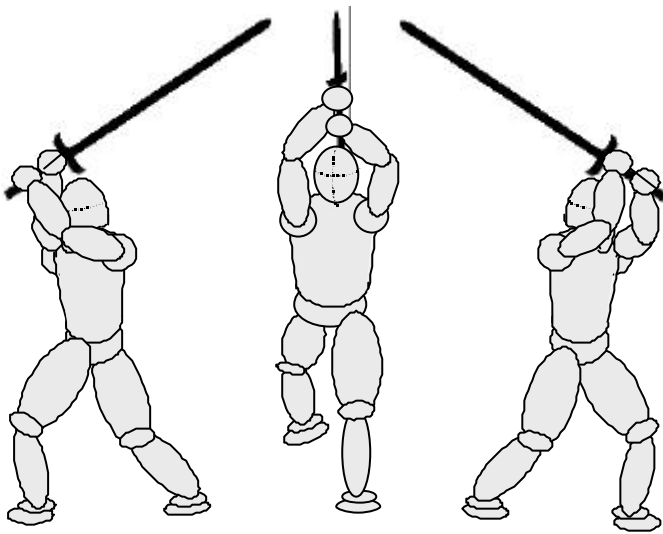


### 3.3.1 High Guard

**Italian:** *Fiore dei Liberi*: *posta frontale* (frontal guard/crown guard)  
*Vadi*: *posta di falcone* (guard of the hawk)  
*Giacomo Di Grassi*: *della guardia alta* (the high ward)

**German:** *Hans Talhoffer*: *oberhieb* (over cut)

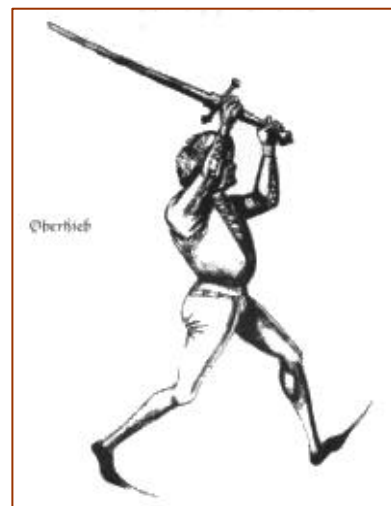
One will not find this guard in Liberi's treatise, however a variation of this guard is identified in the treatise as the "*posta frontale*". The sword is held above the head, with the blade pointing upwards and behind at approximately 45° to the ground (for the *posta frontale*, the sword is held approximately vertically, with the hilt in approximately the same position as the high guard). The pommel should be positioned forward to the forehead, and the guard above the forehead. From this position, one can deliver one of the most powerful centre cuts, or *fendente*<sup>13</sup> or other offensive deliveries such as the *tondo*<sup>14</sup> or *sgualebrato*<sup>15</sup>. This position



**Figure 9 high guard**

allows one to exploit the energy of the sword on its downward motion to its target. It is not important which leg is leading when the offensive strike is delivered. The objective is to utilize the energy of the sword and focus this at the moment of contact with the opponent. This guard exposes the torso to potential attack (or invites the opportunity), however, this guard can deliver one of the most powerful downward strikes to eliminate the enemy.

The figure on the right is an extract from **Hans Talhoffer's "Fechtbuch aus dem Jahre 1467"** manuscript, *tafel #1*, entitled "*oberhieb*". It clearly illustrates the high guard stance. Notice the grip is somewhat spaced, whereby the left hand is grasping a portion of the pommel.



<sup>13</sup> *fendente* – downward centre cut from above

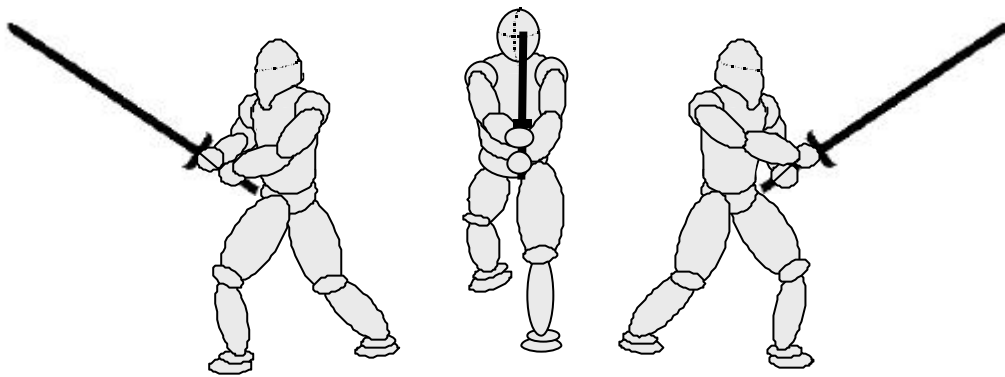
<sup>14</sup> *tondo* – sideways strike (horizontal – from right to left: *dritto*; left to right: *roverso*)

<sup>15</sup> *sgualebrato* – downward angled cut, from right to left: *dritto sgualebrato*

### 3.3.2 Middle Guard

**Italian:** *Fiore de' Liberi*: *posta breve* (short guard)  
*Camillo Agrippa*: *la terza guardia* (the third guard)  
**German:** *Hans Talhoffer*: *pflug*<sup>16</sup> (guard of the plow)

The sword is held with the blade pointing upwards and ahead at approximately 45° to the ground such that the tip of the blade is pointing towards the hollow at the base of the opponent's throat. The reason for this is to enhance the concealment of the true dimensions of the sword. In other words, from the opponent's perspective, he will see a very small cross-section of the sword because of its angle, and will be unable to determine the sword's exact length, thus giving you the advantage on the strike. The pommel should be positioned forward to



**Figure 10 middle guard**

the lower abdomen. The grip is fairly relaxed but firm. This position is probably the most natural position, and is also the position from which most parries and offensive strikes can be made from. This also enables a fairly fluid engagement with the opponent to allow one to identify the most opportune moment to strike.

It is not important which leg is leading when the offensive strike is delivered. It is important to note that when a strike from the right is delivered and the left leg is forward, that the reach will not be as great as when one has the right leg forward. However, during battle, having the feet positioned optimally is difficult at best. For this reason, the training program drills will re-enforce the ability to deliver strikes from the right and left with varying foot positions to ensure one is comfortable and confident with strikes from any foot position. The figure above and on the right is an extract from **Fiore dei Liberi's "Flos Duellatorum"** and illustrates the *posta breve* stance.



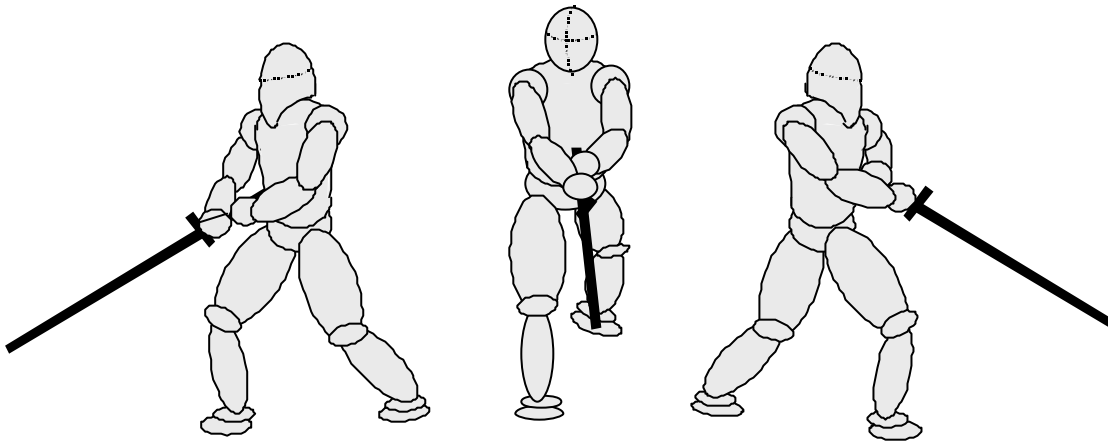
<sup>16</sup> **pflug** – the German structure is similar to Liberi's, except the guard is not carried in the middle, but rather positioning the hilt against the side of the hip, point oriented towards the opponent.

### 3.3.3 Low Guard

**Italian:** *Fiore de' Liberi: porta di ferro* (Iron Gate)  
*Fiore de' Liberi: denti di cinghiale* (Tooth of the Boar)  
*Giacomo DiGrassi: della guardia bassa* (The Low Ward)  
*Achille Marozzo: guardia di cinghiara porta di ferro larga* (Guard of the large iron gate of the wild boar)

**German:** *Hans Talhoffer: alber* (fool's guard)

The low guard can be both a defensive and offensive posture. It can parry strikes to any part of the body, such as the legs, thighs, shoulder, head and it can be used to deflect aside the opponent's sword followed by a thrust or simply a position from which a thrust can be delivered. This guard position has the advantage of "inviting" an attack from the opponent from which one can quickly deliver a counter with either an upward



**Figure 11** low guard

cut, thrust, re-direct or reposition to a hanging guard (see next section for description on the hanging guard). The low guard is also effective in maintaining "distance" between oneself and the opponent. During the engagement, one can quickly change from the low guard to the middle guard, long guard or hanging guard depending upon the situation. Leg positioning (forward stance vs reverse stance) will determine the "length" of the offensive strike in terms of reach, especially from a thrust perspective.

It is important to understand, that when shifting from the low guard to another guard, the point of the blade must always point towards the opponent, and that the motion of the point be minimum. Much of the motion will focus in the hilt area and the blade will follow. The blade must also move in more straight-lined motions rather than arcs when changing from the low guard to another guard position.



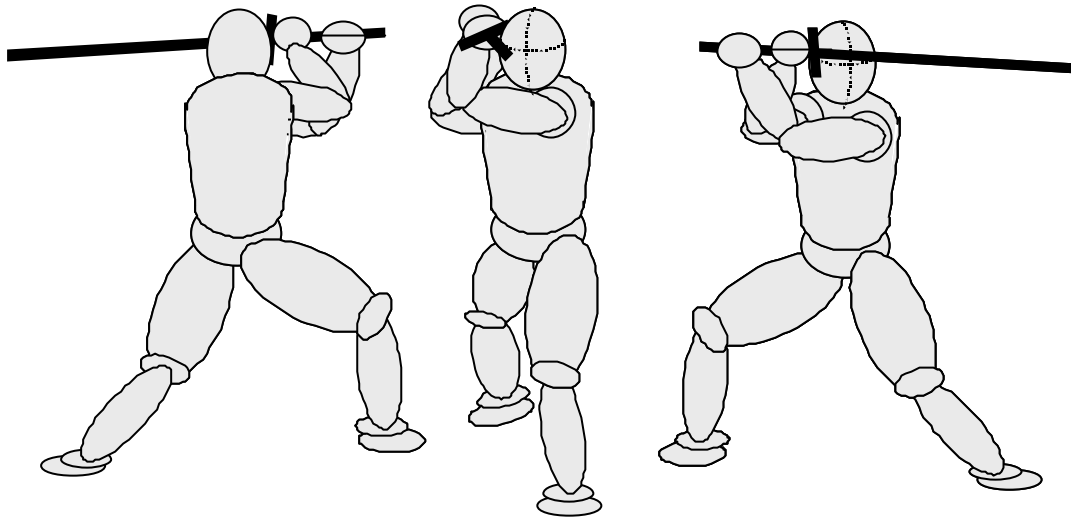
The figure above and on the right is an extract from **Fiore dei Liberi's "Flos Duellatorum"** and illustrates the *porta di ferro mezzana* stance.

## Guard of the Window

**Italian:** *Fiore dei Liberi: posta de finestra*

**German:** *Hans Talhoffer: Ochs* (ox guard)

Liberi implies that this particular guard is quite universal in its applications. The position of the sword, with point directed towards the opponent and combined with the hand placement makes for a very flexible and viable guard position. Should the cut be high, simply raise the guard. If the cut is low, simply drop the guard, or at least the point to



**Figure 13** guard of the window

parry the cut. One may even achieve the *tutta porta di ferro* or **full iron gate**. This guard can be deployed from any other guard stance. The sword is raised to approximately



forehead height, and the hilt assembly is positioned in front of the head and behind it, so that the forte of the blade passes in front of the forehead, giving the appearance of one peering out a window from below the sash. The blade is held relatively horizontal to the floor. Most of the kinetic energy of the opponent's strike is re-directed with the relaxed guard of the window. The redirection is done with the flat of the sword, and not the edge. The edge defense will cause the swords to bind rather than deflect. It is possible that you will be struck with your own sword, on the flat as it receives the energy of the strike, however, wearing armour will protect you from injury. The primary difference between this and the

previous hanging guard, is that the weight is distributed on the rear leg (with respect to the opponent) as opposed to the leading leg. The **guard of the window** is the reverse stance of the **guard of the woman** (assuming similar sword orientation).

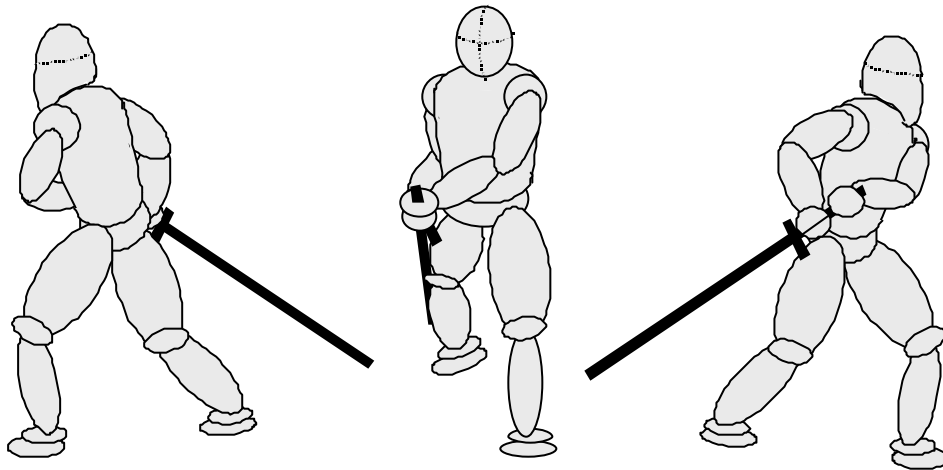
The illustration above and on the left is an extract from **Fiore dei Liberi's "Flos Duellatorum"** 1410" depicting the *posta de fenestra*.

### 3.3.6 Tail Guard

**Italian:** *Fiore de' Liberi: Posta di coda lunga e distesa* (Guard of Long and Stretched out Tail)

**German:** *Hans Talhoffer: Nebenhut* (near guard)

The purpose of this guard is to provoke an attack by presenting to the opponent an open shoulder, while positioning the sword beside and behind. This under-stated guard can be used to not only conceal the weapon from your opponent, but can also deliver a surprise strong upward cut with a forward pass of the rear leg, swing out and thrust, lift from behind and deliver a downward strike, etc. This position allows a number of opportunities for alternative guard positions, including assuming a middle guard position by simply arching the sword from the rear and upward and over until the middle guard is achieved. A right stance is the only stance that makes sense if you are right handed (left leg forward)



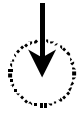
**Figure 16** tail guard

The grip of the right hand (if you are right-handed) is the same grip applied when in a middle guard position. The wrist is mildly hyper-extended. It is not important which leg is leading, only that for whichever leg is trailing, that is the side in which the rear guard position is assumed, such that the trailing leg is protected by the sword. A similar observation made with respect to the boar's tooth, is that the tail guard is the reverse stance of the *porta di ferro mezzana*.



The figure on the left is an extract from **Fiore dei Liberi's "Flos Duellatorum"**, labeled as the "*posta di coda lunga e distesa*". Similar figures depicting this guard can be found in Talhoffer's *fechtbuch*.

### 3.4 The Strikes (Colpi)

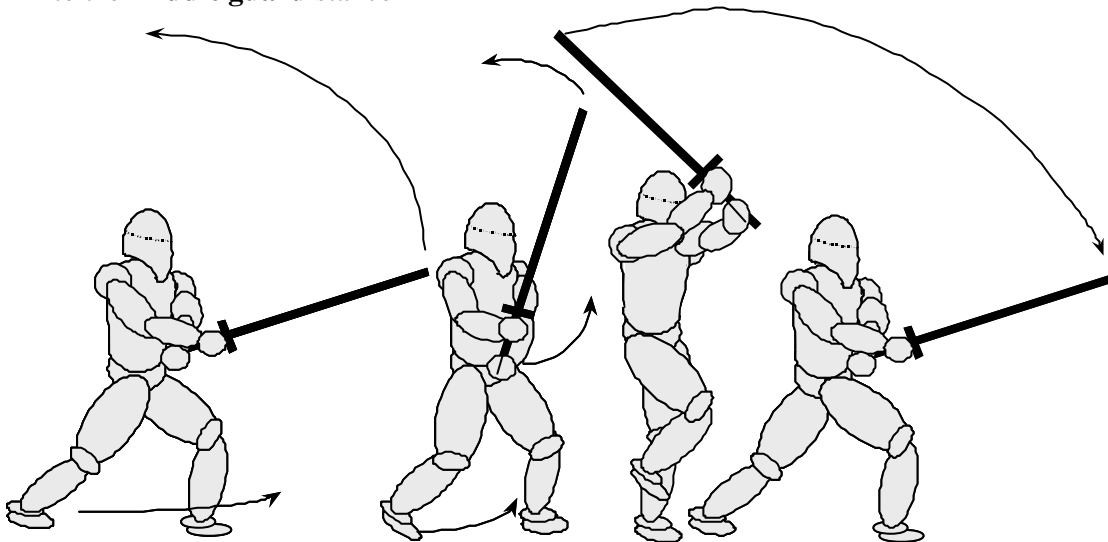


#### 3.4.1 Downward Vertical Strike

**Italian:** *Vadi/Marozzo: fendente*

**German:** *Hans Talhoffer: oberhau/oberhieb* (cut from overhead)

1. assume the middle guard stance (as illustrated in the figure below), with left foot forward, right foot trailing, grasp the grip with your right hand and pommel with your left hand, raise the sword up (the left hand doing the “work”) and overhead (ensuring the point of the blade does not extend behind the head), and with a firm and resolute motion, slice the sword downward to approximately 5 o’clock with respect to the floor (transitioning to the **half boar's tooth** *posta*), apply pressure to the downward thrust through the hilt, as if you were to also strike your opponent with the hilt
2. at the same time, take a large step forward with your back leg (in this case, your right), knee bent at the termination of the cut, left leg behind you
3. when you reached this position, remain in that position momentarily and then return to the **middle guard** stance



**Figure 18 downward vertical strike**

*Note:* In the above figure, both right and left hands grasp the grip to enhance the power of the downward cut. The following are variation of the same strike.

*(Note: This and other strikes will require control of the weapon. It is not a simple matter of hammering down the sword, but rather deliver the strike on target with efficiency and effectiveness. Any movement of the sword must be able to be stopped quickly in order for you to change strategy, direction or execution of the form. For example, on a powerful downward cutting movement, you must be able to quickly stop the momentum of the sword at any moment, otherwise, if your intended target moves aside, your sword will*



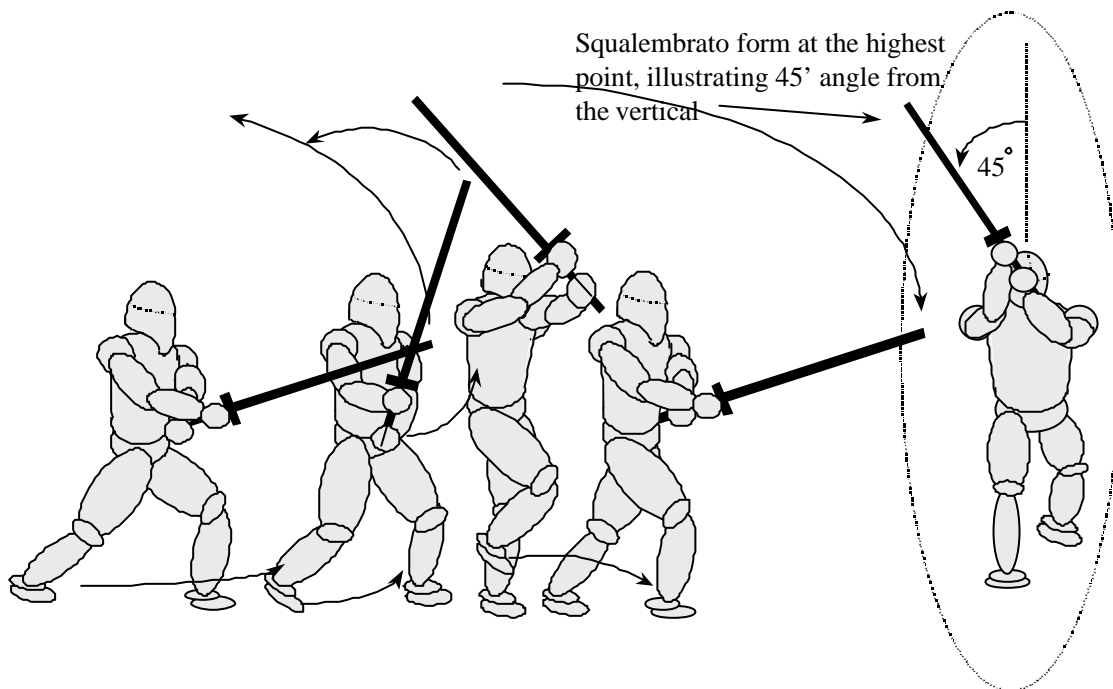
### 3.4.2: Oblique Downward Strike

**Italian:** *Fiore de' Liberi: sgualebrato* (angled from above)

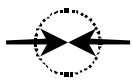
**German:** *Hans Talhoffer: oberhau/oberhieb*

(*Note: These strikes are intended to exploit any weakness in the armour of the opponent by targeting arming points or arming straps. If this fails, the collar bone would be the target. Part of the basic areas for attack, is 45 degrees on either side of the head, against the shoulder. Liberi refers to these downward strikes as "fendente".*)

1. from the **middle guard** stance as illustrated below, raise the sword overhead
2. while you are doing this, begin to move your right leg forward to prepare to "plant" it forward
3. when you have achieved the highest "potential" of the sword position, with force, invoke a downward cut at 45 degrees from the vertical towards the shoulder of your opponent
4. simultaneously take a step forward with your right leg to add power to your downward strike
5. ensure that you transition from a downward vertical cut (from a high guard starting point) to the oblique downward strike to deliver mis-information to the opponent (the opponent will prepare for a downward strike, and quite possibly deploy the incorrect defence)



**Figure 20** the oblique downward strike



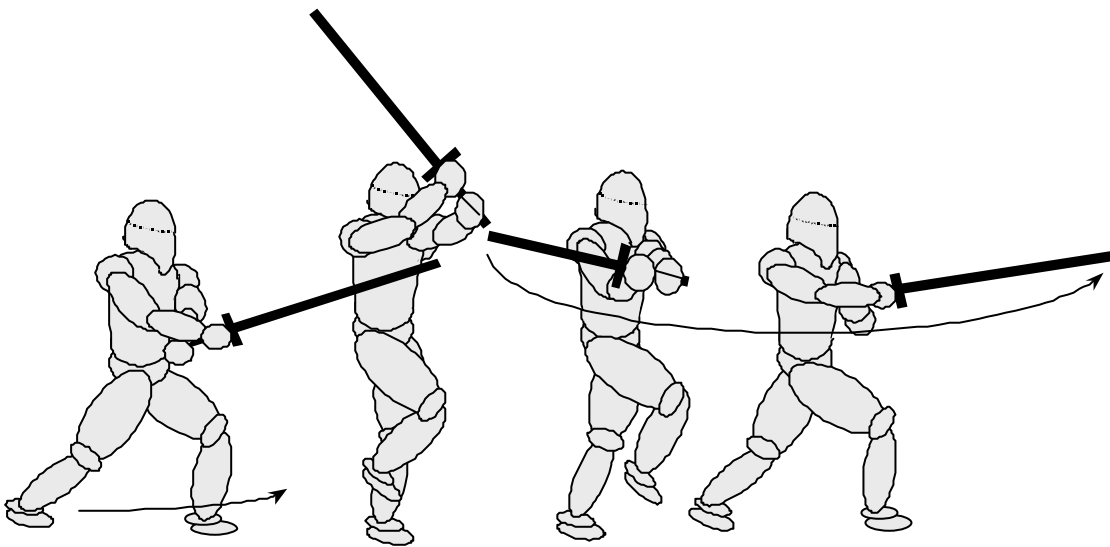
### 3.4.3: Horizontal Strike

**Italian:** *Fiore de' Liberi: tondo/traversi* (from the side)

**German:** *Hans Talhoffer: mittelhau* (horizontal cut)

*(Note: Control of sword movement is critical to ensure that you do not get into trouble by placing yourself into a disadvantageous position. This movement focuses on cutting your opponent coming out from your right side, right hand applying the power. A large, arched motion of the blade swinging from your side towards the opponent is achieved when complemented by taking a step forward. This strike must be executed with great resolve)*

1. starting from the **middle guard** position, raise the sword and assume the **high guard stance**
2. at the same time as you take a step forward with your sword leg (right leg if you are executing this with your right hand), deliver the "impression" of a downward vertical strike (*feint*), drop the point behind you and swing the sword outwards from the right and strike horizontally
3. return the blade to the middle guard position



**Figure 21** the horizontal strike

*Note: The sword is swung out from your right side (assuming you are right handed), relatively parallel to the floor, and ends directly in front of you with your arms nearly extended. You must envision using this strike to “smash” the armour of your opponent targeting either exposed areas (not armoured) or target arming points to compromise the armour. Variations of this form include right-handed delivery only (**dritto tondo**), delivery using the left hand (**roversi tondo**).*





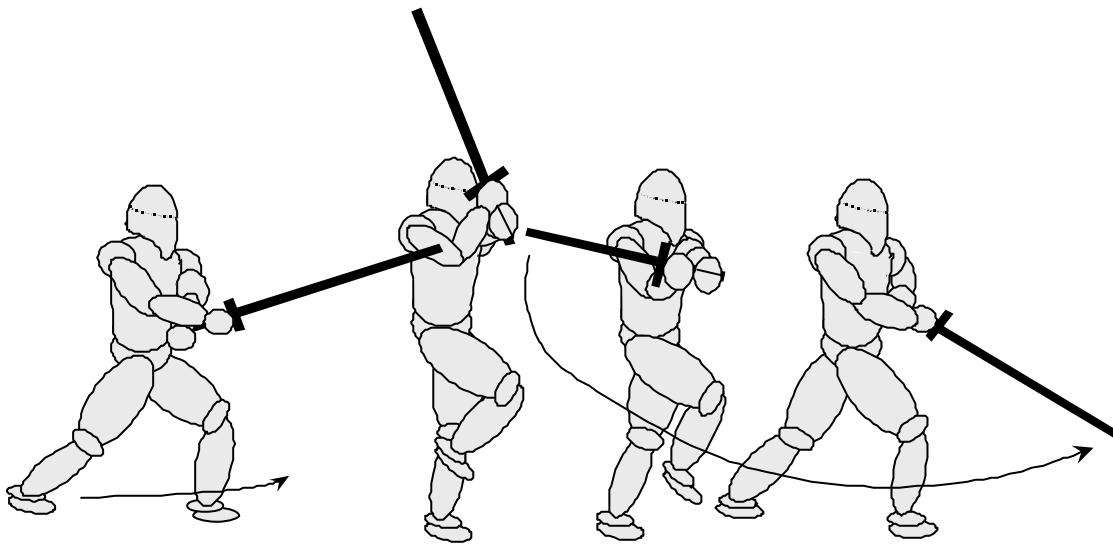
### 3.4.4: Oblique Upward Strike

**Italian:** *Fiore de' Liberi: ridoppio* (angled cut from below)

**German:** *Hans Talhoffer: unterhau/unterhieb* (cut from below)

*(Note: The target for this strike is the inner thigh, knee or the outer part of the lower leg. The intent is to momentarily debilitate your opponent so that you can come in for the kill before the opponent is able to recover.)*

1. from the **middle guard** stance as illustrated below, raise the sword overhead to assume the **high guard** stance
2. while you are doing this, begin to move your right leg forward to prepare to “plant” it forward
3. when the high guard has been achieved, *feint* a downward vertical strike and then immediately drop the point dramatically behind you down the right side of your back
4. begin to arc upwards for a strike of about 45 degrees from the vertical towards the lower left leg/inner thigh/knee of the opponent



**Figure 22 the oblique upward strike**

*Note: The figure above illustrates the movements involved in the ridoppio strike. This strike must be executed with swiftness to take advantage of a lower strike. When this strike is deployed, one has to be careful with not exposing the head to a strike in response.*

*Variations of this form include roverso ridoppio to strike from the left side to the right and dritto ridoppio which is the strike from the right to the left. A brief explanation of each follows.*

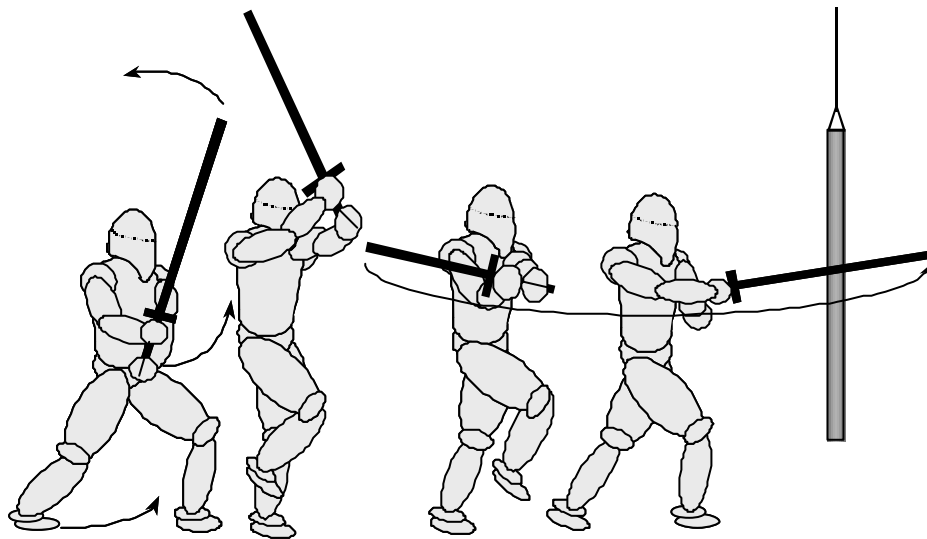
## 4.0 Solo Training Exercises

### 4.1 Sword control - "the pipe"

*Pells have been used in training for literally hundreds of years as a tool to enhance the strength and precision of the warrior. The opportunity with this training at this early stage of development allows the student to "feel" the real "thing". Under close and strict supervision, a student is able to strike the vertical pell and develop rudimentary skill in an offensive strike with a true weapon. To enhance the training of pell usage, it is advisable that marks be drawn on the vertical pell as a target for the strike. This introduces a degree of difficulty for the student to address.*

*(Note: This exercise enhances your control of the sword. The objective is to deliver a horizontal strike with full speed and power, and pull the strike just short of the hanging pipe. This must be a repeatable execution.)*

1. from the **middle guard** stance, deliver a **horizontal strike** as you would normally do and target the hanging pipe
2. you must deliver the **horizontal strike** with full speed and power
3. just short of striking the hanging pipe, pull the strike immediately
4. variations can be introduced including the *sgualembrato* and *fendente* (a horizontal pipe must be in place to allow for practicing stopping the *fendente*)



**Figure 24 sword control - horizontal strike and the "pipe"**

*Note: It is not known if this exercise was part of the medieval training repertoire, however, the Academy is continuously researching both exercise forms and sword forms and introduces these forms into this document. It was determined that this particular exercise form, promoted the necessary qualities that makes one efficient and effective with the use of the sword. This exercise is critical in achieving total sword control. This will be a requirement in order to participate in future tournaments. Occasionally, if students are available, a partner can grasp the sword with one hand, extend his/her arm outwards, and use the sword as the "pipe" for practice.*

#### 4.4 The “Moulinet”

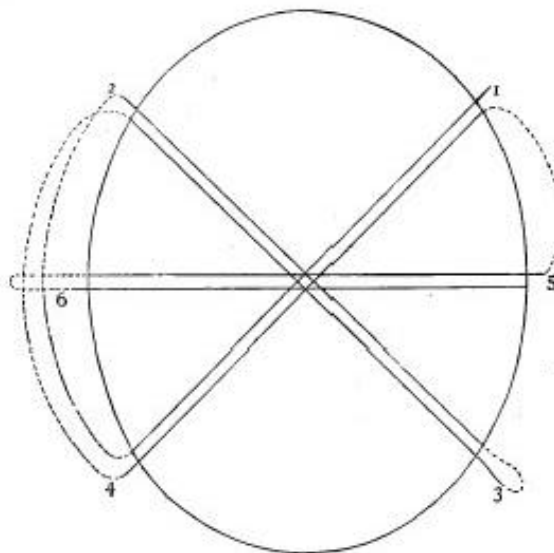
The following text is an excerpt from “Old Sword-play” written by Capt. Alfred Hutton, 1892. The text is un-altered to preserve the “spirit” of his instruction.

*“The six moulinets are absolutely necessary for the acquirement of dexterity in wielding the two-hander; and in practicing them great care must be taken to keep the hands well advanced, in order to avoid the accident of entangling the arms with the long quillons of the sword. They are as follows:--*

##### *Moulinet 1.*

- Motion 1. Extend the arms with the sword pointing to the front a little above the diagonal line 1 on the target, the right hand holding it close to the quillons and the left hand close to the pommel.*
- Motion 2. Bring the sword down, true edge leading, with a circular sweep from right to left along the line, causing it to pass close to the left side, and completing the circle bring it again to the front.*

PLATE VIII.



THE TARGET—AFTER ROWORTH, 1798.

*This moulinet, as likewise all the others, must be performed at first quite slowly in order to ensure precision of movement; and afterwards the speed must be increased, and the circle repeated continuously ten or twelve times. (this paragraph from “Cold Steel”, A.Hutton)*

*Moulinet 2.*

- Motion 1. Extend the arms as before, the point of the sword being just above diagonal line 2.*
- Motion 2. Describe a similar circle, the point traversing the diagonal line from left to right, and passing close to the right side.*

*Moulinet 3.*

- Motion 1. Extend the arms and sword with the point directed just below line 3.*
- Motion 2. Make the cut diagonally upwards, and, after the sword has passed through the target, complete the circle close to the right side.*

*Moulinet 4.*

*This must be performed as the last, save that the sword describes its circle close to the left side and passes diagonally upwards from left to right.*

*Moulinet 5.*

- Motion 1. Extend the arms and sword with the point just outside line 5.*
- Motion 2. Describe the circle horizontally, the sword traversing the line from right to left, and in the rearward half of the circle just clearing the top of the head.*

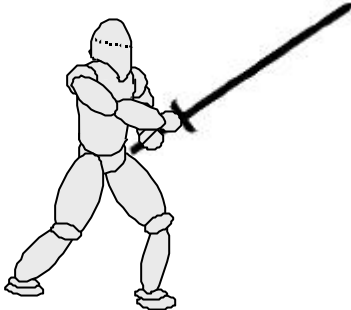
*Moulinet 6.*

*This must be executed similarly to the last, the sword describing the circle from left to right.”*

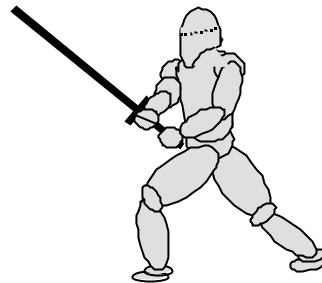
The moulinet is intended to be practiced on one's own without a partner. This drill will enhance one's strength and flexibility in the wrist and arms. This training drill has been recommended in one form or another by swordsmasters of the past such as Giacommo di Grassi (1570). The drill is comprised of six cuts, beginning with position #1 in the upper right point. The pattern in the illustration is obtained from a reference to Roworth in Hutton's book.

The drill sequences will be illustrated with the following format:

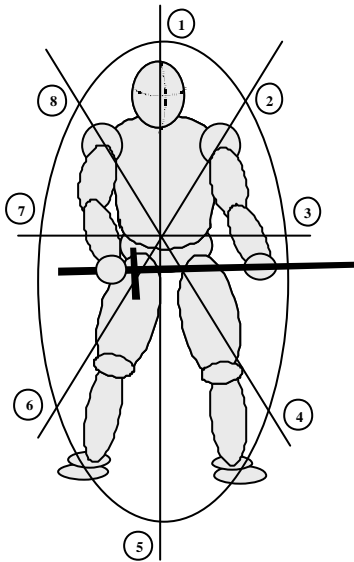
1. student "a" will be illustrated as:



2. student "b" will be illustrated as:



In order to reduce the risk of injury, the drills will originally be executed in a clockwise direction, from the top of the head (position #1) to the base of the neck on the right side (position #8). There must be no deviation from the direction nor the pattern of practice at this level. The figure on the left illustrates the numbered points of the body.



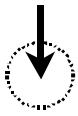
The circle as illustrated demonstrates the angles of the strikes and their relative targets. In later training, the student must be aware that the entire circle and their angles can be reduced in size and focused on a particular body part, for example, the circle can be reduced to focus on the chin. Therefore, all strike angles can be applied to the chin.

For this level of training, the drills do not include thrusts. This form of strike will be introduced in the next level.

### 5.1: Phase 1 (single strike ↯ single ward – with reset)

*This drill is performed such that the student, who is on the offensive, will complete an entire circuit (starting from point 1 ↯ concluding with point 8). The circuit or circle is considered "single-dimensional", that being the strike is delivered, followed by an appropriate parry only and no other techniques, strikes or parries are to be deployed. The "reset" comes into play at the conclusion of each strike, placing both partners into a middle guard stance. This is an effective mechanism to keep the speed down to a safe and practical level.*

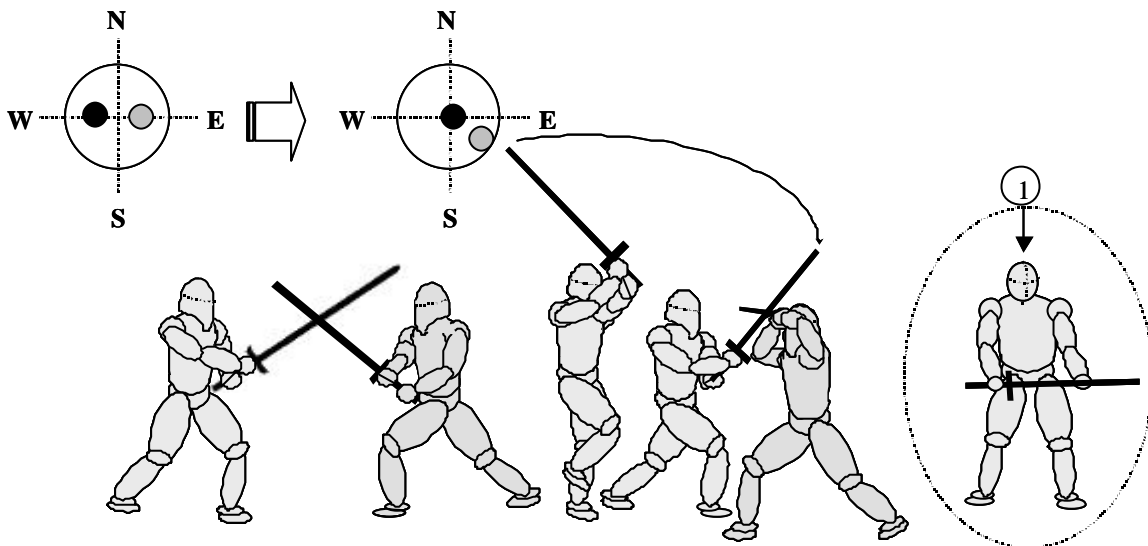
*When the student on the offensive (initially the "a" illustration - agent) reaches point 8 (the agent's completion of the circuit), they exchange their offensive with defensive orientation, and the defensive student (initially the "b" illustration - patient agent) now becomes the offensive.*



### Downward vertical strike (1) - guard of the window left/right

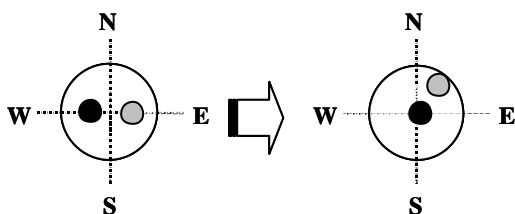
The student must review the proper offensive and defensive techniques and demonstrate this to the instructor before proceeding with the drill. The students will both assume the **middle guard** (*posta breve*) stance and proceed with this drill as described below.

1. Students "a" (agent) & "b" (patient agent) both assume the **middle guard** stance, both with left foot forward.
2. The agent steps forward with the right foot, and delivers a **downward vertical strike**.
3. At the same moment, the patient agent steps to the left and forward with the trailing right foot (traverse left), and delivers a **guard of the window left** - the end result is the patient agent's sword point is oriented towards the agent,
4. Both students return ("reset") to the **middle guard** stance.



The students must be cognizant of two important points of this exercise: a) the agent delivers a technically correct offensive strike (power and speed is not important at this

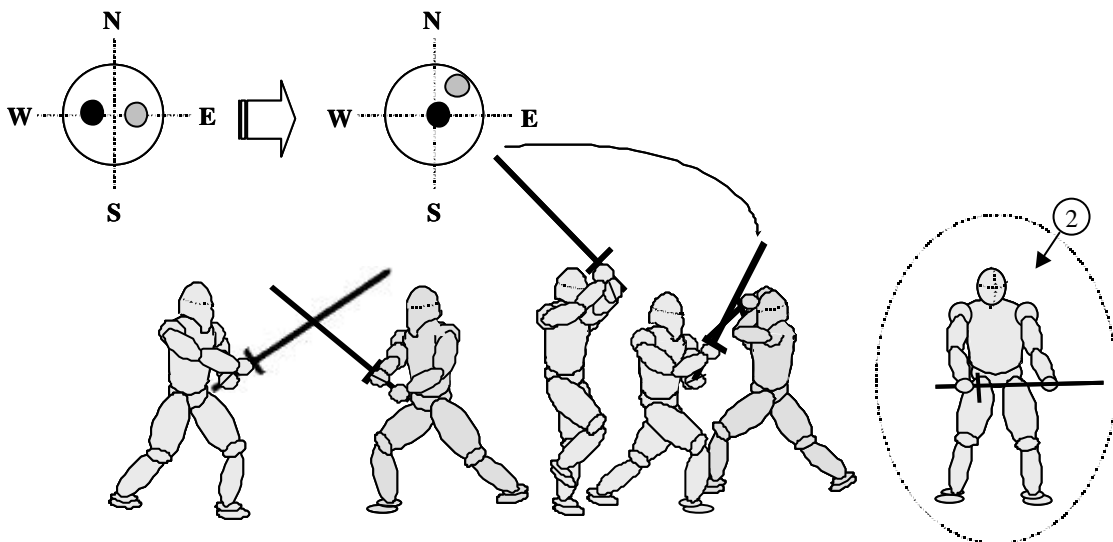
stage of training) and b) the patient agent deploys the appropriate parry and does this while moving offline from the agent using a traverse step. *The patient agent can practice an alternative stance, right foot forward, left back, and deploy the same guard with a traverse to the right with the left foot.*



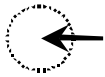
↙ Oblique downward strike right (2) - guard of the window right

This drill is similar to the previous one, in which the agent from the middle guard stance assumes the high guard stance in preparation to deliver a downward strike, except it is targeted to the base of the neck of the patient agent's left side. The patient agent will deploy a guard of the window again (a variation of the hanging guard) and move in towards the agent's left side via a traverse step.

1. The agent assumes the **middle guard** stance, left foot forward, the patient agent assumes the same stance, with right foot forward.
2. The agent raises the sword and passes from the **high guard** position and steps forward with the right foot, and delivers an **oblique downward strike** targeting the patient agent's left side of the base of the neck.
3. At the same moment, the patient agent steps to the right and forward with the trailing left foot (traverse right), and delivers a **guard of the window right** - the end result is the patient agent's sword point is oriented towards the agent and deflects/re-directs the agent's strike.
4. Both students return ("reset") to the **middle guard** stance.



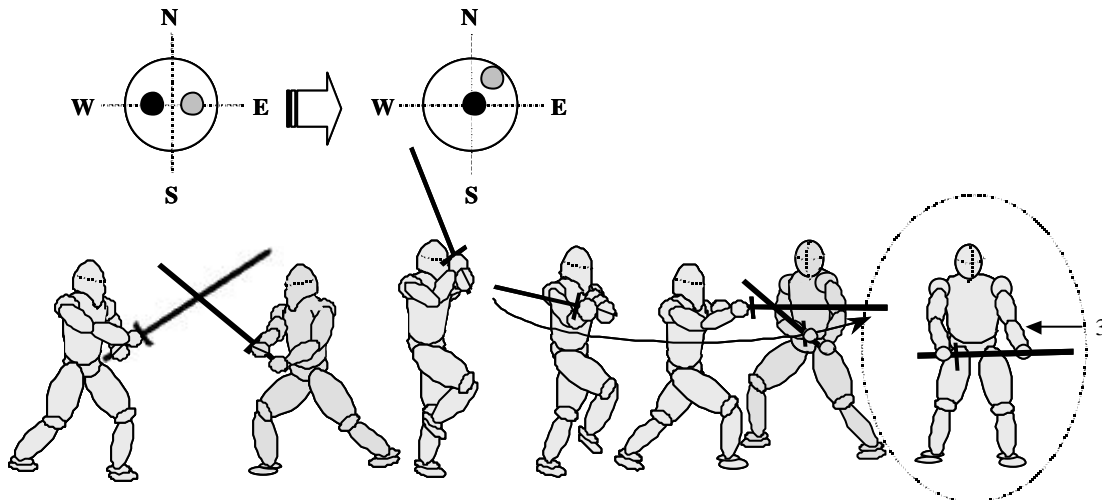
The illustration above depicts the patient agent deploying the guard of the window left to parry against the **oblique downward strike** (*sgualebrato*). The defensive maneuver is similar to the previous drill involving the downward vertical strike except for the direction of the traverse. When the agent strikes from his right, the patient agent moves in on the agent's left. The key element in this drill is to evade the attack if possible and move in towards the agent. Moving in onto the right provides the opportunity to deliver at least three offensive types of defense: a) a strike such as a horizontal strike, b) half-sword for a thrust (not included in this level of training, c) close-quarters fight, i.e. grappling.



## Horizontal strike (3) - middle guard

The parry deployed for a horizontal strike is the **middle guard** or *posta breve*. The combination of evading the horizontal strike and warding the attack with the middle guard, positions the patient agent to reoste with a thrust.

1. The agent assumes the **middle guard** stance, left foot forward, the patient agent assumes the same stance, with right foot forward.
2. The agent raises the sword and passes from the **high guard** position and steps forward with the right foot, and delivers a **horizontal strike** from the agent's right targeting the patient agent's left side around the waist area.
3. At the same moment, the patient agent steps to the right and forward with the leading right foot (gathered traverse right), and delivers a **middle guard** keeping the point and blade centred on the agent.
4. Both students return ("reset") to the **middle guard** stance.



Should the patient agent's feet be reversed (i.e. left foot forward), the patient agent would still traverse to the right, but move the trailing right foot, leaving the left foot grounded. This step is more of a passing traverse step. The main idea behind this form of guard is to position the patient agent close to the agent, resulting in a good position to deploy a close range thrust.

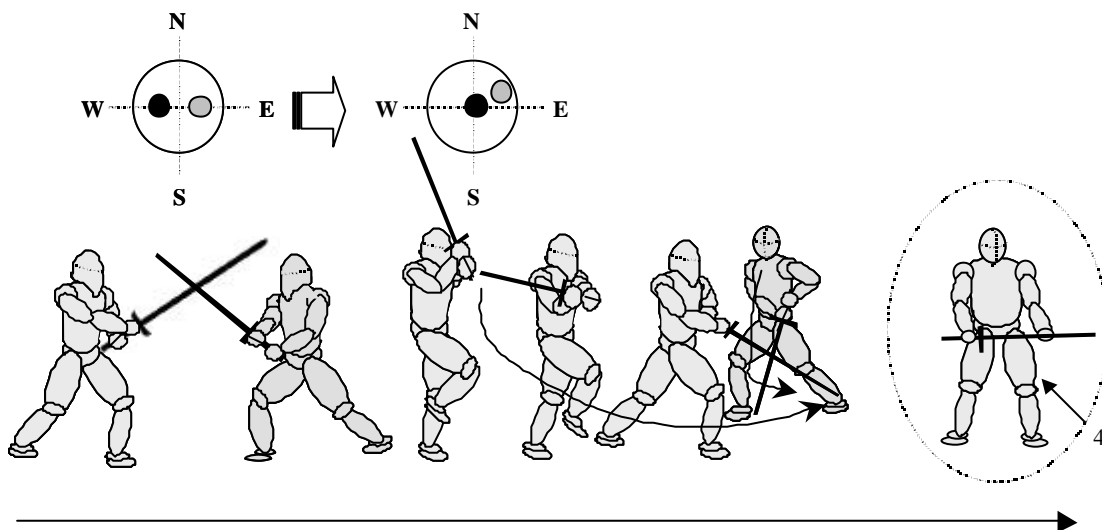




### Oblique upward strike (4) – tooth of the boar

This drill will instruct the students to parry an **oblique strike from below** (*denti di cinghiale* – *left side of patient agent*) which will position the patient agent into a good guard stance with which to reciprocate the agent's strike.

1. The agent assumes the **middle guard** stance, left foot forward, the patient agent assumes the same stance, with right foot forward.
2. The agent raises the sword and passes from the **high guard** position and steps forward with the right foot, and delivers an **oblique upward strike** targeting the patient agent's knee of the left leg.
3. At the same moment, the patient agent takes a traverse gathered step towards the patient agent's right-forward and deploys a **boar's tooth guard** - the end result is the patient agent's sword point is oriented downwards and slightly forward,
4. Both students return ("reset") to the **middle guard** stance.

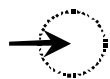
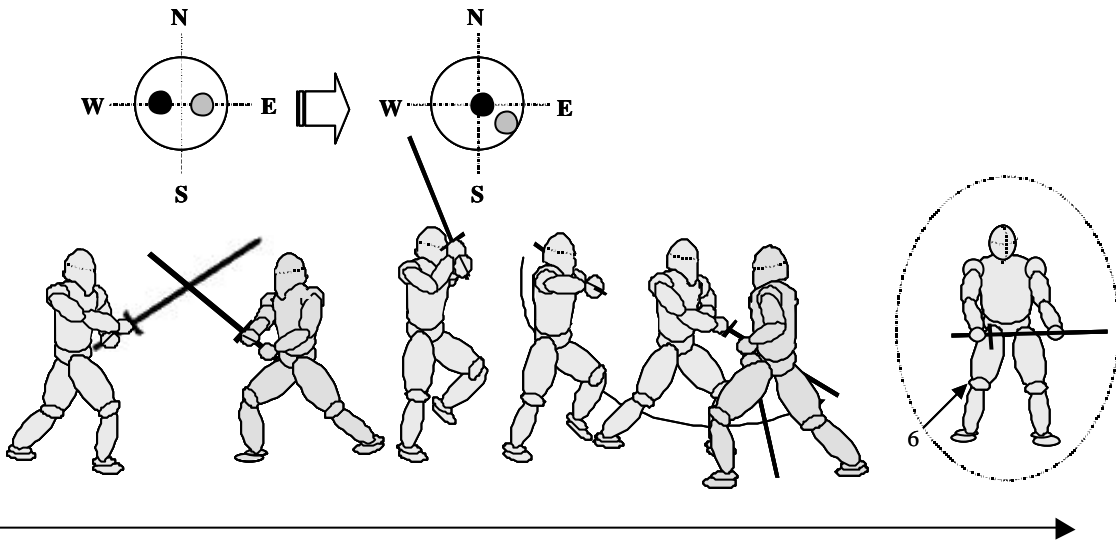


The illustration above depicts the patient agent invoking a **guard of the boar's tooth** to defend against the **upward oblique strike** (*denti di cinghiale*). The resulting stance assumed by the patient agent enables him/her to deploy one or two possible repostes: a) striking the oncoming oblique strike with the false edge, continue with raising the sword to almost the high guard position and return with a *squalemrato* or *fendente*; b) strike the oncoming oblique strike with the false edge, travel down the agent's sword to deliver a thrust.



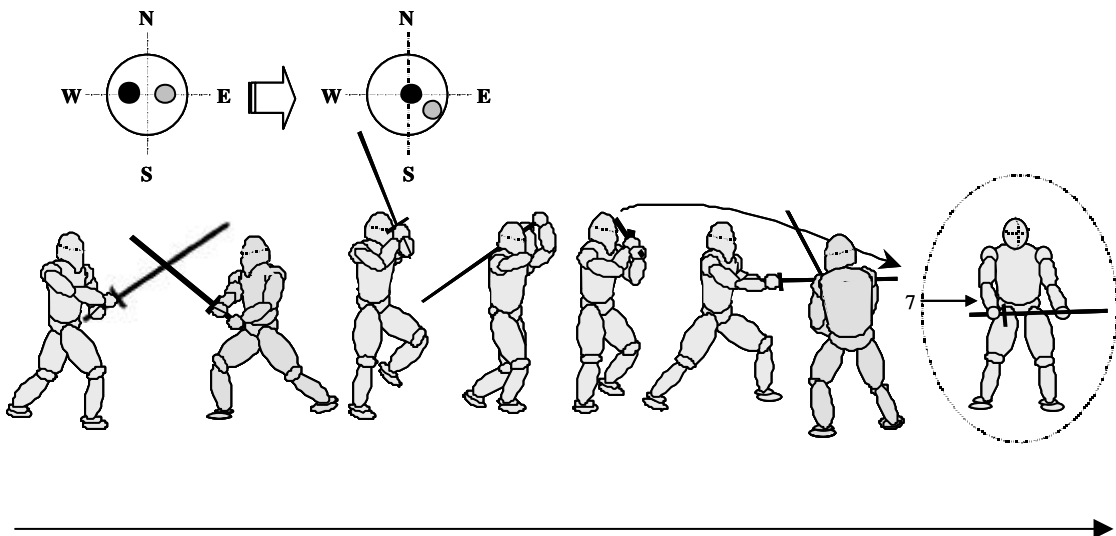
Oblique upward strike (6) – guard of the half iron gate

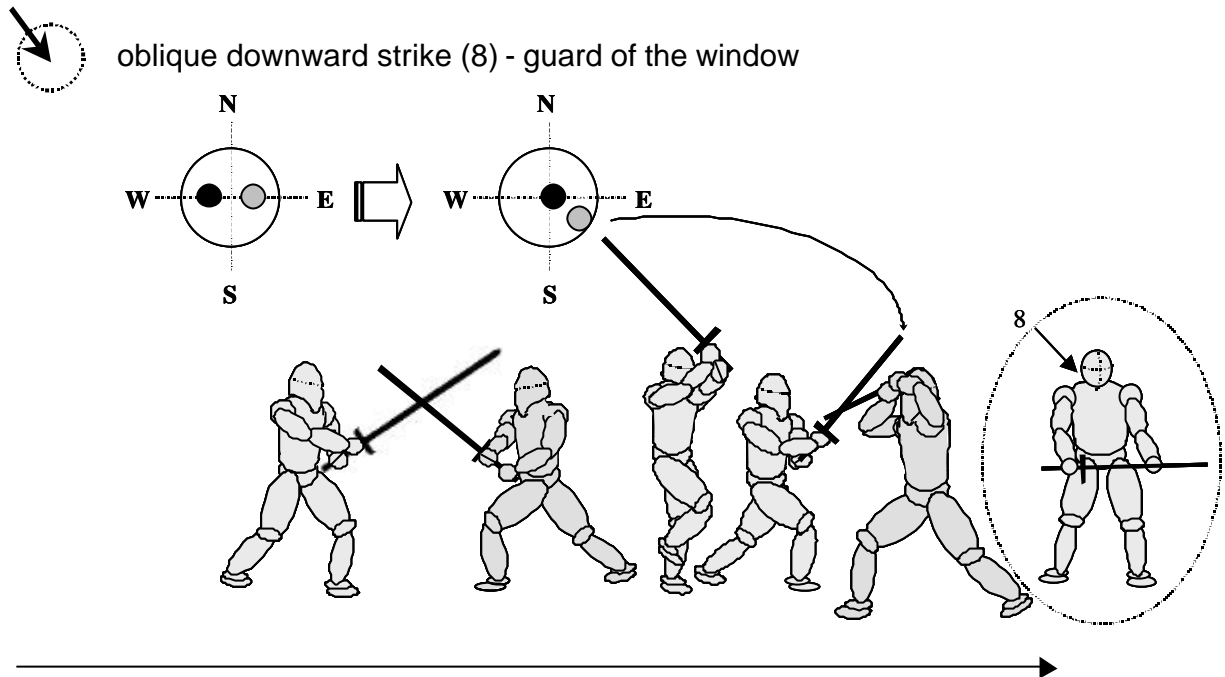
Continuing with the drill, the agent will now proceed up the patient agent's right side upwards towards point 8. The patient agent will deploy the appropriate defensive guards as described in the previous sections.



Horizontal strike (7) - middle guard

This drill is very similar to the previous horizontal strike, except for the source of the strike being from the agent's left side meaning the left foot would move forward and planted to deliver the strike. The patient agent's response similar to the previous horizontal strike, keeping the sword centred on the agent, and moving off line towards the agent's right (the patient agent's left).





Similar to the previous oblique strike, the agent targets the patient agent's right collar bone (delivering the strike from the agent's left). The patient agent deploys a guard of the window, positioning the hilt on the left side of the patient agent's head (placing the hands furthest away from the oncoming strike). At the same moment, the patient agent takes a passing traverse step, by moving the trailing right leg forward and to the left. The agent's strike is re-directed away from the patient agent positioning the patient agent will be in a good position for a reposte.

### Alternative Starting Guards

In order for the student to practice the delivery of strikes from various guard positions, it is critical that this phase of training drills be practiced with the alternative guard positions. The student must develop a comfort with delivering strikes from any position and must achieve the point in which this becomes natural without thinking about starting from a different guard position. This movement is effective in confusing the opponent which provides the opportunity to take advantage and control of the opponent. The movement must be made crisply and quickly.

The following section describes an example pair of students delivering a strike from a tail guard position. The first is a downward vertical strike from a tail guard, and the second illustration depicts an angled cut from below from a tail guard.