Hans Talhoffer

MEDIEVAL COMBAT

A Fifteenth-Century Illustrated Manual of Swordfighting and Close-Quarter Combat

Translated and Edited by Mark Rector
MEDIEVAL
COMBAT

A Fifteenth-Century Illustrated Manual of Swordfighting and Close-Quarter Combat

Translated and Edited by Mark Rector

Foreword by John Clements

Hans Talhofer

Greenhill Books, London
Stackpole Books, Pennsylvania
CONTENTS

Introduction by Major Rector
Foreword by John G. Chambers
A MODERN RENAISSANCE IN MEDIEVAL MARTIAL ARTS

FOREWORD
INTRODUCTION
The German Art of Fighting

The German Art of Fighting, as taught in the German Army, is based on a thorough understanding of the principles of combat. The German system is characterized by precision, speed, and a high degree of physical strength. The training methods focus on the development of reflexes and the ability to react quickly to changes in the battlefield situation. The German Art of Fighting is particularly known for its emphasis on close-quarters combat and the use of bayonets and hand-to-hand techniques. This approach is reflected in the famous German maxim: "The best defense is a good attack." The German Army's tactical philosophy is to engage the enemy at a distance, then close in and finish the fight with bayonet charges or close-quarters combat. The German system is highly effective and has been influential in shaping modern military tactics.
The worker is as simple and direct as walking. The figure of man is

Profile

sight. Forward

in the face of the enemy, and the legs slightly forward. His left

The smoothman faces his opponent square, with his hips and legs

Square

in the face of the enemy, and the legs slightly forward. His left

The smoothman faces his opponent square, with his hips and legs

Hold the sword still, the weight in the back, the right and left

AN OVERVIEW OF MODERN GUNSMITHING

carry desire to shoot into the world, carry desire to be a man of

ded on the trigger of the weapon, the marksmanship of the

The principle is to be the right of the weapon, the marksmanship of the

Tennis

with the left foot back and the right in front.

What can you do when the weapon is

When the weapon is shown, the point of aim is presented

Weight of the body can be used to the right side, the left side, the

With the body, the point of aim is presented

CURS

Curtains

Coin at the back. Of course, the eye is always on the

Another form of attack, the front does not have to be

INTRODUCTION
INTRODUCTION

The introduction to this text discusses the foundational concepts of firearm combat and defense. It emphasizes the importance of understanding the dynamics of combat, whether it be in a structured environment or in an unstructured, chaotic setting. The text highlights the necessity of developing a strong mindset and tactical awareness to effectively engage threats.

Key Points:
1. The mental and physical preparedness required for combat.
2. The role of situational awareness in anticipating and responding to threats.
3. The critical importance of maintaining a clear headspace during high-stress situations.
4. The integration of physical fitness and technical skills for better performance in combat.

This introduction serves as a foundational guide for the subsequent chapters that delve deeper into specific techniques and strategies for firearm combat and defense.
The3characteristicsofthemusket(seePhotograph):

- Thefiringmechanismislocatinginthebutt-endoftheengine.
- Thefiringmechanismislocatedinthebutt-endofthehammer.
- Thefiringmechanismislocatedinthebutt-endofthetrigger.
- Thefiringmechanismislocatedinthebutt-endofthecock.
- Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.

Thefiringmechanismislocatedinthebutt-endofthehammer.

Thefiringmechanismislocatedinthebutt-endofthetrigger.

Thefiringmechanismislocatedinthebutt-endofthecock.

Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.

Thefiringmechanismislocatedinthebutt-endofthehammer.

Thefiringmechanismislocatedinthebutt-endofthetrigger.

Thefiringmechanismislocatedinthebutt-endofthecock.

Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.

Thefiringmechanismislocatedinthebutt-endofthehammer.

Thefiringmechanismislocatedinthebutt-endofthetrigger.

Thefiringmechanismislocatedinthebutt-endofthecock.

Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.

Thefiringmechanismislocatedinthebutt-endofthehammer.

Thefiringmechanismislocatedinthebutt-endofthetrigger.

Thefiringmechanismislocatedinthebutt-endofthecock.

Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.

Thefiringmechanismislocatedinthebutt-endofthehammer.

Thefiringmechanismislocatedinthebutt-endofthetrigger.

Thefiringmechanismislocatedinthebutt-endofthecock.

Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.

Thefiringmechanismislocatedinthebutt-endofthehammer.

Thefiringmechanismislocatedinthebutt-endofthetrigger.

Thefiringmechanismislocatedinthebutt-endofthecock.

Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.

Thefiringmechanismislocatedinthebutt-endofthehammer.

Thefiringmechanismislocatedinthebutt-endofthetrigger.

Thefiringmechanismislocatedinthebutt-endofthecock.

Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.

Thefiringmechanismislocatedinthebutt-endofthehammer.

Thefiringmechanismislocatedinthebutt-endofthetrigger.

Thefiringmechanismislocatedinthebutt-endofthecock.

Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.

Thefiringmechanismislocatedinthebutt-endofthehammer.

Thefiringmechanismislocatedinthebutt-endofthetrigger.

Thefiringmechanismislocatedinthebutt-endofthecock.

Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.

Thefiringmechanismislocatedinthebutt-endofthehammer.

Thefiringmechanismislocatedinthebutt-endofthetrigger.

Thefiringmechanismislocatedinthebutt-endofthecock.

Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.

Thefiringmechanismislocatedinthebutt-endofthehammer.

Thefiringmechanismislocatedinthebutt-endofthetrigger.

Thefiringmechanismislocatedinthebutt-endofthecock.

Thefiringmechanismislocatedinthebutt-endofthestock.

Thefiringequipmentislocatedinthebutt-endofthehammer.

Thefiringequipmentislocatedinthebutt-endofthetrigger.

Thefiringequipmentislocatedinthebutt-endofthecock.

Thefiringequipmentislocatedinthebutt-endofthestock.
The modern reader

Hand-to-hand fighting

The final stage of phases of modern combat with the long

The art of the cutting weapon

A long weapon with a blade or cut-and-thrust point

Comparative efficiency

A sword and a gun

The art of the cutting weapon

The concept of the weapon

The cutting weapon

Hand-to-hand combat

The modern reader

Hand-to-hand fighting

The final stage of phases of modern combat with the long

The art of the cutting weapon

A long weapon with a blade or cut-and-thrust point

Comparative efficiency

A sword and a gun

The art of the cutting weapon

The concept of the weapon

Hand-to-hand combat

The modern reader

Hand-to-hand fighting

The final stage of phases of modern combat with the long

The art of the cutting weapon

A long weapon with a blade or cut-and-thrust point

Comparative efficiency

A sword and a gun

The art of the cutting weapon

The concept of the weapon

Hand-to-hand combat


Fundamental concern of the German art of fighting remains the same.

The key problem was the cross road and where the left-hand lane and right-hand lane meet. The

must remain in the background and the left-hand lane and right-hand lane meet. The

limit hinders progress in communicating even if the word is the book. If the

9. Medieval Companionship: Empowering a Right-hand-Read Revolution, the Book. If this


The swordsman on the left cuts from above. The swordsman on the right cuts from below.
The swordsman on the left attacks with a plunging cut. His opponent counter-attacks with a shifting cut.

Plate 2

The swordsman on the left menaces his opponent with the thrust of wrath. The swordsman on the right counters the thrust with a cut from above.

Plate 3
The swordsman on the left throws a long thrust of wrath. His opponent counters by making a crosswise thrust.

Plate 4

The swordsman on the left makes an open or exposed cut from above (von tach or from the roof). His opponent counters the attack with a slash to the throat.

Plate 5
Downward thrusts to the lower openings or targets.

The swordsman on the left captures his opponent's sword.
‘A placement, or to get there first.’ The swordsman on the right counters his opponent’s cut by placing his blade on target before the on-coming blow arrives.

Plate 8

This is the strong way to fight going left to right.9

Plate 9
The swordsman on the left makes an open or exposed thrust. The swordsman on the right springs his sword at his opponent, throwing it suddenly outward while maintaining hold of the pommel with his left hand.

Plate 10

From a bind or crossing of the swords, the swordsman on the left shoves his opponent away by grasping him behind the elbow (see plate 32).

Plate 11
The swordsman on the right closes in upon his opponent with an open or exposed thrust and kicks him in the belly.

Plate 12

Two thrusts from above.

Plate 13
The two lower openings or targets (see note 8).

Plate 14

The swordsman on the right counters his opponent's attack by dashing his opponent's sword away from right to left, releasing his own right hand from his sword. From here, he will step in to grapple his adversary.

Plate 15
The swordsman on the right stands in the iron gate guard. His opponent attacks above the iron gate guard.

Plate 16

The swordsman on the right cuts from above with the false or back edge. His opponent counters by making a slashing cut to his opponent's arms.

Plate 17
The swordsman on the left makes a crosswise thrust (see note 6). His opponent cuts from above.

Plate 18

The nimble crooked cut. Counter-attack by turning the point against it.

Plate 19
The swordsman on the right completes the crooked cut.

The swordsman on the left attacks toward his opponent's lower opening. The swordsman on the right counters by slicing into the attack from above.
War Work

The swordsman on the left is in a weak crosswise guard. His opponent stands in a strong right hanging guard.
A sudden attack. The swordsman on the right quickly closes in upon his opponent.

Plate 24

Both swordsmen stand in their guards.

Plate 25
The swordsman on the left steps forward at the half-sword and traps his opponent’s blade.\textsuperscript{15}

Plate 26

The swordsman on the left stands with his point free to thrust. His opponent counters by cutting over the point to the left.

Plate 27
The swordsman on the left steps quickly into a half-sword thrust to counter his opponent’s cut from above.

Plate 28

Against a bind rush in, grapple and throw your opponent.

Plate 29
Another forceful grapple against the bind.\textsuperscript{16}

From a bind, the swordsman on the right steps quickly forward with a downward thrust.
From a bind, the swordsman on the left shoves his opponent away by grasping him behind the elbow (see plate 11).

Plate 32

The murder-stroke.\textsuperscript{17}

Plate 33
A wrestling throw following a murder-stroke.

The swordsman on the left steps quickly forward into a half-sword thrust to counter his opponent's cut from above.
The swordsman on the left steps quickly forward into a half-sword thrust from the squinting guard.\textsuperscript{18}

A throw, following the thunderclap stroke (see note 17). The swordsman on the far right has hooked his opponent's blade with the cross of his own hilt, and means to wrench the sword away from him.
The swordsman on the left thrusts at his opponent’s face with the pommel of his sword, having wrenched his opponent’s blade away from him.

Plate 38

The *brentschirn*, or the bind with the shortened sword.¹⁹

Plate 39
An action countering the bind with the shortened sword. (It appears that the swordsman on the left is about to cut his opponent's blade away from him.)

Plate 40

The swordsman on the right leans in with his left elbow from the brentschuren, or bind with the shortened sword, to counter his opponent's reversed-sword attack.

Plate 41
Aggressive half-sword stances for thrusting from above and below.

Plate 42

Crowding in to the work, or in-fighting, with the half-sword.

Plate 43
The swordsman on the right stabs his opponent’s wrist.

Plate 44

The swordsman on the left stabs his opponent’s foot.

Plate 45
The swordsman on the right moves out of the bind to wrench the hollow of his opponent's knee with the hilt of his sword.

Plate 46

The swordsman on the right makes a false murder-stroke, and cuts his opponent on the thigh.

Plate 47
The swordsman on the right moves out of the bind to wrench the hilt of his sword into his opponent's throat.

Plate 48

The swordsmen have seized each other's blades.33

Plate 49
The combatant on the left captures his opponent’s sword.

Plate 50

Shifting the sword.22

Plate 51
The swordsman on the right thrusts with his pomme! to catch his opponent's blade with his hilt and wrench it away from him.

Plate 52

The swordsman on the left sets aside his opponent's murder-stroke and wrenches his pomme! into his opponent's throat.13

Plate 53
The swordsman on the left makes an entanglement from the brentschiren or the bind with the shortened sword, resulting in a thrust to his opponent's chest.

Plate 54

Having had his sword seized, the swordsman on the right throws both his sword and opponent away from himself and means to finish him off by grappling him.

Plate 55
The combatant on the right avoids his opponent's murder-stroke by turning away.

Plate 56

Having avoided the murder-stroke, the combatant on the right counters by grappling and throwing his opponent.

Plate 57
After making the murder-stroke, the swordsman on the right avoids his opponent’s thrust and hooks him behind the neck with the cross of his sword to wrench him to the ground.

Plate 58

Having seized his opponent’s blade, the swordsman on the left slides his own blade along it (bracing himself with his right foot on the small of his opponent’s back).

Plate 59
From the *brentschürn* or the bind with the shortened sword, the swordsman on the right locks his opponent's blade and prepares to throw him.

The high and low-reversed half-sword stances for making and warding stabs and cuts.
Another sword capture.

Plate 62

The swordsman on the left intends to strike. The swordsman on the right prepares to charge in upon his opponent.

Plate 63
The swordsman on the right charges in upon his opponent and grips him for a throw.

Plate 64

The throw is achieved.

Plate 65
The swordsman on the right sets aside his opponent’s thrust and wrenches his sword hilt into his opponent’s arm.

Plate 66

The swordsman on the right steps forward at the half-sword toward his opponent and thrusts him in the face with the pommel of his sword.

Plate 67
II. ARMoured COMBAT IN THE Lists WITH SPEAR AND SWORD: PLATES 68–73

An armoured combatant enters the lists. His attendant displays his banner and equipment.

Plate 68

Both combatants sit in the lists awaiting the commencement of the trial by combat. Each has his attendant beside him and his coffin before him.²¹

Plate 69
As the trial begins, the combatant on the right prepares to throw his spear. The combatant on the left stands on guard to receive his opponent’s attack.

The combatant on the left throws his spear. The combatant on the right sets it aside, using his sword and spear together.
The combatant on the right charges in with a murder-stroke. The combatant on the left prepares to set aside the blow.

Plate 72

The murder-stroke lands on the defender's sword. The combatant on the left will now thrust to his opponent's face.

Plate 73
The swordsman on the right steps forward to throw his opponent over his thigh.

Plate 74

To counter an open cut, the swordsman on the right sets it aside at the half-sword, then lunges forward to grapple and throw his opponent.

Plate 75
From left to right: A desperate stabbing attack. — The proper stance to receive such an attack. — This swordsman is ready to fight. — This is an advantageous stance for a disarmed man.
The pair on the left wrestle for control of the sword. Of the pair on the right, the swordsman on the right has set aside his opponent’s blow and finishes him off.

Plate 78

IV. POLE-AXE: PLATES 79–103

The two combatants bind their pole-axes.

Plate 79
The combatant on the right disengages from the bind and thrusts to his opponent's belly with the butt of his pole-axe, rendering him defenceless.

Plate 80

The combatant on the left prepares to strike from above. The combatant on the right trails his pole-axe behind himself, intending to set aside the oncoming blow and expose his opponent to a counter-attack.

Plate 81
The combatant on the right sets aside his opponent's strike from above and completes his counter-attack by thrusting the top spike of his pole-axe into his enemy's flank.

Plate 82

The combatant on the left strikes with the false (back) edge. The combatant on the right sets aside the blow and wrenches his opponent behind the knee.

Plate 83
Both combatants strike from above and bind their pole-axes together. The fighter on the left quickly disengages, reverses his weapon and traps his opponent about the neck with the shaft.

From the wrench, the combatant on the right steps forward and seizes his opponent about the neck and throws him over his hip.
From a bind, the two combatants fall to the ground and wrestle. The combatant on top has his opponent in the 'knave hold', with his right arm around his enemy's throat and his right knee pressing into his enemy's belly.

The combatant on the right strikes from above. The combatant on the left binds the pole-axes, discards his own weapon and clouses with his opponent to grapple and throw him.
The combatant on the left strikes from above. The combatant on the right counters by setting aside the blow with the shaft of his weapon.

Plate 88

The combatant on the right steps forward and completes his counter-attack with a blow from above.

Plate 89
The combatant on the left strikes at his opponent’s feet. The combatant on the right sets aside the blow with the shaft of his weapon and prepares to counter-attack.

After setting aside the blow aimed at his feet, the combatant on the right strikes his opponent on the neck and hooks him with the spike of his pole-axe to wrench him to the ground.
The combatant on the right thrusts at his opponent. The combatant on the left sets aside the thrust and hooks his enemy behind the neck to wrench him to the ground.

Plate 92

The combatant on the left counter-attacks by grappling for his opponent's weapon.

Plate 93
The combatant on the left finishes his counterattack by grasping his opponent about the neck and throwing him over his thigh.

Plate 94

From a bind, the combatant on the right traps his opponent behind the elbow and shoves him away.

Plate 95
The combatant on the left turns completely around to counter the attack described above.

The beginning of a new fight. The combatants are poised to threaten with both blows and thrusts.
The combatant on the left sets aside his opponent's thrust and is going to wrench him behind the knee.

Plate 98

A bind-behind. 24

Plate 99
The combatant on the left is in a stance to defend against blows from above. The combatant on the right will strike from above with all his might.

Plate 100

The combatant on the left sets aside his opponent’s stroke and thrusts into his belly.

Plate 101
The combatant on the left tries to avoid his opponent's thrust. The combatant on the right thrusts at his opponent and strikes his pole-axe at his neck, hooking him to pull him onto his back.

Plate 102

The combatant on top finishes off his opponent by stabbing him in the throat with his dagger.

Plate 103
The two combatants stand in their guards with shields and wooden maces, according to the Frankish law. God grant them good fortune.

The combatant on the left is not afraid, knowing he can cover himself with his shield. The combatant on the right stands forth to the hazard.
The combatant on the left is completely unprotected. The combatant on the right has interlocked his opponent's shield with his own and strikes at his head with his mace.

Plate 106

The combatant on the left is going to hammer his opponent with his shield. The combatant on the right prepares to step from behind his shield to strike his opponent on the head with his mace.

Plate 107
The combatant on the right binds his opponent’s shield to create an opening. The combatant on the left is exposed to attack and fears a thrust with the shield-spike.

Plate 108

The combatant on the right finishes his opponent off with a thrust to the belly with his shield spike.

Plate 109
The combatant on the left kicks his opponent's shield, pivoting it to create an opening for attack. The combatant on the right prepares to throw his mace in defence.

Plate 110

The combatant on the left thrusts from above with his shield. The combatant on the right is going to bind his opponent's shield to find an opening near his enemy's heart.

Plate 111
The attack described previously is completed.

Plate 112

Both combatants charge around each other to seek an opening. The combatant on the right has the advantage.

Plate 113
The combatant on the left strikes his opponent's shield from one of his hands and looks for an opening into which to thrust. The combatant on the right defends himself by trapping and setting aside his opponent's shield with his arm.

Plate 114

Having been set aside, the combatant on the left returns his shield for another thrust. 'I am unprotected, which earns me a wicked thrust.'

Plate 115
The attack described previously is completed.

Plate 116

The combatants bind their shields again.

Plate 117
From the bind, the combatant on the left disengages his shield, pivots and thrusts his opponent in the thigh with his shield-spike.

The combatant on the left awaits his opponent in a strong guard. The combatant on the right chops into his adversary's shield with his own to pull it behind himself.
The combatant on the left pulls his opponent's shield behind himself, as described above.

After pulling his opponent's shield away, the combatant on the left thrusts in behind it, completing the attack.
The combatant on the right pivots his shield, locking it with that of his opponent, and strikes at his adversary’s head with his mace. The combatant on the left throws his right arm out, grasping over his opponent’s right arm, and should now drop his shield, step forward, strike his adversary about the throat with his left arm, and throw him over his hip.

Plate 122

The attack described above is completed.

Plate 123
The combatant on the right strikes his shield between his opponent and his opponent's shield and then releases it to throw his adversary. The combatant on the left is completely defenceless and gets thrown.

Plate 124

The combatant on top completes the throw and dispatches his opponent with a blow of his mace.

Plate 125
The combatants come away from their shields to strike each other with their maces. The combatant on the left sets aside his opponent's blow, grasps him by the arm, and strikes him to death. The combat with maces is at an end.

Plate 126

VI. SHIELD AND SWORD: PLATES 128–50

The combatants stand forth according to the Swabian law, like those that fight at Hall, armed with long swords and duelling shields. They have long wished to do battle.

Plate 128
The combatant on the left is going to pivot his shield and cut at his opponent. However, the combatant on the right interposes his sword between the shields and stands just as strongly.

The combatant on the right stands with his body exposed. The combatant on the left thrusts crosswise (with his hand inverted) along the shields.
The same action as before viewed from the other side.

Plate 131

The combatant on the right has turned his shield completely around, leaving himself exposed. The combatant on the left hides behind his shield, then quickly pivots it and strides forward with a thrust below his opponent's arm.

Plate 132
The combatant on the right tries to thrust behind his opponent's shield. The combatant on the left draws his shield back, avoiding the attack, and counters with a thrust from below.

Plate 133

The combatant on the left charges in, kicks his opponent's shield open and succeeds in thrusting him through.

Plate 134
The combatant on the left sets aside his opponent’s shield to prevent him from cutting and thrusting. Note how the shield of the combatant on the right is turned.

Plate 135

The combatant on the right tries to thrust between the shields. The combatant on the left drops his shield and cuts from above at his exposed opponent.

Plate 136
This, however, is how the fight ends: the combatant on the right drops his shield and grasps his opponent by the elbow, turns him around, and thrusts him through the neck.

Plate 137

The combatant on the right stands in a strong guard. The combatant on the left moves in to hammer his opponent with both sword and shield to create an opening for attack.

Plate 138
The combatant on the right lures his opponent into a failed attack and then counters with a thrust to the neck. 'He really fooled me with that one!'
The combatant on the left cuts closely between the two shields, striking his opponent on the head. 'I tried to cut crosswise and am undone!'

Plate 141

The combatant on the left steps forward with a crosswise cut. Mark that the combatant on the right thrusts quickly through his opponent’s thigh before the cut can land.

Plate 142
Using his shield to conceal himself, the combatant on the right shifts his sword into his left hand and thrusts over his opponent’s shield. The combatant on the left is totally exposed.

The combatant on the right successfully makes a crosswise cut at his exposed opponent and chops off his hand.
The combatant on the left is in the same stance as the fellow above who lost his hand. The combatant on the right is going to attack over his shield if he finds his opponent exposed.

Plate 145

Both combatants stand unprotected. The combatant on the right can throw his shield at his opponent to force him away.

Plate 146
The combatant on the right throws his shield at his opponent and shoves him away, forcing him to crouch, so he may hew him upon his head and back.

Plate 147

The combatant on the left tries to bind and wrench his opponent with his sword and shield together. The combatant on the right counters by moving back, shrugging off the attack, dropping his shield, and stepping forth to hew his opponent upon the back of the neck.

Plate 148
The combatant on the left angles his shield in from above. The combatant on the right should be able to see the inside of his opponent's shield and ought to thrust crosswise.

Plate 149

The combatant on the right hammers at his opponent with his shield in order to disarm him. The combatant on the left remains standing and is able to counter by thrusting through his opponent from below.

Plate 150
The combatant on the right strikes his opponent with his shield. The combatant on the left counters by grasping his opponent about the neck and throwing him and his shield.

Plate 151

The attack described above is completed.

Plate 152
The combatant on the left binds his shield between his opponent and his opponent's shield, and hooks behind his adversary's foot to wrench him. The combatant on the right realizes too late what is happening and must suffer the consequences.

Plate 153

From a bind, one may wrench either high or low on either side.

Plate 154
Going high is as good as going low. However, from the high bind of the combatant on the right, his opponent may grasp the point of the shield and wrench it away from him.

From the action described above, if the combatant doesn’t let go of his shield, it must lead to wrestling.
Mark the correct way to attack. The combatant on the right hammers in with his shield to expose his opponent. The combatant on the left stands firmly and lets go of his shield with his right hand and grasps his opponent by the elbow and shoves him away from himself, turning him around.

Plate 157

The combatant on the left thrusts his opponent away by the elbow, as described above. However, the combatant on the right turns all the way around and thrusts his shield-spke into his adversary, completing the attack and counter.

Plate 158
The combatant on the left charges in and steps behind his opponent, engaging him in a high guard. He must beware of being thrown. The combatant on the right receives the charge and must throw his adversary or disarm him.

Plate 159

The combatant previously on the right, now on the left, counters his opponent with a throw, as described above. He finishes him off with a thrust to the throat with his shieldspike.

Plate 160
Both combatants stand in their guards, ready to strike with the inverted bind.\textsuperscript{36}

The combatant on the left offers the weak part of his shield to the strong part of his opponent’s shield.\textsuperscript{37} Mark his struggle closely. Each combatant wants to free himself from the bind, so that he may attack his opponent behind his shield and disarm him.
The combatant on the left gets the strong of his shield upon the weak of his opponent's shield and may thrust at him or wrench him. The combatant on the right has lost his strong (his ability to create leverage) and will be pulled down.

Plate 163

The combatant on the left finishes off his opponent by thrusting him in the groin with his shield-spike.

Plate 164
The combatant on the left deliberately exposes himself to attack and thrusts below the weak part of his opponent's shield to hook his adversary's foot and wrench it. This gambit is dangerous, however, because the combatant on the right can still attack from above.

Here are two aggressive guards. From these stances one may charge in to disarm and overcome one's opponent and do a great deal of handsome work with the shield. The combatant on the right awaits the outcome.
The combatant on the left has deflected his opponent's blow and thrusts up into his shield to strike at his neck. The combatant on the right tries to bind the shields. Go to the next page to see the completed attack.

Plate 167

The combatant on the right disengages and spins his shield to hook his opponent behind the neck and drag him to the ground, completing the attack described above.

Plate 168
The shield fight is at an end. God deliver us from all worry.

IX: DAGGER 39 PLATES 170–89

Now we take up the dagger. God preserve us all! From left to right: the first fighter stabs from above. The second fighter sets aside the stab and turns the dagger away from himself (trapping his opponent’s dagger and twisting it out of his hand). The third fighter stabs from above. The fourth fighter thrusts from below to set aside the blow and counter it.
The fighter on the far left makes the upper shield with his dagger to block his opponent's stab from above.* The fighter on the far right stabs from below and his opponent makes the lower shield to block the stab.

Plate 171

As the fighter second from the left stabs from above, his opponent counters by throwing out his left arm to catch the stab and then strikes or slashes with his own dagger. The fighter on the far right stabs from above. His opponent surprises him and counters by catching the stab with the left arm, twisting it around his own dagger arm, and then throwing his attacker away from himself.

Plate 172
The fighter on the far left counters his opponent's stab from above by catching the stab with his left arm, seizing him with his dagger between the legs and drawing him upward to throw him away from himself. The fighter second from the right counters his opponent's stab from above by setting it aside with his right arm and wringing his own dagger around his attacker's arm to trap him and throw him away from himself.

Plate 173

The fighter on the far left was entangled by his opponent, but countered by stepping out and reversing the hold. The fighter on the far right stabs from above. His opponent entangles him with the scissors-hold. 41

Plate 174
To counter his opponent’s stab from above, the fighter on the far left catches the stab with his right arm, twists it down, traps his opponent’s right arm with his left arm, pivots and throws his opponent to the ground. On the right, the counter and throw are completed.

Plate 175

As soon as his opponent stabs from above, the fighter second from the left moves his right arm against the stab, grasps his opponent’s right arm with his left hand upon the elbow and presses him away. However, as shown with the pair on the right, his opponent can pivot, get a grip beneath his leg, and throw him over onto his back.

Plate 176
The fighter on the far left sets aside his opponent's stab from above with his right arm and counter-thrusts into his attacker's belly. The fighter second from the right has put his adversary in the scissors-hold, and should now attack either the arm or the throat.

Plate 177

The fighter on the far left counters the stab from above by trapping the stab with his left arm and grasping with his right hand under his opponent's right arm to throw him backwards. The fighter second from the right traps his opponent's stab from above with his right arm, pivots, throws his left arm around his opponent's neck and throws him over his hip.

Plate 178
The fighter on the far left counters the stall from above by catching and trapping it with his right arm, and grasping his opponent’s dagger arm at the elbow with his left hand and pressing down on the elbow. In the pair on the right we see the counter-move; the attacker turns completely around and throws the defender over his hip.

Plate 179

The fighter on the far left counters a thrust from below by striking his opponent’s thrusting arm with his right fist and thrusting into his adversary’s belly. The pair on the right are at an impasse.

Plate 180
The fighter on the far left counters the stab from below by striking it away with his right hand and grappling his left arm around his opponent's neck and stepping forward to throw him. The fighter second from the right counters the stab from below by trapping it with both hands. He should pivot and break his adversary's arm over his left shoulder.

Plate 181

The fighter on the far left breaks his adversary's arm over his left shoulder, as described above. The fighter on the far right makes a shield against stabs from above and below by gripping his dagger with both hands.

Plate 182
The fighter on the far left makes a shield with his dagger to ward his opponent's cut from above. His opponent counters by twisting his dagger around between his adversary's arms. He now has leverage to throw or disarm his adversary, as we can see in the pair on the right.

Plate 183

The fighter on the far left traps his opponent with the scissors-hold. The fighter second from the right has his opponent in a scissors-hold around the neck. The fighter on the far right will counter by throwing his adversary.

Plate 184
The fighter on the far left blocks his opponent's stab from above with a dagger shield. However, his opponent's attack was a feint, and he changes the attack to a stab below the shield. The fighter on the far right also makes a high dagger shield against his opponent's stab from above. His adversary counters by grappling both his arms and throwing him.

Plate 185

The fighter on the far left counters his opponent's thrust from above by setting aside the thrust with his right arm. On the right we see the counter completed as he grapples his opponent's dagger arm down and gets his own dagger behind his opponent's knee to throw him.

Plate 186
The fighter on the far left catches his opponent's stab with a scissors-hold. The fighter second from the right stands on guard. His opponent on the far right hides his dagger behind his back to confuse his adversary, and may attack with either hand.

Plate 187

The fighter on the far left counters his opponent's stab from above by setting aside the blow with his left arm and grappling his adversary below the thigh with his right arm to throw him. The pair on the right perform the same manoeuvre. The Master (Faithoffer) has himself overseen this work.

Plate 188
X. WRESTLING: PLATES 190–221

The fighter on the far left counters the stab from above by setting it aside with his left arm and grappling his opponent about the neck with his right arm and choking him to the ground. On the right he finishes his opponent off by stabbing him in the neck.

The pair on the left prepare to wrestle. The fighter second from the right sets aside his opponent’s thrust from above with his left arm and stabs him in the chest.
The pair on the left are in a clinch, each with one arm on top and one arm below. The wrestler second from the right has slipped his head through his opponent's arms and lifts him.

Plate 191

The fighter second from the left throws his right arm over his opponent's right elbow and grasps under his right knee and throws him over. The fighter second from the right is in a bad position and his opponent is going to throw him over his thigh.

Plate 192
The wrestler on the far left traps his opponent’s arm to break it.
The wrestler on the far right carries his opponent’s arm over his shoulder to break it.

Plate 193

The wrestler on the far left gets his opponent in a hold and throws him over his thigh.
The wrestler second from the right steps behind his opponent, grips him by the waist and throat, and throws him backward over his thigh.

Plate 194
Again, the clinch with each wrestler having one arm on top and one arm below. The wrestler second from the right quickly slips from beneath his opponent’s arm, grasps him by the head, and swings him away from himself.

Plate 195

In this hold, the wrestler on the far left means to pass through below his opponent’s arm. On the right, the wrestler has passed through and throws his adversary over his back.

Plate 196
The wrestler on the far left counters his adversary’s attempt to pass through by gripping him about the neck and choking him. The wrestler second from the right counters the pass through by quickly pivoting and grappling his adversary about the neck and between the legs.

Plate 197

The wrestler second from the left hooks his opponent’s leg to throw him. On the right, the hook is countered with a blow with the arm.

Plate 198
The wrestler on the far left is caught in a hold from behind. He counters by gripping his opponent's leg and drawing it through the fork of his own legs to throw him. The wrestler on the far right counters the hold from behind by stepping backward with his foot between his adversary's legs to grasp his opponent's thigh and throw him.

Plate 199

The pair on the left are in a hoist from behind. To counter it, grasp your opponent by the hair and pull him over your shoulder. The pair on the right are in a lock. If you mean to be free from it, break your opponent's fingers or crouch and throw him over the back.

Plate 200
On the left, when your opponent gets you in a hold to hoist you with both of his arms under yours, grasp his face with both hands and shove him away until he releases you. The wrestler second from the right allows himself to be gripped around the neck and then throws his opponent.

Plate 201

On the left, the wrestler throws his opponent by hooking his leg with his own. On the right, the throw is completed.

Plate 202
The wrestler on the far left has his opponent in a lock and throws him over his hip. The wrestler second from the right is in the same lock and counters by gripping his opponent below the thigh to throw him.

Plate 203

The wrestler on the far left steps behind his opponent to throw him. On the right, the wrestlers are in a clinch and the wrestler second from the right is going to sweep his opponent’s foot from beneath him.

Plate 204
The wrestler second from the left hoists his opponent up to spin him around. This is called 'dizzy-wrestling'. The wrestler second from the right grasps his opponent by the throat with both hands to shake him.

On the left we see that it is difficult to hoist an opponent when he is horizontal. On the right is an arm lock, as with the dagger.
This plate shows 'knave wrestling' (see plate 86). The wrestler on the right counters by trapping his opponent with his knee in his groin.

The wrestler on the far left traps his opponent's arm to throw him. The wrestler second from the right counters by getting on the other side of his opponent and throwing him backward over his thigh.
The wrestler on the far left tried to pass through, but his opponent counters by grasping him around the waist and pressing him down. The wrestler on the far right counters a throat hold by putting his opponent in an arm lock.

Plate 209

The wrestler on the far left kicks his opponent in the thigh. The wrestler on the far right grapples his opponent over the shoulder and between the legs to hoist and throw him.

Plate 210
The wrestler second from the left seizes his opponent by the collar and trips him with his right foot. On the right, the throw is completed.

Plate 211

The wrestler second from the left hoists his opponent’s arm to trap it between his opponent’s legs. On the right, the attack is completed.

Plate 212
The wrestler on the far left traps his opponent's arm. On the right, he completes the attack by grappling his opponent around the throat to throw him backward over his hip.

Plate 213

The wrestler on the far left counters a hold from behind by stepping backward between his adversary's legs and throwing him over his hip. The wrestler second from the right holds both his adversary's arms behind his back.

Plate 214
The wrestler on the far left counters a throat hold by grasping his opponent on the elbow, stepping toward him, and throwing him over his thigh. The wrestler second from the right steps behind his adversary, placing his left arm upon his throat, and throwing him backward over his thigh.

Plate 215

The pair on the left are in a leg hook. On the right, to counter the leg hook, grasp your opponent over the shoulder and throw him over your hip.

Plate 216
This plate illustrates two ways to counter the leg hook or the throw over the hip.

Plate 217

The wrestler on the left completes his counter against the leg hook. The wrestler on the right pivots to counter the leg hook and throws his opponent backward over the hip.

Plate 218
The wrestler on the far left breaks free of a throat grip. On the right he locks his opponent's arm behind him and throws him over his thigh.

The wrestler on the far left grapples his opponent and throws him over his hip. The wrestlers on the right come to grips at the same time, but the wrestler on the far right reaches over his opponent’s right arm with his elbow and traps him behind his thigh to throw him.
The throw mentioned above is completed. To counter the leg hook, trap your opponent in the hollow of the knee with your knee (this technique is not illustrated).

XI. MESSER: Plates 223–30

Here they fight with messers. God help them! The swordsman on the left cuts from above. The swordsman on the right is going to set aside his opponent’s stroke by cutting strongly upward into it from below.
The swordsman on the left completes his cut. The swordsman on the right sets aside the cut and steps in to grapple his opponent.

Plate 224

The swordsman on the right envelops and locks his opponent’s sword arm and cuts him across the head, completing the attack and counter-attack.

Plate 225
The swordsman on the left cuts from above. The swordsman on the right sets the cut aside with a turned-around hand and will step forward and wrench his blade around to the other side.**

Plate 226

The swordsman on the right has stepped forward and wrenched his blade around his opponent's blade and pushes his adversary away by the elbow.

Plate 227
The swordsman on the left charges in with a cut of wrath aimed at his opponent’s head. The swordsman on the right sets the blow aside by cutting into it strongly from below, and in doing so, hews off his adversary’s hand.

Plate 228

The swordsman on the right steps in and strikes his opponent to death.

Plate 229
The swordsman on the right cuts from above. The swordsman on the left sets aside the cut and grapples his opponent's sword arm, thrusting him in the guts with his messer.

Plate 230

XII. SWORD AND BUCKLER: PLATES 231–39

The swordsmen are in two open stances with the sword and buckler.

Plate 231
The swordsman on the right cuts from above. The swordsman on the left sets aside the cut with the sword and buckler together. His next move should be to grapple his opponent.

Plate 232

The swordsman on the left cuts from above, so the swordsman on the right sets the cut aside and grapples and locks his sword arm with his buckler arm and cuts his opponent across the head.

Plate 233
The swordsman on the left sets aside his opponent's cut from above, shoves him away, and is going to wrench his blade around for a counter-attack.

Plate 234

The swordsman on the left shoves his opponent away with his buckler on his elbow and finishes the counter-attack by thrusting across himself into his adversary's back.

Plate 235
The swordsman on the left makes another cut from above. The swordsman on the right sets aside the cut with both sword and buckler, and rushes into his opponent.

Plate 236

The swordsman on the right has rushed in and grappled and locked his opponent's sword arm, and thrust into him.

Plate 237
The swordsman on the right thrusts at his opponent. The swordsman on the left stands ready to receive a thrust.\textsuperscript{47}

Plate 238

As the swordsman on the right thrusts, the swordsman on the left cuts him in the forearm. The cut from above is also good against the thrust.

Plate 239
The swordsman in the centre is in the proper stance to fight two opponents at the same time. Both attackers cut from above. The combatant on the left cuts first and the swordsman in the centre sets aside his blow with a turned-around hand and will pivot to cut the attacker behind him. The swordsman in the centre keeps his dagger and buckler in his left hand to protect his back.

Plate 240

The swordsman in the centre pivots and cuts his adversary on the right across the head. He must pivot again and hew down the remaining attacker.

Plate 241
XIV. FIGHT BETWEEN A MAN AND A WOMAN: PLATES 242–50

These are the opening positions for the judicial duel between a man and a woman. The man must stand in a pit up to his waist, armed with a wooden mace. The woman stands above him on the ground with a four- or five-pound stone tied in her veil.

Plate 242

The woman swings her stone at the man. He lets the veil wrap around his arm to pull her down to himself.

Plate 243
The man pulls the woman toward the pit and throws himself on top of her to strangle her.

Plate 244

The woman breaks free of the man's hold and gets her arm around his neck to strangle him.

Plate 245
The woman has grasped the man's head from behind to pull him out of the pit onto his back and strangle him.

Plate 246

The man pulls the woman to him and throws her into the pit.

Plate 247
The woman moves in to strike the man with her stone. But she steps in too close and the man grasps her by the leg to throw her to the ground.

Plate 248

The woman winds her veil around the man’s throat to strangle him, but the man strikes her in the chest with his mace.

Plate 249
The woman has the man locked in a hold by the neck and the groin and pulls him out of the pit.

Plate 250

XV. SWORD FIGHT ON HORSEBACK: PLATES 251–60

The horseman on the right charges in to make a cut of wrath (see note 45). The horseman on the left will counter his opponent’s cut with a thrust.

Plate 251
The horseman on the right cuts from above. The horseman on the left sets aside the cut with a cut from below with a turned-around hand.

Plate 252

The horseman on the right completes the sequence described above by wrenching his sword around to cut his opponent on the leg.

Plate 253
The horseman on the right cuts from above. Charging in, the swordsman on the left catches his opponent's cut and twists his sword into his face.

Plate 254

The horseman on the left sets aside his opponent's cut, traps his sword, and wrenches it away from him.

Plate 255
The horseman on the right captures his opponent’s sword under his arm.

Plate 256

The horseman on the left captures his opponent’s sword from behind.

Plate 257
The horseman on the left cuts from above. The horseman on the right counters by setting aside the blow to his right and trapping his opponent about the neck with his sword.

Plate 258

The horseman on the right cuts from above. The horseman on the left sets aside the cut with a hanging guard and will fall upon his opponent.59

Plate 259
The horseman on the left falls upon his opponent, completing the attack described above.

Plate 260

XVI. HAND-TO-HAND FIGHT ON HORSEBACK: PLATES 261–4

The horseman on the right wrestles his opponent and gets him in a hold under his arm.

Plate 261
The horseman on the left counters the hold described above and grapples his opponent about the neck.

Plate 262

The horseman on the right has taken hold of the reins of his opponent's horse and charges forward to throw both horse and man.

Plate 263
The horsemen have each other in an arm-lock.

(VII. FIGHT ON HORSEBACK WITH LANCE AND SWORD: PLATES 265-6)

The horseman on the right defends himself against the lance by setting it aside with his sword.
The horsemanship on the right now has control of his opponent's lance and may thrust at him with his sword.

XVIII. FIGHT ON HORSEBACK AGAINST THE CROSSBOW: PLATES 267–70

This shows how one should behave while in flight while armed with the crossbow.
The lancer on the left charges. The crossbowman discharges his bolt, then sets aside his opponent's lance with his crossbow and prepares to grapple his adversary about the neck.

Plate 268

The crossbowman prepares to receive his opponent's attack. The lancer is in the correct position to attack the crossbowman (he uses his lance to cover his body and circles behind the crossbowman to attack him from the rear).

Plate 269
NOTES TO PLATE CAPTIONS

Plate 270

- This book was written by Hanselling, who posed for this portrait.

The attack described in the crossbowman grapples the lancer about the neck and disarms him.
I. Languages Spoken

Swahili Text

Appendix
A.

A. 102

Selden and Kohen

The medical exam examiner met the man Smith in town.

The examiner could not read the letter and write on a paper.

The patient is my own personal friend. – Also in the basement, part

A. 102
BIBLIOGRAPHY
ACKNOWLEDGMENTS