



## One against many

core elements

### 1. first clearing then stepping!

Move only forward. Do it only after you have made a cut (or thrust) to clear the space in front of you, so that you can take a step in the next tempo without danger.

### 2. keeping things simple!

Only use a few rules. Don't use complex rules. Those rules require active thinking. If you have to think too much, you don't fight. Who does not fight, dies.

### 3. show me your warface!

If you look straight to an enemy, he shouldn't be afraid to get hurt, but to be completely destroyed if he doesn't run. Coming after a single opponent for some tempi this way, especially after a quick turn, should brake his mental attitude within seconds.

### 4. my measure – your death zone!

Fighting many opponents is kind of abstract. Clearing the space around you to protect yourself is your main mission.

### 5. what is my job?

Montante rules (at least those included in this compilation) are designed to fight „for real“. They are not made for fighting in a tournament without context or a judicial duel. That leads to 2 tactical scenarios for the montantero:

- a. Can I expect help to arrive, shortly after the fight started? Does it mean that I can stand my ground proudly, wasting all my stamina in a short time, fighting as hard and devastating as I can?
- b. Am I alone without any help to arrive soon? Can I defeat my enemies easily? Are there exits for me to run away, if I know, I can't win?



## tactical situations

### space

Space means that the montanero can fight without restriction. He can deliver flat cuts to cover as much space as possible around him. This also means, that the number of enemies can be very high and encirclements can and will take place.

### Godinho 9

wide street, enemies only in front

- move from left to right, forward or backward
- use tajos or revezes
- passing steps oder represas with mutante/fas-mutante (Barbaran 7)
- arriving at one wall of the street, take the high guard for a safe change of direction („charging“ is faster)
- surprise enemies, that try to sneak into your back by quickly spinning around and cutting them down

### Godinho 10 (corresponds to Alfieri's land sweeping)

surrounded on a wide place/a wide street/a crossing

(wherever you are surrounded with enough space to act without restriction)

- moving sideways, delivering blows out of constant pirouettes
- according to the direction you move: cut forward, step with a full rotation, cut backward, repeat
- „charge“ to change direction (or perform a „malmö transition“)



## Godinho 8

cloak defense, enemies in front and behind/surrounded

- first cut is a tajo low and forward, starstep & half turn
- second cut is also a tajo high and backward, then change direction of blows to revezes
- the rule says, the weak foot stays on the ground
- sparring experience: following every low cut with a passing step or a little jump is a little more dangerous but makes the rule much more dynamic, because the enemy line is stretched out far more, what creates better exits
- you can easily make this simple rule more unpredictable by changing the size of the step from more or less just turning around over a passing step to a jump
- only useful this way, if there is no one on the ground to protect

## The Malta Cross

Surrounded

- starstep, cut a tajo with every starstep, maximum 5 cuts/starsteps in a row
- last/5th tajo with a larger passing step (bite off the snake), then change direction of blows to revezes with starsteps

This rule basically is an abstract form of Alfieri's crosses. We like the level of protection and the opportunity to get an overview over the situation but we reduced the complexity of the original versions.

## Barbaran 4 (variation)

enemies in front and behind

- mutante, tajo, half turn, mutante, tajo...
- to gain space, add a fas mutante and revez with another passing step before you turn around
- the rule works, but not as well as the others in case of an encirclement
- works very well to get back into rhythm if you lost momentum (for whatever reason)



## less space

Less space means restrictions because of walls. In most cases there are two walls, left and right. The montantero can deliver steep cuts. Flat cuts are impossible because of the walls. Thrusts are of course possible, but do not cover enough space, so that additional steep cuts are necessary. The situation can also be identified by the fact that only 3 enemies can fight next to each other (according to Godinho's VIP rule).

### **Godinho 3**

narrow alley, enemies on both sides, or only in front

- standing sideways with the back against one of the walls, tajo to your left, passing step and half turn, following the direction of the tajo. The step ends with the back to the other wall. The blade is pointing backwards to threaten the enemies who follow you.
- repeat the complete sequence with a revez
- move into the direction of your cuts
- change the direction in which you move with a double thrust or cut in a way that the second one is delivered into the opposite direction of the first one. Then continue the rule.
- the rule corresponds to Barbaran 5, which is useable (without turning) with enemies only in front when you have to fight in less space
- if you use Barbaran 5 (cut, thrust, cut, thrust,...) you can skip the thrust: cut, adopt high guard, cut,... only thrust when an enemy tries to attack you. The high guard protects you and sets up a trap every second tempo (and thus corresponds to Godinho 4).

The original rule 3 from Godinho says, that you should follow your thrusts. We don't. Thrusts are much easier to defend for the opponents than cuts. Cuts clear much better than thrusts in „less space“.

### **Barbaran 4**

narrow alley, enemies in front

- mutante, tajo with passing step
- cuts have to be made steep
- allows to move from wall to wall (right-left-right-...) while going forward.
- sword stays in the middle, montantero moves around the sword



### **Godinho VIP vs 3 enemies (variation)**

enemies in front

- steep tajos and revezes, almost vertical
- flat short cuts with the pommel resting on the hip. This works very good against enemies that try to rush in

### **Alfieri (double)molinello**

- Like Alfieri says a teacher is required to learn this. Honestly, we made it, but this complex move is way too awkward to describe, at least with my limited knowledge in the english language – for two weeks we weren't doing anything else to get this damn thing to work.



even less space

Even less space means that cuts and blows are only possible when they are performed vertical. The danger of getting your blade stuck into a wall is very high. Delivering thrusts exclusively is the way to fight in such a surrounding. The situation can also be identified by the fact, that only 2 man can fight next tot each other (according to Godinho's VIP rule).

### **Godinho 2**

very narrow alley, enemies in front (and behind).

- thrust to one direction with enemies only in front
- thrusts forward an backward, turn your back from one wall to the other with every thrust
- anchor your chin on one shoulder, so that you first look in the direction you will thrust next because it helps against dizziness
- if there are two opponents, try to thrust in a curve/diagonal, so that you cover yourself with the blade as a barrier an threaten both enemies.

### **Halfswording (...kind of...)**

You can also grip your sword at the ricasso. Thus you enlarge your lever and improve your options in close quarters. Displace, wind, thrust, cut, hit with pommel or guard - there are many nasty things you can terrorize your enemies with...



## Special situations

### **Pole weapons, another montante**

Godinho advises to fight as if you have a rapier/sidesword, when facing another montante. We think that this is true for any weapon that equals or overcomes the reach of the montante, like spears, pikes, war hammers, pole axes, etc...

When you are surrounded by those weapons, you clearly made a mistake earlier on. Bashing away spears like in jogo do pau might be possible, pikes or glaives though... If you are outnumbered and/or surrounded by those weapons, try to get out as fast as possible and run to change the tactical situation.

We will focus on one on one situations against these weapons. They have more mass in the part of the weapon that is in the center, than the montante. So you either have to be nimble and use your speed advantage to bring your opponent out of balance or you have to grip the montante at the ricasso to enlarge your lever. It works very well, if you manage to displace the pole weapon upwards, with your hands above your head and then close in to thrust. You can also fight from the high guard. Try to displace a thrust of the opponent to the side of your leading hand (while keeping the guard), pass the enemy's weapons head/blade and hit them with the pommel or crossguard in the face or neck.

We also noticed, that the reglas that are supposed to work against pole weapons (or at least seem to work) like Figueyredo's simple 13, Barbaran 4 or Alfieri's Molinello need sharp blades that actually stick into the wooden shaft of a pole weapon, when you hit them. Blunt simulators do not really work like this. We are aware of those rules, but we do not advise to use them in sparring, especially not against opponents that work with „snooker shots“ (aside if those thrusts are realistic or not).

### **Shieldsmen**

Godinho 4&5

shieldsmen in front

- cut a low tajo to the legs of the opponent
- take a passing step forward or backward
- end in the high guard
- repeat sequence with a revez
- if there are two or more shieldsmen, make two steps and move from side to side (the rule advises to use a passing step and a starstep – we don't, as Godinho himself advises to use his rule number 9 if there are more than two shieldsmen)



In case of no leg protection of a shieldsman in sparring: powerful vertical blows on the upper edge of the shield most of the time let collapse the defense of the opponents and end in a hit on their head (attention: danger of double-hit, because most shieldsmen think they can block your attack and perform an attack simultaneously... quick feet and flanking help). Cutting a Schielhau into an attack also works with a montante and separates the weapons of the opponent.

A single shieldman can, nevertheless, catch you in a moment of stillness (in between cuts) and block your weapon with the shield while attacking you with his sword. You can evade this by constantly walking around like in verdadera destreza (e.g. Rada). Play with your measure and make sure, that the shieldman cannot reach you in between two cuts.

There is no rule (we are aware of) that covers situations where you are surrounded by shieldsmen or mixed weapons. Feel free to use other rules that fit to the situation, varying the cuts so that you aim for the legs of the shieldsmen, when they are in range. You only need to avoid the danger of getting stuck in their shields and lose your momentum.

### **Guarding goods or a VIP**

VIP against one or two enemies in front

- use thrusts like in Godinho 2

VIP against three enemies in front

- use fast flat cuts with the pommel resting on your hip
- use tajos and revezes, almost vertical and diagonal so that the sword doesn't get behind your back

VIP or goods, surrounded

- cut tajos or revezes to the outside, walking around the VIP
- make a cut with every step, not more than 3 in a row (although the rule allows more), then change direction
- mixing up the rule with mutantes/fas mutantes, especially when changing direction makes the turns faster and is still safe for the VIP, as long as the hilt is over him/her and points to the outside





Our sparring experience shows, that getting surrounded with a VIP ist he baddest but also most unlikely situation to happen. Here the context is really important! If the VIP shall be killed, there are a lot ways, far more easy than facing an opponent with a montante. So we assume, that the VIP shall be kidnapped. The montaneros best tactic is to stick to the rule and stay close to the VIP while performing it. On a bespoken sign (montanero shouts „now“), the VIP jumps up and runs a few meters, to either gain space or get into a narrower place or anywhere else safer than the surrounding. The montanero follows. This requires that montanero and VIP talk about this worst case situation before they leave their safe place. The best way to run is the direction they came from. While runnig, there are usually good opportunities to kill one or two attackers.

(credits to Felix for mainly developing this)



## Tips, Tricks, Know-How

We would like to share some of our insights with you, that we gained in our training.

### **Variation**

„Unexpected moves are hard to counter!“ – Bruce Lee

In sparring, usually the tactical context changes more than once. Maybe you start with enemies in front, force them to retreat, get surrounded, break out and finally retreat yourself to an exit of the situation. You can at least apply 4 rules in this scenario or more, depending on the environment and so on. But what if your plan fails for whatever reason and you are caught in a specific situation, where you have to apply one rule again and again, because nothing else makes sense or you just don't recall anything else? An easy solution is variation. Stay in your rule, but add a second cut here and there. Make bigger or smaller steps, to change your reach. These two simple details make it much more difficult for the enemies to „read“ your play. Usually this results in gaps in the enemy lines which you can use to get in an advantageous position.

We recommend to use this „trick“ generally to be more unpredictable.

### **Power generation**

„You get fast and direct only with Chi! The result is power!“ -Bruce Lee

Besides your mental attitude (see core elements) you need a certain amount of physical fitness and even more the knowledge and ability to use it in an efficient and effective way (→ Chi!). We will focus on the last point. Be aware of the fact, that your weapon is big and heavy, compared to duelling weapons. Power is the result of acceleration and mass, so that the acceleration of your sword is crucial, as is the transfer of the power of your whole body into the weapon. Start with your feet by turning them, push your hip in a rotation by straightening your leg, turn your torso and use the full rotational capacity of your shoulders. Build up tension through torsion. Torsion in your muscles also reduces the stress on your joints. (We advise to have a closer look on -for example- Fiore's Volta principles or the movement system from Meyer's Dussack. Both are excellent examples.) Use your knees and legs to shift your body up and down according to the cuts you deliver. Do all this in the most relaxed way possible! Sounds weird? It is! If your muscles are too tense, or very tense all the time, they rub against each other what causes a loss of your maximal power (imagine waves instead, with peaks and valleys).

To sum it up: „Laugh and dance with death in your heart!“



## Glossary

### **Tajo**

cut from right to left (if your right hand is your upper/leading hand on the hilt)

### **Revez**

cut from left to right (if your right hand is your upper/leading hand on the hilt)

### **Mutante**

(steep) uppercut with the short edge from right to left (if your right hand is your upper/leading hand on the hilt)

### **Fas Mutante**

(steep) uppercut with the short edge from left to right (if your right hand is your upper/leading hand on the hilt)

### **Represa**

special form of stepping. You pull the rear foot forward so that both feet stand right next to each other. Then move the front foot forward and end in the normal stance. Represas are usually performed with 2 Mutantes/Fas Mutantes.

### **forward**

the direction you move when you start a rule

### **backward**

opposite direction to forward

### **left and right**

according to forward/backward. Left and right are (as far as we know) not covered by „their own blows“ but the blows that clear forward/backward also cover left and right when needed (because there are no walls that cover you)

### **(passing) step**

the backward foot moves to forward position.

### **starstep**

one foot stays at its place. The other one is free to move.

### **clearing**

by delivering a cut/blow/thrust you clear the potential dangers in a concrete area for at least one tempo, so that you can safely enter this space.



### **turn**

360° turn/pirouette

### **half turn**

180°turn

### **high guard (Liam Neeson was right...somehow)**

defensive position, similar to „ox“ or „hanging“ in longsword. Our basic defensive stance, that allows not only to cover your whole body but allows to perform fast and powerful counterattacks in every direction

### **charging**

when you change the direction of blows from tajo to revez (or vice versa), your tempo gets longer. You can use this and „wrap“ the sword around your body in between a tajo and a revez. This way you build up tension in your body, that can be released like a spring with the first blow in the new direction.

### **malmö transition (special form of charging)**

when changing direction of blows or/and movement, you can end up in the high guard (non-crossed arms). The sword stays in this position, while you turn your head and torso (building up tension) to look backwards. Move the sword over your head on the other side on hip height and perform a „charged 360° powercut“ before continuing your rule.