

THE *A Northern European Martial Arts System*

K R I G A R E N V E

Live like a Viking. Fight like a Viking.



THE KRIGARENVE

LIVE LIKE A VIKING. FIGHT LIKE A VIKING.



The Krigarenve

(A Warriors Ways)

A Northern European Martial Arts System

The formation of Krigarenve was done to give individuals of Northern European decent, wishing to study a traditional martial art the chance to study a fighting art that is native to their own ancestry. Additionally it gives the martial arts community a better understanding of its non-Eastern history.

The Krigarenve is a Northern European martial art form, whose traditions, techniques, tactics and over all fighting arts styles can be traced back as far as the Gaul (a large country of Germanic tribes that inhabited the European land mass next to the Roman Empire) of 900BC.

The Krigarenve is most well known and represented historically in the hand-to-hand fighting and grappling skills of the “Viking” tribes of ancient Europe, but shares similar roots as Pankration, being developed, historically, fighting both with and against the ancient Greeks and Persians.

Many people wanting to train in the martial arts look to their own heritage and history first. Some people simply have a great interest in the historical Vikings and ancient tribes of Northern Europe, but most people have not had the opportunity or the knowledge that there was a Northern European martial arts option. Hopefully we can offer these people an option in the Krigarenve.

This is not to say that the Eastern Martial Arts do not offer many useful skills or to say that Krigarenve is superior in any of its techniques, as a mater of fact the Eastern Arts are very useful and well developed. Many of the Krigarenve Bragds (trick or technique) are very similar to other martial arts’ techniques. Similarly styled techniques are very common from one martial art to another, all fighting arts are based on the principal of manipulating the opponents body as efficiently as possible to defeat them. These physics are limited the constraints of the human form, so it is only logical that any people studying the human body for this exploitation are going to come to similar conclusions and experiences. A good comparison is to look at the similarities between Viking wrestling, Glima, and Japanese wrestling, Judo.

It is my opinion that any serious fighter can learn a lot from many of the Eastern Martial Arts. The Krigarenve was established to show that the Northern European tribes (including but not limited to the tribes of the Viking Era) have just as much to offer to the martial arts community as any of the Eastern Arts, and have been around and proven in battle much longer then most Eastern styles. This also gives a person the option to learn a proven martial arts style without having to submerge themselves in Eastern philosophies or traditions that may not appeal to some people

The system is formed on a non pre-structured training platform; there are no pre-arranged group forms (no katas). The techniques will be learned on an individual piece-by-piece template and honed using proven, timing, conditioning and training drills.

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The system will be divided into nine (9) training levels and four (4) promotional stages.

Gestir

A new student is a Gestir (guest or beginner). This stage consists of the first three training levels. The first three training levels are as follows:

1. A proficient knowledge of Striking, Kicking and Defensive Bragd and an improvement in the previous Bragd
2. A proficient understanding of Glima (Icelandic Wrestling) history and the 8 basic tricks
3. A proficiency in falling Bragd and a basic understanding of first quarter of the throwing Bragd and an improvement in all previous Bragds

Dreng

Upon successful completion of the first three training levels the gestir can be promoted to a Dreng (combatant), witch consists of three more training levels. These three training levels are:

1. A proficient knowledge of most of the throwing Bragd (most being determined by the Jarl (chief instructor) in charge of promotion, but no less then two-thirds of the throws) and an improvement in all previous Bragds
2. A proficient knowledge in grappling Bragd and an improvement in all previous Bragds
3. A basic understanding of the use and function of the stav and Viking tactics and an improvement in all previous Bragds

Styrsmen

After a student has proficiently mastered the first six training levels they can be promoted to a Styrsmen (experienced combatant) witch will in-tail three more training levels and a much more demanding and detailed mastery of all previous training levels. The three new training levels are as follows:

1. A demonstrated skill in short axe handle, saex and Viking philosophies and an improvement in all previous Bragds
2. A demonstrated skill in axe and spear and an improvement in all previous Bragds
3. A demonstrated skill in sword and shield, as-well-as leadership teaching techniques and a basic mastery in all previous Bragds

The final promotion beyond this point requires a complete understanding of all techniques, tactics and philosophies as well as the ability to demonstrate and teach each of them.

Jarl

Once all training levels have been mastered to the same degree (or better) of the instructor they may be promoted to the rank of Jarl and will be encouraged to start a training hof of there own. The level of Jarl rank shall be determined by both the years spent in the Krigarenve and the Jarl's personal idrottir combined (such as; swimming skills, horseback riding, fire arms skills, historical knowledge and so forth).



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Bragd

Bragd List (to include but not limited to):

Kicking Bragd:

- Stomp
- Front Kick (and variations of)
- Chicken kick
- Side Kick
- Knee (and variations of)

Defensive Bragd:

- Upper parry
- Body parry (and variations of)
- Downward parry
- Absorption (and variations of)
- Body movements

Throwing Bragd:

Sweeping & Tripping

- Forward foot sweep
- Wheel throw
- Lifting ankle trip
- Outer reap
- Inner reap
- Two-legged foot sweep
- Outer hook
- Side drop
- Reverse drop
- Rear hook trip
- Cross leg sweep

Hand & Pushing

- Circle throw
- Dropping thigh
- Scooping throw
- Floating drop
- Heal pull
- Side hand throw
- Leg pick (Single & Double leg take downs)

Striking Bragd:

- Cross
- Elbow (and variations of)
- Head But
- Jab (and variations of)
- Hook (and variations of)
- Uppercut (and variations of)
- Palm Strike
- Spear Hand
- Hammer (and variations of)
- Shoulder bash

Hip

- Forward hip throw
- Sweeping hip throw
- Inner throw - Thigh, knee, hip
- Changing hip throw
- Rear hip throw
- Arm lifting hip throw
- Rear drop

Shoulder

- Shoulder throw
- Two-arm shoulder throw
- Shoulder wheel
- Reverse Shoulder throw
- Mountain Storm throw

Body

- Body wrapping throw
- Side drop
- Cross wheel
- Rear toss
- Corner toss
- Rolling toss



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Grappling Bragd:

Submission

- Single shoulder submission
- Double shoulder submission
- Body submission
- Cross body submission
- Head submission
- Leg submission
- Neck submission (Half & Full Nelson)
- Cradle hold

Breaks

- Strait arm breaks
- Folded arm breaks
- Wrist breaks
- Ankle breaks
- Knee breaks

Chokes

- Forearm chokes
- Raping chokes
- Collar chokes
- Cross chokes
- Leg chokes

Weapons Bragd:

- Stav
- Scramaseax
- Short axe handle
- Archery
- Axe (and variations of)
- Spear
- Sword
- Shield

Fundamental Bragds:

General Orientation:

The human body can be divided into three parts: the Strong, the Half Strong, and the Weak. We organizes it in the following fashion:

| Head | Arms | Torso & Legs |
|--|--|---|
| Top/Crown = Weak Below the Crown = Strong | Upper Arm = Strong Forearms = Half-Strong Wrist/Hands = Weak | Trunk = Strong Upper Legs/Thighs = Half-Strong Lower Legs & Feet = Weak |

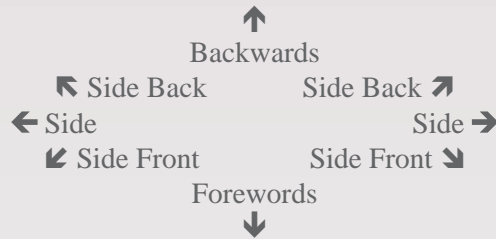
The general principle involved states that when you attempt to break free from a hold, you will usually apply the Half Strong (typically forearm) of your body against the Weak (typically wrist or hand) of the opponent. Not much elaboration beyond that. But one could take that general principle and find multiple applications.



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Balance:

The human body is (or should be) carried erect on two legs. The reason is simply because, in the first place, it is better balanced, and secondly, because the balance is more easily maintained in the erect position. There are eight (8) directions for destroying someone's balance:



The Principles

At the core of the Krigarenve teaching, are the principles of martial arts. The principles should apply to most situations. Some will be self evident others will become apparent through practice and repetition. An understanding of these principles should allow the combatant to create his or her particular solution to any problem or combat situation.

1. Body Mechanics

The design of the human body will dictate the ways in which it is able to move most easily. The position of the body at any particular time will determine the way in which the weapon is used. The correct application of the principles should ensure that the combatant would be able to exploit the best possible options offered by body mechanics.

2. Eye Contact

This means that the combatant's eyes are focused on those of their opponent from the beginning to the end of the fight, simultaneously making use of their peripheral vision to take in the greatest range of visual information from the surrounding area.

3. Balance

Once we make eye contact our main principle, then balance is held to be vital, for without it all other principles cannot be applied. Whether attacking or defending balance is imperative if the student is to keep control of their body and their weapon.

4. Intention

The intention is the level of power behind each strike, which dictates its intended depth of penetration. Also the corresponding level of energy used in defense. The level of intention should be modified during training in the interests of safety.

5. Control

Closely associated with intention and based on the application of good balance, this is the ability to ensure that movement is executed in a way that allows the practitioner to achieve the desired result, with safety in training and the required power in reality.



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6. Economy of Effort

To make all movements only with the energy that will achieve the desired result.

7. Movement

The ability to move offensively or defensively is vital and is dependent on correct centered balance.

8. Timing, Rhythm & Speed

Are all based on the application of all of the principals though balance is vital.

9. Distance

At the beginning of a combat, distance will vary depending on the type of weapon used. Distance is a determining factor as to the types of attack and defense that can be made.

10. Weapon Design

To make the correct use of the weapon's design in the most advantageous way in any given situation whether in attack or defense. All parts of a weapon can be used in attack or defense.

General Stances:

Stances are very important in delivering power and also quick responses in various situations and are thus emphasized in basic training. Strong stances can give a smaller person a significant advantage over a larger attacker:

1. Empty Stance

Feet shoulder width apart, side-by-side, standing strait up. Your weight should be balanced evenly.

2. Forward Stance

Feet shoulder width apart. One foot full step foreword with front knee bent in line with front toes. 75% of your body weight should be on your front foot.

3. Horseman's Stance

Feet one and one half shoulder width apart, side-by-side, with knees bent just over toes. Your weight should be balanced evenly.

4. Back Stance

Feet Shaped like an L with heels in line. Front foot should be one-quarter to one-half of a full step foreword. 75% of your body weight should be on your back foot.

Kicking Bragds:

Kicking techniques can be very powerful. Momentum- necessary to create force- is especially easy with kicking techniques because of the size and strength of the legs and the direct connection between the legs and the hips. The following section includes offensive attacking methods preformed with some part of the leg or foot.



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1. Stomp

Making contact with the ball or ridge of your foot (toes pulled back), by lifting your knee up and outwards & thrusting downward with your leg from your hip allowing your body weight to drive your foot to the ground (like kick starting a motor cycle).

2. Front kick

Making contact with the ball of your foot (toes pulled back), by lifting your knee & thrusting forward with your leg from your hip keeping your body weight and position centered. Also, making contact with the ball or flat of your foot (toes pulled back), by lifting your knee & pushing forward with your leg from your hip keeping your body weight and position centered.

3. Chicken kick

Making contact with the ball of your foot (toes pulled back). Pull back the foot at the knee (only lifting the knee slightly) and snap it foreword like a whip. This kick should resemble a chicken scratching the ground.

4. Sidekick

Making contact with the ridge of your foot (toes pulled down), by lifting your knee & trusting sideways with your leg from your hip keeping your body weight and position centered.

5. Knee

With a grip on your opponent's head or body the tip of the knee moves straight in and slightly upwards driving your body weight forward.

Striking Bragsds:

Although there are many striking techniques in a fighter's arsenal, some basic elements are common to all of them. Understanding and mastering these elements will make all of your striking techniques more effective. The following section includes offensive attacking methods performed with a part of the body other then the legs or feet.

1. Cross Strike

Moving from the outside forward (Rt shoulder horizontally with the Rt arm, while the Rt leg is back and Lft leg is forward in a forward stance) contacting with the surface of your fist just across the front of your knuckles; your opposing hand pulling back to protect your body and face.

2. Jab Strike

Description to come.

3. Hook Strike

Description to come.

4. Uppercut Strike

Description to come.



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5. Palm Strike

Moving from the outside forward (Rt shoulder horizontally with the Rt arm, while the Rt leg moves forward and Lft leg is back in a forward stance) contacting with the palm of your hand just in front of your wrist; your opposing hand pulling back to protect your body and face.

6. Hammer Strike

Moving from the outside downward or the inside across (Rt shoulder vertically with the Rt arm, or Lft shoulder horizontally with the Rt arm, while the Rt leg is moving forward and Lft leg is back in a forward stance) contacting with the bottom surface of your fist vertically or horizontally; your opposing hand protecting your body and face.

7. Shoulder Bash

Driving all of body forward from your hip let all of your body weight make contact with your opponent at the top of the side of your shoulder blade where it meets with your collar bone.

8. Elbow Strike

Simply strike horizontally with your elbow to his face, neck or ribs. You may also strike vertically to the sternum or jaw.

9. Head But

Grab the opponent's head with one or both hands. Bend at the knees so that your forehead is lower then his jaw. Pull his head down and toward you as you drive upward and forewords with the top foreword part of your skull.

Defensive Bragds:

A defensive technique in a movement that prevents an attack from making contact against your body. A defensive move usually consists of placing a limb or other body part across the line of the attack, or moving out of the line of attack. The following section includes Defensive attacking methods performed with any part of the body.

1. Upper Parry

Moving from the inside upward (Right vertically with the Left arm) but contacting with the inside surface of your fist just above the wrist to catch and scoop; your elbow points forward and up.

2. Body Parry

Moving from your outside inward (Left to Right with the Left arm); contacting with the outside surface of the fist; elbow down. Also, moving from your inside outward (Right to Left with the Left arm); contacting with the outside surface of the fist; elbow down.

3. Downward Parry

Moving from your inside downward (Left to Left with the Left arm); contacting with the outside surface of the fist; elbow up.

4. Absrption

This is a less common form of defense. As the attack starts to make contact you move you body slightly of center and keep all of your muscles very relaxed, you then inhale slightly and allow your muscles to retreat from



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the attack inward (consider that 90% to 100% of the damage caused from an attack is done at the first point of contact). When mastered this is a very effective way to move in on an attacker without take any physical damage.

5. Body Movements

This is a simple evasion that involves moving your body just outside or inside and forward from the line of an attack, taking away any damaging power that the attack may have had even if contact is still made.

Gripping Bragds:

This is the basic starting position for a friendly grapple or training session, and can set-up many of the techniques that will be described in upcoming sections. You have grabbed both of the opponent's upper arms from the inside and he has grabbed both of yours from the outside or vice versa. Alternatively you could each grab one on the inside and one on the outside. From here you would each try to off-balance the other by pushing and pulling back and forth or using a foot sweep to gain advantage. You can also transition to any of the other tie-up positions that will be described and use them in the same way. This forms the core of a good training drill by using this back and forth play to set up any of the throws, takedowns, arm-locks, etc. that will be described. Your partner can provide just enough resistance to keep you honest while you are learning to apply the techniques. Since he doesn't know exactly when you are going to apply the move, he is less likely to just "play along." As you both get better you can also add the counter moves. From the back & forth grapple for balance and position your partner launches a technique at an opportune time to which you respond with the counter. As you let the exchange go and become more and more open, you enter into free sparring.

1. The Basic Double Arm Tie-up Or Clinch

You have grabbed both of the opponent's upper arms from the inside and he has grabbed both of yours from the outside or vice versa. Alternatively you could each grab one on the inside and one on the outside. From here you would each try to off-balance the other by pushing and pulling back and forth to gain advantage. This forms the core of a good training drill by using this back and forth play to set up any of the throws, takedowns, arm-locks, etc.

2. Shoulder-Waist

You both are bent over, each grabbing with one hand to the partner's shoulder from either the inside or outside and the other grabbing the partner's waistband or belt from either the inside or outside. Generally, either both of your grabs will be from the inside while his are outside or vice versa.

3. Double-Waist

You both are bent over, each reaching around the waist of the partner to grab one of your hands/wrists with the other behind his back. One arm will go over and the other under his arms and vice versa.

4. Shoulder-Arm

This one is more of a transitional position and less of a primary tie-up. You are grabbing his forearm near the elbow from the inside while he does the same from the outside or vice versa. Your Lft to his Rt or vice versa.

5. Neck-Arm

This one is seen often in modern wrestling. You both are bent over, each grabbing/hooking the partner around the back of the neck with one hand and behind the upper arm with the other.



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Throwing Bragds:

The terms “throw” and “takedown” is often used interchangeably. I prefer to make a distinction between them. For our purposes, a “throw” will refer to any technique, which requires taking some of the opponent’s body weight onto yourself and actually lifting one or both of his feet off the ground. A “takedown” will refer to any technique in which you lever the opponent across your body to “trip” him to the ground rather than lifting him up.

Sweeping and Tripping Bragds:

1. Foot Sweep

As your opponent steps towards you, you use the same side foot, as the attackers moving foot, in a sweeping motion (as if you were sweeping dirt of the floor with the side of your foot) to slide your opponents stepping foot past his own center of balance before he has had the opportunity to apply his body weight to it. Then with a light grip continue his bodies forward movement directing it over were his moving foot would have stepped.

2. Wheel Throw

As your opponent aggressively attacks you, you proceed with a step to the outside of the attackers planted foot and with a firm grip continue his bodies movement forward and upward slightly. Just as his upper body begins to cross his lower center of balance you drop his body forward and strait down directly in front of his planted foot sharply turning your hands like you turning a large wheel.

3. Lifting Ankle Trip

After your opponent takes a big step forwards with their right foot and before they put that foot to the floor pivot on your left foot, open your body to the left and bend your right toes well to the inside. Put your right foot (big-toe side bent in) on the inside of your opponent’s right foot so that it strikes the back of their heel. Sliding your foot along the floor, clip their heel in the direction of their toes. Push out with your right hand, do not relax the pull of your left hand, clip your opponent, and down them.

4. Outer Reap

As you step close to the outside of your opponent’s foot you push your opponent off balance to the rear corner whileholding him/her close. Your other leg then sweeps the opponent’s leg out from under him/her using your body as a single lever motivated by pelvic action. Direct the body back and at an angle

5. Inner Reap

As your opponent steps with their left foot, twist your hips to the right, and bring your right foot, heel first, between your opponent’s legs. Put the back of your knee against the back of your opponent’s left knee. Clip diagonally to your rear with your fight foot, sliding your toes across the floor. As you swing your clipping leg back, twist your hip wide from the right to the rear. Without slackening the pull of your left hand, push your opponent to the left rear with your right hand, and clip their foot so that they fall backward.

6. Two-Legged Foot-Sweep

As your opponent steps towards you, you use the same side foot, as the attackers moving foot, in a sweeping motion (as if you were sweeping dirt of the floor with the side of your foot) to slide past your opponents stepping foot making contact and moving his rear foot with your attacking foot and moving his forward foot with your attacking thigh. Drive his moving foot past his own center of balance just as his body weight moves between his



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two feet. Then with a firm grip continue his bodies forward movement directing it over your sweeping leg and driving him outwards.

7. Outer Hook

Description to come.

8. Side Drop

Description to come.

9. Reverse Drop

Description to come.

10. Rear hook Trip

As you step close to the inside of your opponent's center of balance you push your opponent off balance to the rear corner while holding him/her close. Your other leg then hooks the opponent's leg from just behind the knee. Using your body as a single lever motivated by pelvic action and driving your hooked foot to the ground just in front of your opponents foot, direct your opponents shoulders just behind their heels.

11. Cross Leg Reap

As you step close to the outside of your opponent's foot you push your opponent off balance to the rear corner while holding him/her close. Your other leg then sweeps both of the opponent's legs out from under him/her using your body as a single lever motivated by pelvic action. Direct the body straight down.

Hand & Pushing Bragsds:

1. Circle Throw

As your opponent aggressively attacks you, you proceed with a small side step to the inside of the attacker and with a firm grip continue his bodies movement forward and upward slightly. Just as his upper body begins to cross his lower center of balance you drop his body forward and straight down sharply turning your hands like you turning a large wheel.

2. Dead Tree Drop (side & back)

(Side) You use your right hand to grab their right leg from the inside and throw them down.

(Back) Hold their body from the side by using both hands to hold their thighs and scoop up and drop.

3. Dropping Thigh

Description to come.

4. Scoping Throw

Description to come.

5. Floating Drop

Description to come.



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6. Heal Pull

You grab their right heel from the inside with your right hand and sweep down.

7. Single Hand Throw (Fireman's Carrie)

Maintain the pulling grip of your left hand. Stand, bringing them up with you. Throw him to your own front left.

8. Leg Pick (Single & Double)

(Single)

(Double) When grappling with each other, You hold both of their legs and lift and throw backward by you twisting their body to their right or left.

Hip Bragds:

1. Forward Hip Throw

As your opponent steps forward with his right foot, lift him up and toward you. You want your opponent upright and coming forward. Simultaneously glide your right foot in front of his right.

2. Sweeping Hip Throw

Pivoting on your left toes, whirl your upper body to the left, stretch your right leg out, and tense the big toe. Put the back of your right thigh up against the front of your opponent's right thigh, and ride them well on your hips as you raise their right leg from the floor in a scooping motion. Sweep them over and off the ground. Pull with both arms, and twist both your head and your upper body as you throw them down.

3. Inner Throw - Thigh, Knee, Hip

To perform the throw you must force your opponent off balance to the front. It is often done when your opponent takes a defensive posture with the legs spread and arms pushing strongly as the upper body is bent forward. You enter by pivoting or hopping in until you are standing on one leg between your opponent's feet facing the same direction as the opponent. Sliding the other leg between your opponent's legs you stretch it out and raise it up as you lean forward and pull your opponent onto your upper thigh. You will then bounce the opponent up and continue to turn and roll forward to complete the throw.

4. Changing Hip Throw

Description to come.

5. Rear Hip Throw

Description to come.

6. Arm Lifting Hip Throw

Description to come.

Shoulder Bragds:

1. Shoulder Throw

To off-balance Them, You pull straight forward. As the they spin, you slide their right arm up under the your right



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armpit. You lock their arm against your body, and then throw over the shoulder.

2. Two-Arm Shoulder Throw

Put your right foot forward, bend at the knee and pivot on it. Pull your left hand back and turn your body and your head to the left. Bring your left foot close to the inner side of your opponent's left foot. Your toes and theirs should be facing in the same direction. Keeping your grip on their left lapel, turn to the left. Your wrist will naturally bend inward and your hand wrap under the cloth of the lapel. Bend your head down, and put your back tight up against the front of your opponent's body. Bounce on both legs, straighten your knees, twist and bend your upper body forward, and pull straight down with both hands. Throw your opponent straight down in front of you, letting them cross over your right shoulder.

3. Shoulder Wheel

Description to come.

4. Reverse Shoulder Throw

Description to come.

5. Mountain Storm Throw

Description to come.

Body Brags:

1. Body Drop

Description to come.

2. Dropping Thigh

When your opponent put weight on his left foot, force them off balance by pulling your left hand and swinging your right elbow up and around. Slide your left foot into a position where the toes point out and your ankle is against your opponent's right heel. You must put this leg far enough into your opponent's position to reach their left foot. Fall forward to the left, and throw your opponent so that they fall facing up.

3. Corner Drop

While you are pulling, your left foot goes forward to put them off balance to there right backward, you, then, push them up and throw down.

4. Body Wrapping Throw

Description to come.

5. Side Drop

Description to come.

6. Cross Wheel

Description to come.



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7. Rear Toss

As your opponent steps in close for a forward hip throw, wrap your arms around your opponent's waist, lift strongly while leaning back and thrusting the hips up. Throw the opponent over your shoulder as you fall onto your back.

8. Corner Toss

Description to come.

9. Rolling Toss

Shoot your left foot deep between your opponent's legs. Step straight in, and fall so that your buttocks come in contact with your left heel. Bend the toes of your right foot back, bend your knee, and let the sole of your right foot come lightly into contact with your opponent's abdomen. Take a fall straight back, stretch your right knee out, and pulling with both hands, throw your opponent in a rolling motion over and behind your head.

Grappling Bragd:

Grappling is an element of many martial arts, and consists of techniques for handling the opponent in which the opponent is held or gripped rather than struck. This includes maneuvers to obtain a strong position (for example guard or mount), takedowns, various pins, joint locks, and pain locks.

Submission Bragds:

1. Single Shoulder Submission

Description to come.

2. Double Shoulder Submission

Description to come.

3. Body Submission

Description to come.

4. Cross body Submission

Description to come.

5. Head Submission

Description to come.

6. Leg Submission

Description to come.

7. Neck Submission (Half Nelson)

Description to come.



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8. Cradle Hold

Description to come.

Breaking Bragds:

1. Strait Arm Break

Description to come.

2. Folded Arm Break

Description to come.

3. Wrist Break

Description to come.

4. Ankle Break

Description to come.

5. Knee Break

Description to come.

Choking Bragds:

1. Arm Choke

Description to come.

2. Raping Choke

Description to come.

3. Tunic Choke

Description to come.

4. Cross Choke

Description to come.

Release/Escape Bragd:

Grab to the Upper Arm:

1. Forearm Smash

Swing your arm up either from the inside outward or the outside inward to smash your forearm across his wrist/forearm and release his grip. (your Lft arm to his Rt arm or vice versa)



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2. Elbow Bend

Swing your arm up from the inside outward to strike into the bend of his elbow with your forearm and force his arm to bend and weaken his grip. I would follow this with scooping his elbow down and inward to turn his body and off-balance him. You could even reach under and grab your own wrist for added leverage...kind of the mirror image of the next technique.

3. Arm Pull

Swing your arm up from the outside and over his wrist/forearm; grab your own wrist/forearm with your other hand and pull downward to lever against his arm and break his grip.

Double Grab to your Single Upper Arm:

1. Elbow Deflection

Place your hand on your hip; pivot inward and strike from the outside inward against his forearm with your elbow. Cross Grab to your Shirt or Lapels (opponent crossing his forearms to grab with both hands)

2. Double Forearm Smash

As above, just as if he had grabbed your upper arms; moving from the outside inward. The text also states that you can apply this from the inside outwards, but this seems to be a poor choice to me.

Wrist Grab from Above:

1. Outward Release

Turn your elbow up and your palm outward to rotate your arm and break his leverage; pull outward to free yourself from his grip

2. Inward Release

Drop your elbow and turn your arm palm inward; step either into him or straight back as you bend your elbow and pull inward to free yourself from his grip.

Grab to your Waist/Flank:

1. Downward Forearm Smash

Circle your arm either inward or outward from above his in order to strike against his wrist/forearm with the portion of your forearm closest to the elbow. The outward smash ends up knocking his arm away, while the inward version ends up being more of an elbow wrench.

2. Chop to Elbow

With your same-side arm strike down and outward with your hand/forearm into the inside of his elbow to bend his arm and destroy his leverage/break his grip.

3. Elbow Wrench

With your same-side arm strike from the outside inward with your forearm across his elbow to wrench his joint and break his balance.



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Grab to your Throat:

1. Forearm Smash

Swing your arm up from either the inside outward or outside inward to strike against his forearm with yours and break his grip. (your Rt arm to his Lft arm or vice versa)

2. Elbow Deflection

Place your hand on your hip; pivot inward and strike against his forearm with your elbow. (your Rt to his Lft or vice versa)

Weapon Brags:

The following section includes a list of the weapons that will be used in the Krigarenve. Because of the nature of learning to use weapons for battle no actual techniques for weapon use will be discussed in the handbook.

1. Stav

A 4' foot tall Ash stick.

2. Seax

A Viking knife ranging from 4" to 16" in size generally carried by everyone whether male or female for general everyday use.

3. Short axe handle

A 24" to 30" Ash stick.

4. Archery

A 4' long bow or 4' recurve bow and arrows.

5. Axe

These cutting tools of the Vikings commonly doubled as weapons of war. Axes varied greatly in size, from small throwing axes (10" to 24") to the mighty War Axe (24" to 72").

6. Spear

The spear is used as both a throwing weapon and as pikes. The spearhead should have a 4 1/2" steel socket. 9 1/4" long spear head and should be about 2" wide and 3/16" thick. 14 3/4" overall. The spear shaft should be Ash and about 6' in length.

7. Sword

Viking swords are double edged and used single-handed. Blades ranged from 24" to 36" long. The blade is typically 1.5" to 5" wide. The total weight of the sword ranging from 2-4 lbs. Blades should have a slight taper.

8. Shield

Shields are round, and always made of wood. A typical shield is 32" to 36" in diameter. Shields were made from



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solid butted planks; Shields may be made of laminated wood (plywood). At the center of the shield is a domed iron boss, which protects the hand. The shield is gripped from the inside of the boss. The arm does not slip through any straps. This shield has a handgrip riveted to the inside of the boss.

Basic Krigarenve Philosophies:

Background - The Vikings as Warriors

There are two important things that made the Viking achievement possible. The first thing was that the Vikings were a maritime people and were able to build ships that was the best in the world at that particular period of time. The other important thing was that the Vikings mastered a martial art that was on a high evolutionary level, because it allowed them to successfully fight against anyone that dared to meet them with weapons in hand.

A lot of historical and archaeological research has been made about the Viking ships, but almost none has been done concerning the Viking fighting arts. This presentation is a little teaser of what can be done in this fascinating subject that is equally important for our understanding of the Viking age as the maritime angleis.

The Viking Martial Arts

The Vikings fought both at land and at sea. Their martial art was mostly a close combat fighting system, where axe, sword and spear was the most preferred weapons, but they also used distance weapons as bow and arrow and stone throwing.

Daily Close Combat Training

To be able to be engaged in hand to hand combat, a warrior has to be trained and prepared in the most efficient way if he wanted to have the slightest possibility to survive a fight in earnest when life was at stake.

If we look at the historical sources, we can get some useful information about how often the Vikings did train hand to hand combat by studying the Valhalla myth. In Vafþrúðnismál (40) from the Elder Edda we are given an interesting reference that states that the Einherjar or the dead warriors in Valhalla trained hand to hand combat with weapons every day. And the Younger Edda (Gylfagining, 40, 50) explains that they do this daily training to be well prepared for the Ragnarökr or the final battle of the worlds when gods and the Einherjar will die side by side.

The Warriors of Odin

The Norse warrior religion was closely connected to their martial arts. The Viking poetry and the Elder and the Younger Edda have lots of references to the after life in Valhalla, which seems to reflect the kind of life that the warriors lived when they were connected to a mighty king or a chieftain.

The most skilful and fearful of the Norse warriors were the berserkr, and they were also regarded as the warriors of Odin. Heimskringla (Ynglingasaga, 6) states that the Odin had the power to make his enemies blind, deaf or terrified in battle and that their weapons did not bite more than soft branches of tree. The warriors of Odin fought without armor or chain

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mail, and it was said that they had the power of the mighty bear and the deadly wolf. When the berserkr were engaged in battle they possessed a fighting spirit that made them insensible of pain and did not feel when any harm was inflicted on them. This phenomena was called beserksgangr or berserk-fury.

The berserkr has been wrongly portrayed in later centuries as mad warriors that was crazy people and possessed almost no fighting skills. But if we read the oldest Norse poetry from late 9th Century (Haraldskvæði, 8, 20, 21) we find out that the berserkr was the most admirable and honoured warriors of the Vikings themselves.

Why you Need to be Able to Fight

If we look at the Norse Viking age society, we notice that they lived in a world where all the free men were supposed to know how to fight. In the old Laws of the North you could always solve a dispute by challenging the other to an einvigi, holmgangr or a duel. This meant that anyone could lawfully take away all your possessing and your life if you did not have the power or skills to defend it with weapons in hand.

The other thing that constantly threatened your life was the custom of Blood-revenge, that made all the male relatives in a family an accepted target to kill for other families who had a Vendetta with them. Therefore every male family member had to foster fighting skills at an early age and be able to keep this skills intact through all their life.

Glima

The Norse community had a very special way of fostering fighting skills and a useful fighting attitude. This training system was called Glíma. Glima (a form of Viking wrestling) translates literally as “The Game of Joy”, and is an art roughly 1100 years old. It was brought to Iceland by Viking settlers, and has been practiced as a folk art ever since. It is mentioned in writing in the “Jonsbok” law-book in 1325. With Glíma you could enhance the physical fitness and pass on the fighting skills needed from the old to the new generation – and this was done in a playful way that had a lot of useful and pedagogical values.

Fangbrögð or Glíma (or Glímur in plural) was the old Norse names for the unarmed combat training that later in history become a term for traditional wrestling. Glíma could be practiced in three different styles – buxnatök, hryggspenna and lausa tök. In buxnatök and hryggspenna they wrestled with fixed grips that was taken before the fight begun, but in the lausa tök you had to wrestle for the grip.

The basic idea is to grip your opponent in the proper way, and then force them to touch their torso or any area above the elbows or knees, to the ground for the best 2 out of 3 falls. Also, if both of their arms touch the ground, it is a fall. If both players fall together then it is called a “brother-fall” and neither player gets the point.

Buxnatok

Buxnatök or the Trouser-grip was the technical and most advanced form of Glíma, because in this style the wrestlers had to fight with an upright body-position. It was forbidden to stand against the opponents movements with pure strength, and therefore you had to do all defensive manoeuvres in an evasive way.



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In Glíma you learned that it is good if the opponents attacks you, because every defence was the beginning of an attack. The Buxnatök style of Glíma was recognized for its very advanced leg work that was used to get the opponent out of balance.

Hryggspenna

Hryggspenna or Back-hold was a more strength-consuming form of Glíma, because in this style you were allowed stand in a stiff and immovable position with your back bent forward and you could also use all your strength to hinder the opponent from wrestling you down to the ground. This meant that the hryggspenna was used as a method to enhance that kind of fighting spirit, physical endurance and stamina that was useful to have on the battle-field when the fighting went on for a very long time.

But if you wanted the fight to end as quickly as possible in hryggspenna, you still had to straighten your back and raise the body-position as in buxnatök when you went for the attack.

With modern terms we could say that the hryggspenna was a form of active fight-meditation that was trained under very harsh and strenuous circumstances.

Lausa Tok

Lausa tök or Free-gripping was a kind of self-defence wrestling that was very close to the way you wrestle when you could use every means possible to stay alive in a fight and at the same time try to concur your opponent so that he was no longer a threat to you.

It was the lausa tök style of Glíma that you used in any kind of fight situation when your life was at stake.

What Glima Taught the Viking Warriors

The most useful thing that the Glíma-practice gave you was a good balance. And to have a good balance and be able to quickly regain a lost balance are of course the essence of all fighting styles in the world.

The upright body-position that was put emphasis on in all the three styles of Glíma and particular in the buxnatök style made it very easy for the wrestler to change from unarmed combat exercises to weapon-training, because you already had the straight back that you needed in weapon fighting.

The straight upright back and upper body was the backbone of all defensive manoeuvres or positions in all the three styles of Glíma, if the aim was to quickly and successfully be able to counter every possible attack from an aggressor. The relaxed body-movement that was not strength-consuming and the intuitive fighting attitude that all the three styles of Glíma fostered was useful things to master on the battle field.



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Where Glíma has Survived

The buxnatök style of Glíma was practiced in the Scandinavian mainland of Norway, Sweden and Finland at least up until the first half of the 20th Century. After that time it has only survived in unbroken traditions on Iceland – where it actually is the official National Sport of the Nation. Since the late 20th Century it is again practiced in Sweden, Norway and Denmark.

The hryggspenna style of Glíma was practiced in Scandinavia up until the end of the 19th Century in Denmark and Iceland, and up until the first half of the 20th Century in Norway, Sweden and Finland. Nowadays hryggspenna is still practiced in unbroken Viking-tradition in the North of England and in Scotland where it is called Cumberland-Westmoreland wrestling or Backhold wrestling. Since the late 20th Century it is again practiced on Iceland and in Sweden, Norway and Denmark.

The lausa tök style of Glíma was still practiced by the soldiers in the armies of Scandinavia in the late 19th Century and the early 20th Century, but since then it has emerged with modern hand to hand combat training.

Techniques from all the three styles of Glíma can also be found in the modern Olympic wrestling styles (Greco-Roman wrestling and Free style wrestling). It is mostly the hryggspenna grip that becomes the most obvious survivor in the Greco-Roman wrestling – that more correctly should be called French-Finnish wrestling because it was developed in these two countries in the second part of the 19th Century and had nothing to do with the historical wrestling styles of ancient Greece or the Roman Empire.

Lausa tök Glíma and its self-defence applications are being recreated since the late 20th Century by older Glíma-masters on Iceland and younger practitioners in Scandinavia and Europe. The leading person in this theoretical and practical project is Lars Magnar Enoksen.

The Change in Late Viking Society

It is difficult for a martial art to survive in a old form longer than 150–200 years, because warfare always changes when new weapon develops and therefore ancient combat styles become obsolete. But a sport has better possibilities to keep and preserve old rules for a much longer period of time.

If we look at the Viking society, it seems that there was a lot of changes going on in Scandinavia in the 11th Century. In the subject of fighting we see that the traditional Viking raids changes to army operations under this Century. A new religion and stronger national kingdoms finally took power and political and military control over the Scandinavian nations of Denmark, Norway and Sweden.

In the beginning of the 11th Century the represents of Christianity was able to banned the duel form einvigi and holmgangr as lawfully accepted means to solve a dispute, and at the same time the berserkr and the beserksgangr was made illegal. Later on in the same Century the new religion also worked hard to change the custom of Blood revenge, that even the strong þing or law assemblies in Scandinavia had tried to work out methods to solve disputes in a more civilized way. But it took some time to make this old custom extinct in Scandinavia. Iceland was the last stronghold of the Blood-revenge, where this deadly tradition culminated in the middle of the 13th Century (Sturlunga saga) and died quickly out after that.

The changes from a warrior religion to Christianity, and the fact that the old duel forms, the Blood-revenge of the family



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Vendettas became fewer and that the famous bear-warriors was no longer around – was important things that changed the old Viking style of hand to hand combat forever.

The Leidungr

Even if the Scandinavian warfare changed in the 11th Century, the male population of Scandinavia was still expected by its kings to be fit for fighting and military activities. The leiðangr or leidungr or the peoples maritime army (founded in Norway ca. 940 AD), was still used in the 13th Century and made it necessary for the population to know the basics of hand to hand combat and weapon fighting.

We actually still can find some references to the Viking style of fighting in the Norwegian Konungs Skuggsjá or the Kings Mirror from the middle of 13th Century and the Hirdskrá or the Warrior code from the end of the same Century.

Basic Viking Fighting Philosophy

In the Nordic countries (Sweden, Norway, Finland, Denmark and Iceland) we call a certain historical period that spanned between the years 750–1100 A.D. – the Viking Age, because that was the age of the Viking achievement. Over a time period of more than 300 years the Vikings of the North became known in many parts of Europe, Asia, Africa – and even in North America as fearsome warriors that seemed to be unstoppable in every kinds of warfare. The Vikings behaved like kings all over the World and did never recognize any foreign power to rule over them.

Since the age of the Vikings became history, it has been debated by the scholars, what gave the Vikings such a good self-confidence that they had no problem to adapt to different styles of warfare or other fighting-styles that they met on their travels. How come the Vikings never felt insecure of their Martial Arts skills or never tough that their enemies were unbeatable? The answer can be found in the way that they trained, that is – both with and without weapons.

The sword ruled the Viking community and you had little to say if you could not protect your rights with a weapon in your hand. In their society the family and the kindred was the most important thing – even more important than the man himself. If a relative was killed, his family or kindred was supposed to revenge his death by killing a member of the killer's family. This was called “blood-revenge”. If you had a dispute, it did not matter if it was a minor or a major one; you could always settle it by challenging the opponent to a duel. The outcome of the duel decided who had won the dispute. This was the common way to solve a dispute in the Viking Age and this was also what the Law recommended if two persons or families was of different opinions. As one can see – the males had an utmost need for a good Martial Arts schooling, or otherwise they were an easy target for any person who wanted to gain from their losses.

It was a matter of life and death that made the Northmen train their Martial Arts skills at an early age. When winter came and the snow fell down, the children and the youngsters made snow-castles and played the game of “snow-ball-war” – which was the training ground for stone-throwing at war or to learn how to attack and run down a besieged castle and not be afraid to get hurt in a fight. In the Nordic countries we still practice this game and both children and grown ups loves it. In this game of “snow-ball-war” there still is a remnant from the Viking Age when the warriors showed their bravery in the battlefield by degrading the enemy, which is done by mashing snow in the face the opponent until he becomes red in his face – which actually means that you have killed him.

The Vikings had their special way of viewing how a warrior should behave in combat to be known as a valiant fighter.

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The Danish king Skjold (Shield) was said to have given them the Law that said that every warrior that wanted to have a reputation for his bravery – should always go to the attack against one, stand on his ground against two, he was allowed to move his foot against three and could without shame flee from four.

As you see, a Viking was supposed to be able to at least take care of three enemies in single combat if he wanted to be known for his bravery. But it is also interesting to notice that the warriors of the North had a special fighting attitude – that a Viking always should be able to hold his ground and never go backwards in a fight. As an interesting parallel – in the Viking Age duels you lose the fight if you step outside the fighting area (or is the first one to drip blood on the ground). To be able to stand steadily and self-confident on the fighting field the Vikings had a special way of training this attitude. When two Vikings trained their weapon skills, they each stands on a square that was only one “aln” (ell) or circa 60 centimeters on each side and the fighters was not allowed to move outside this square when they face to face were exchanging blows with their swords or axes and protected themselves with shield or shield-buckles.

But you can not always meet force by force, sometimes you have to evade or sidestep an enemy attack before you can have the advantage. The Vikings had their own way of training their intuition that made them able to adapt to any kind of fighting-style – and they did foster this skill by developing a special Martial Art called “Glíma”.

In Glíma the Vikings believed that they had invented a perfect training ground to foster courage, endurance, strength and valiantly behavior. This style of Viking-wrestling (Glíma) is still one of the best ways to train your fighting-spirit and to get a good feeling for when it is the right moment to go to the attack. It also teaches the art of evading, so that you always can use your opponent’s attack to your own advantage. But even more, it teaches you that a victory over an inferior opponent means nothing and gives you no honor. But if you can conquer a stronger opponent – then all glory is yours.

The Nine (9) Nobel Virtues of the Krigarenve:

1. **Courage**

By facing Life’s struggles with courage, we constantly extend our capabilities. Without courage, nothing else can be done!

2. **Truth**

Blind faith has no place in Life. No pie-in-the-sky; we must act in this world as we see it and as it really is rather than calmly waiting for the next good thing that may happen upon us.

3. **Honor**

We must be true to what we are, and we insist on acting with nobility rather than baseness. Our standards must be banners held high in our hearts.

4. **Fidelity**

We stand true to our faith and our values. Loyalty is the basis for all enduring human activity, and we hold it in the highest esteem.

5. **Hospitality**

The isolation and loneliness of modern life is not necessary. The willingness to share what one has with ones’ fellows, especially travelers, is a vital part of our way of life.



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6. Discipline

We hold to the discipline necessary to fulfill our purpose. We stand willing to exercise the self-control and steadfastness necessary in difficult times.

7. Industriousness

Let us dare to be all that we can be! Let us take risks and taste the richness of life. Passivity is for sheep. We refuse to be mere spectators in life.

8. Self-Reliance

We depend on our own strength and character to achieve our goals. We seek only the freedom necessary to our quest, whatever it may be.

9. Perseverance

We hold to our path until its completion and are not ashamed to be strong. The cult of the anti-hero will find no support in us; Krigarenve is not for the weak of spirit.

The Basic Responsibilities of the Dreng:

The Dreng's first responsibility is to his training.

The Dreng should ensure that he has the correct level of:

- Tunic
- Trousers
- Belt
- Shoes
- Stav
- Axe Handle
- Scramaseax (wood)
- Bow & Arrows
- Small & Large Axe (wood)
- Spear (shaft)
- Shield
- Sword (wood)
- Protective Equipment

The Dreng is an ambassador for the Krigarenve and he should behave appropriately at all times. This does not mean not having fun. What it means is that the Dreng should try to prevent him or her self from doing something that will reflect badly on the Krigarenve if at all possible.

The Basic Responsibilities of a Styrsman and Their Leadership:

The Styrsman's first responsibility is to his training.



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The Styrsman should ensure that all Dreng within his Hof are trained to the correct level.

The Styrsman should ensure that all Dreng train safely, and understand the level and amount of equipment they need for training.

The Styrsman should ensure that all Dreng have the correct level of training equipment (as listed above).

The Styrsman should ensure that he has the correct level of:

- Tunic
- Trousers
- Belt
- Shoes
- Stav
- Axe Handle
- Scramaseax & Sheath (wood and live steel)
- Bow & Arrows
- Small & Large Axe (wood and live steel)
- Spear (shaft and steel head & butt)
- Shield
- Sword & Sheath (wood and live steel)
- Protective Equipment

The Styrsman should actively seek out new recruits in order to increase the size of his Hof, whilst maintaining its integrity. Quality is better than quantity but their needs to be new blood.

The Styrsman should actively encourage and help any Dreng or Gestir who wishes to research or discuss anything relating to the Krigarenve, the Northern Europeans or cultures they came from. If the Styrsman has insufficient knowledge, he should put the Dreng or Gestir in touch with his Jarl and also seek to further his own knowledge of the subject. The Styrsman should seek to inspire other members to get the most from being a part of the Krigarenve.

If there is a dispute amongst two or more Dreng or Gestir, the Styrsman should try and resolve the dispute. If he cannot, he must then take the dispute before the Jarl for resolution.

All Styrsmen should realize that they have a level of authority that has been granted them by the Jarl, more than this; they have a responsibility; a responsibility to the Krigarenve Hof.

The Styrsman must set a standard for the Hof; others should look to him and see that he is enthusiastic and supportive, that he is leading by example. He should strive to have the best equipment possible, to fight as well as possible, and to show his ability both in and outside of the Hof.

The Styrsman is an ambassador for the Krigarenve and he should behave appropriately at all times. This does not mean not having fun, or stopping others from having fun. What it means is that the Styrsman should try to prevent something that will reflect badly on the Krigarenve if at all possible. In certain circumstances it can also mean that the Styrsman may have to defend his Hof.

The Styrsman must also impress on others that they are also ambassadors for the Krigarenve.



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Morale is important. The Styrman should ensure that the Hof is happy and enthusiastic. This does not mean just getting pissed with them. It means actively watching what is going on and feeling for stress or tension within the Hof (if there is any) and alert the Jarl (if needed).

The Basic Responsibilities of a Jarl and Their Leadership:

The Jarl's first responsibility is to the members of his Hof.

The Jarl should ensure that all those within his Hof are trained and educated to the correct level.

The Jarl should ensure that everyone train safely, and understand the level and amount of equipment and resources they need for there training.

The Jarl should ensure that everyone have the correct level of equipment and educational resources.

The Jarl must ensure that he has the correct level of:

- Tunic
- Trousers
- Belt
- Shoes
- Stav
- Axe Handle
- Scramaseax & Sheath (wood and live steel)
- Bow & Arrows
- Small & Large Axe (wood and live steel)
- Spear (shaft and steel head & butt)
- Shield
- Sword & Sheath (wood and live steel)
- Protective Equipment

The Jarl should actively seek out new recruits for his Hof, whilst maintaining its integrity. Quality is better than quantity but their needs to be new blood.

The Jarl should actively encourage and help anyone who wishes to research or discuss anything relating to the Krigarenve, the Northern Europeans or cultures they came from. If the Jarl has insufficient knowledge, he should put those interested in touch with the right people and also seek to further his own knowledge of the subject. The Jarl should seek to inspire his men to get the most from being a member of the Krigarenve.

If there is a dispute amongst two or more Krigarenve members, the Jarl must resolve the dispute.

All Jarl's should realize that they have the highest level of authority within the Krigarenve given to them by the trust and expectations of the students of his Hof, more than this; they have a massive responsibility to the wellbeing of everyone in there Hof. Weather they are a student or not.

The Jarl must set a standard for the Hof; others should look to him and see that he is totally in control, enthusiastic and



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supportive, that he is leading by example. He should have the best equipment possible, to fight as well as possible, and to show his ability in skill and in leadership both in and outside of the Hof.

The Jarl is an ambassador for the Krigarenve and he should behave appropriately at all times. This does not mean not having fun, or stopping others from having fun. What it means is that the Jarl should prevent something that will reflect badly on the Krigarenve. In certain circumstances it can also mean that the Jarl will defend his Hof.

The Jarl must also impress on others that they are also ambassadors for the Krigarenve.

Morale is important. The Jarl should ensure that the Hof is happy and enthusiastic. This does not mean getting pissed with them. It means actively watching what is going on and feeling for stress or tension within the Hof (if there is any), and doing what is necessary to fix it (if need be).

The Primary Traits of a Jarl's Leadership:

- 1. Honesty**
Display sincerity, integrity, and candor in all your actions. Deceptive behavior will not inspire trust.
- 2. Competent**
Your actions should be based on reason and moral principles. Do not make decisions based on childlike emotional desires or feelings.
- 3. Forward-looking**
Set goals and have a vision of the future. The vision must be owned throughout the organization. Effective leaders envision what they want and how to get it. They habitually pick priorities stemming from their basic values.
- 4. Inspiring**
Display confidence in all that you do. By showing endurance in mental, physical, and spiritual stamina, you will inspire others to reach for new heights. Take charge when necessary.
- 5. Intelligent**
Read, study, and seek new goals.
- 6. Fair-minded**
Show fair treatment to all people. Prejudice is the enemy of justice. Display empathy by being sensitive to the feelings, values, interests, and well being of others under your leadership.
- 7. Broad-minded**
Seek out diversity within others around you.
- 8. Courageous**
Have the perseverance to accomplish a goal, regardless of the seemingly insurmountable obstacles. Display a confident calmness when under stress.
- 9. Straightforward**
Use sound judgment to make a good decision at the right time.



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10. Imaginative

Make timely and appropriate changes in your thinking, plans, and methods. Show creativity by thinking of new and better goals, ideas, and solutions to problems. Be innovative!

A Jarl's Leadership in Battle:

1. Set the example.
2. Lead from as far forward as you can.
3. Lead from where you can control all elements physically.
4. Move to influence the action.
5. Make sound, quick decisions.
6. Forcefully execute decisions.

The Basic Strategies of Viking Combat:

Military tactics are the tricks used on the battlefield, while conducting a war, to gain success. There are two main ways to defeat an army: by destroying it through fighting, and by cutting off its supplies so that it runs out of weapons, medication, food and drink, and thus 'starves' to death.

1. Encirclement

In both cases, encirclement is a good idea. When fighting, an encircled army is being hit from many angles at once, making it difficult to fight back effectively. Also, encirclement cuts off supplies. Therefore, encirclement is one of the most central tactics used in warfare. Please note: encirclement is conditional, i.e., only a good idea if it is the most beneficial course of action. Flanking is a form of partial encirclement.

2. Overwhelming Force

Second to encirclement comes the tactic of overwhelming force concentrated on a weaker part of the opponent's army, attacking by surprise so the enemy is not even ready for you. With this tactic, encirclement is not necessary, since you can destroy the opponent with one powerful blow, and then regroup and go on to overwhelm other parts of the enemy's army (also known as "defeat in detail"). Surprise and hiding your location, movements and intentions are critical for success with this kind of tactic, since it depends on your enemy spreading his or her army out thinly, not knowing where to expect your attack, while you concentrate yours massively in one location and destroy all in your way.

In order to make the opponent spread his or her forces out thinly, you need to make him or her ignorant of your exact whereabouts, intentions, and where you will attack next. This can be very difficult to do since the opponent will often be able to see where you are amassing your forces, and he or she will respond by amassing his or her



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forces opposite yours, to counter your build-up. Thus, this tactic is normally only employed when your army is much stronger than the enemy's, so even if he or she amasses his or her forces opposite yours, he or she still cannot face up to yours.

3. Hit and Run Tactics

If the opponent is much weaker and cannot stand up to an attack of overwhelming force, he or she will then break his or her army up into small groups, so that there is no way the army can be destroyed in one blow. He or she will now send the groups at you from different angles, when you do not expect them, to cause damage, and then run off again before you have a chance to respond effectively or catch them. These tactics are also called 'Guerrilla Tactics'.

To respond to these kinds of tactics, you have to send out parties of soldiers to find out where the enemy's groups are hiding, and then destroy them one by one. This can become almost impossible if they are hiding in jungles, forests, mountains and so on, and they have no permanent homes to defend. All through history, many large and powerful armies have been defeated by small, wandering, guerrilla armies.

While many people do not realize this, hit and run tactics are very useful for armies of large nature also. While the vast majority of the army is in a defensive position on the front lines, small groups of raiders with demolitions and other "exotic" weaponry can destroy well fortified positions that could have sucked many lives out of the main regiment.

The Basic Strategies of Self Defense:

1. Know Your Terrain

The most important piece of advice is to always know where you're going and what the local terrain will be. Whenever you go on vacation, visit friends, attend a new school, or travel through unknown areas, find out what the neighborhood is like. Ask locals, such as waitresses, bartenders, taxi drivers, police, tourist and travel agents, questions such as: is the area known for street crime? Is there a lot of gang activity? Do buses and taxis go there after dark? Is it an area you should avoid entering?

2. Stay Alert

Keep alert, walk with a purpose, be attentive to your surroundings and prepare yourself mentally for an attack. Think of a plan of action you would follow if you were attacked. Consider where you could run to for help such as the nearest police or fire station. When entering social situations scan the crowd for troublemakers, the loud and obnoxious, the drunks, and the brooding loners. Note exits and dead ends.

3. Expect The Unexpected

When you plan to walk a fair distance, wear footwear and clothing that are comfortable and can allow you to move quickly. Do not overburden yourself with bulky packages. Carry only the bare essentials. If you must for some reason travel through territory known for street violence then you should be well prepared: travel with friends, carry a cell phone with the speed dial set for 911, prepare a decoy wallet, carry a legally concealable weapon.

4. Move Silently

Play the 'Grey Man' which means being inconspicuous while blending into the background. Dress like the locals, the more one is different, the easier it is to single you out. Do not display large sums of cash in public or wear



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highly visible and expensive jewelry or clothes. If standing alone at night at a bus stop, avoid standing directly underneath the light, by doing so you make it easy for anyone to see that you are alone. Instead stay in the shadows away from the light so that your silhouette does not stand out. This makes it more difficult to spot you from a distance or from cruising automobiles.

5. Move Swiftly

Do not allow strangers to stop you on the street for conversations, to give directions, or to light a cigarette. These are stalling techniques used to set up an attack. Walk facing oncoming traffic while walking near the curb away from dark alleys and doorways.

6. Avoid Contention

If confronted by a mugger or gang, cooperate. Listen to what they say, and always answer in the affirmative in a quiet, calm, voice. Be polite, while you might feel angry and believe you could overpower the robber, it is nevertheless essential that you pretend to be intimidated. This will allow the robber to relax his guard, then, if you feel you have no alternative but to attack, you can use your meek appearance to launch a surprise attack. Acting hostile and indignant may encourage the criminal to use a weapon that may or may not be visible. Personal safety is more important than material things. Resist only to protect yourself from harm, not to protect your belongings.

7. Hide Your Intentions

Another alternative when faced by a group of attackers is to play stupid. Say little or nothing and continually nod your head. Pretend to be mentally unbalanced. Act as though you have no idea what's going on, drool slightly and let mucus run out of your nose. Most ignorant people are somewhat afraid of 'crazy' people, as though madness was infectious. In a street gang confrontation, humiliating an idiot brings only little face and hopefully they will get tired and leave. The important thing is to survive. Do not be led astray by stories of martial arts heroes who beat multiple attackers one after the other, the odds are just too much against your winning.

8. Use Distractions

If the demand is for money take out your cash and hold it up for the attacker to see. Then throw it on the ground between you and the assailant while backing away. When he bends to pick up the money, make a run for it.

If traveling through high risk areas carry a decoy wad, that is a wallet that has a real money bill on the outside but play money or paper cut to size on the inside. It may include credit cards that look official but are really under phony names and addresses (Cut out credit card ads from a magazine and glue them to cardboard). The decoy should look valuable, then if attacked or robbed you can throw the decoy in one direction while carefully and quickly leaving in the opposite direction. If the assailant is really after only your money then he will go for the decoy rather than you.

9. Escape and Evade

If given the opportunity, run. Try to get a good lead on your assailant and run towards lighted and crowded areas. Try to make the terrain between you and the attackers more difficult to cross. Knock things over as you run such as garbage cans, mail boxes, signs, tables, chairs, lamps, broken bottles. If it seems you cannot escape attract attention by throwing something heavy through the window of a house if in a residential area or storefront in a commercial area. The sound of breaking glass is distinct and always rouses interest to see what is being broken. In a store window this will set off an alarm that will attract attention and the police.



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10. Choose the Place of Battle

Never allow the assailant to take you to another location. If his purpose is to rob you then he will be satisfied with the money tossed down. If he tries to bring you to another location there is usually an ulterior motive. As a rule, anytime someone wants to take you to another location it is because they will have a greater advantage, and you will have less chance of being rescued. If you are going to have to fight it out, then do it before the odds are any more in the attacker's favor.

