into an extreme *Quart* position. There is also a short mention of a cut delivered straight downwards to the head, the shoulder or arm, but it was considered useful only for heavy cavalry: *Man hat auch eine obere halb Terz halb Quart nach der Mitte des Kopfes, auf die Schulter und den Arm, allein dieser Hieb ist nur der schweren Cavallerie zu empfehlen.*

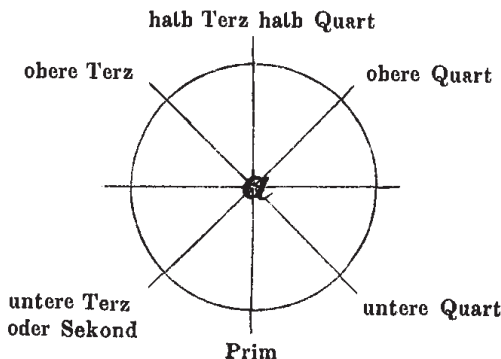


Fig. 30 – Pattern explaining the cuts of “Anweisung zum Hiebfechten”

Parries were done point-down as well as point-up, depending on the circumstances and there was no distinction between the methods of using a straight or a curved blade. Retreating and turning were still an option, while not the preferred method of defence. He describes turning around the front foot with the parry similar to what Joachim Meyer had written about nearly three hundred years earlier.¹⁵

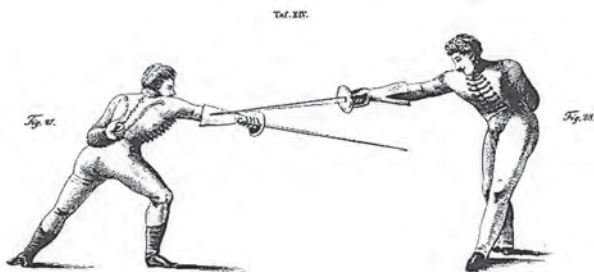


Fig. 31 – A counterattack to the arm withdrawing the leg

¹⁵ E.g. Roux, F. A. W. L., *Anweisung zum Hiebfechten*: “Unter Voltiren versteht man eine geschickte Wendung des Körpers, welche dadurch hervorgebracht wird, dass man gleichzeitig mit der Parade der obern und untern Quart des Gegners den linken Fuß unter demselben Winke., und gerade um so viel rechts hinter den rechten setzt, als er in der Position vorher links von demselben gestanden hat. Mit dem Nachhiebe selbst aber wird der rechte Fuss nicht in gerader Linie nach dem Gegner zu, sondern so weit rechts gesetzt, als zu einer reinen Position erforderlich ist...”

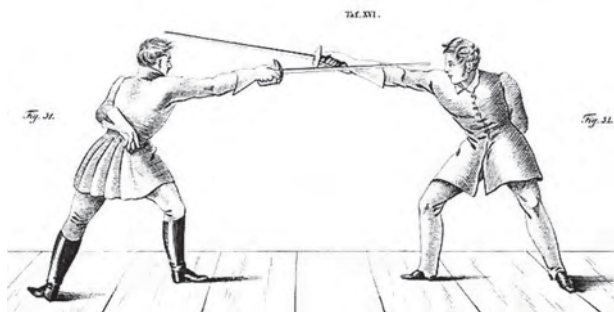


Fig. 32 – A counterattack while evading to the inside

VI. CHARACTERISTICS OF THE SAFER SYSTEM OF CUT FENCING FOR STUDENTS:

In his quest to make the *Mensur* safer F.A.W.L. Roux promoted changes in the fencing style of the University students. One of the dangers of the old point-forward guards was that a fencer could lunge into the outstretched point of his opponent, causing a serious thrust wound. To prevent this, F. A. W. L. Roux made the fencers hold their point more downwards and to the side (F. A. W. L. Roux, *Deutsches Paukbuch* (1857), p. 20: “*Die Spitze ist verhangen seitwärts gewendet, damit der Gegner sich nicht hineinrennen kann.*”), thus making the guard similar to one he described in *Anweisung zum Hiebfechten* as being used by “some fencers”. At this time he clearly did not recommend it.

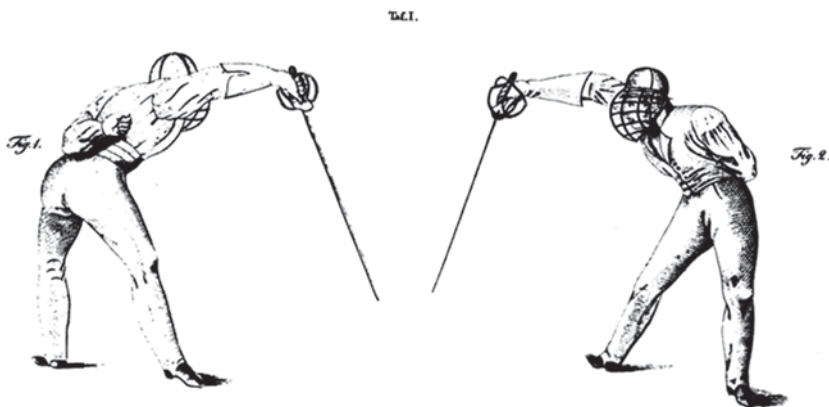


Fig. 33 – Hanging guard used by “some Fencers”

Regarding cuts he laid more importance on the strike straight from above and introduced the horizontal strikes to his system, making the cutting pattern completely symmetrical. This new pattern with the corresponding nomenclature was bound to remain standard in academical fencing until the present time.

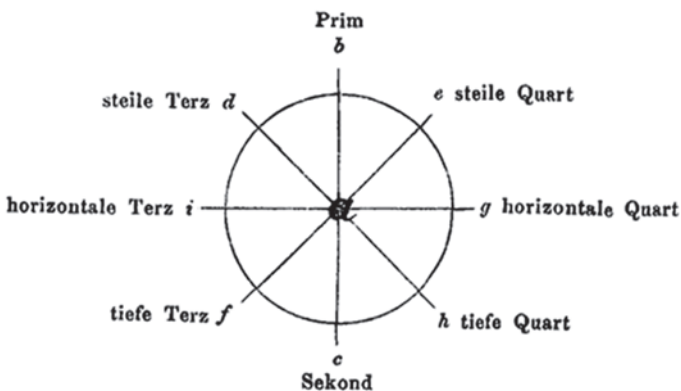


Fig. 34 – Cutting pattern of the new method

Seemingly the most important modification to the old style was his acceptance of using the safety equipment of the fencers to parry. During the development of *Mensur* fencing more and more safety measures had been introduced to lessen the mortality of the student's fights. It started with bandages for the wrist and neck, then aprons or padded trousers to cover the stomach/groin area. Finally bandages for the full arm had been introduced. Though not intended for this, students surely used them in fights to avoid a wound when a regular parry was not possible any more. F. A. W. L. Roux acknowledged this as a viable mode of defence: *Der Stulp ist nun aber eine Schutzwaffe, die man einmal bei der Paukerei hat und haben will, warum sollte man das also, was einmal da ist, im Nothfall nicht benutzen?*

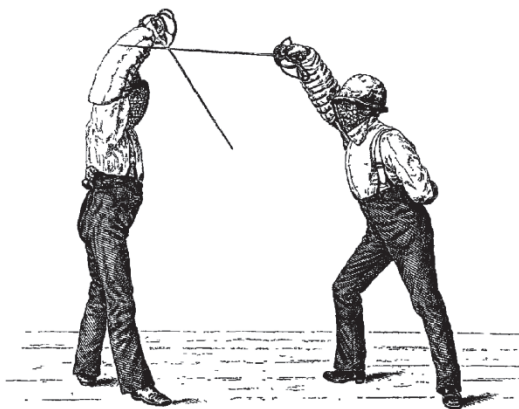


Fig. 35 – Parry of a *Hochterz* with the arm protection (*Paukstulp*)

In the following years this decision led to further changes, like the introduction of more safety equipment and complete abolishment of the lunge, removing the students' *Mensur* more and more from a "real" fight, whatever this may be.

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