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Jeffrey L. Forgeng serves as curator of arms and armor and medieval art at the Worcester Art Museum in Massachusetts and as adjunct professor of humanities at Worcester Polytechnic Institute.

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Royal Armouries Manuscript I.33, also known as the Tower Fechtbuch or the Walpurgis Manuscript, is the oldest-known manual of swordsmanship in the western canon. Dated to c.1310, it is a stunning work of late medieval art and the Armouries' most treasured manuscript, one so famous it has become known simply by its shelf number: I.33.

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The Medieval Art of Swordsmanship: A Facsimile and ...
Jeffrey L. Forgeng is the author of The Medieval Art of Swordsmanship (4.17 avg rating, 23 ratings, 0 reviews, published 2003), Daily Life in Chaucer's E...

Jointly Published with the British Royal ArmouriesMedieval fighting has long been thought to be rough and untutored. Visions of men madly slashing to and fro and hoping for the best still dominate not only popular culture but modern histories of fencing as well.In recent years, the survival of more than 175 fighting treatises from the Middle Ages and Renaissance has provided a whole generation of enthusiasts, scholars, reenactors and stage choreographers with a wealth of new information. This text represents the earliest known text on swordsmanship anywhere in the world. Royal Armouries MS I.33 presents a system of combat that is sophisticated and demonstrates the diffusion of fighting arts beyond the military classes. Within the manuscripts richly illustrated full-color illustrations lie still-potent demonstrates of sword techniques, surprisngly shown by a Priest and Scholar. Most surprisingly, however, is the presence of a woman practicing in the text, the only one illustrated in any European fighting treatise. This full color facsimile & translation has been long-awaited and promises to become an important resource for years to come

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This sixteenth-century German guide to sword fighting and combat training is a crucial source for understanding medieval swordplay techniques. Following his translation of Joachim Meyer's The Art of Combat, Jeffrey L. Forgeng was alerted to an earlier version of Meyer's text, discovered in Lund University Library in Sweden. The manuscript, produced in Strasbourg around 1568, is illustrated with thirty watercolor images and seven ink diagrams. The text covers combat with the longsword (hand-and-a-half sword), dusack (a one-handed practice weapon comparable to a sabre), and rapier. The manuscript's theoretical discussion of guards sheds significant light on this key feature of the historical practice, not just in relation to Meyer but in relation to medieval combat systems in general. The Art of Sword Combat also offers an extensive repertoire of training drills for both the dusack and the rapier, a feature largely lacking in treatises of the period and critical to modern reconstructions of the practice. Forgeng's translation also includes a biography of Meyer, much of which has only recently come to light, as well as technical terminology and other essential information for understanding and contextualizing the work.

English translation of one of the most significant medieval texts on fighting with swords.

Royal Armouries MS I.33 Companion Deciphering the martial techniques in RA MS I.33 can be difficult. Paul Wagner & Stephen Hand of the Stoccata School of Defence, Sydney, have studied the manuscript for five years, working to unlock its intriguing secrets. What emerges is a complex system of civilian sword and buckler combat (including wrestling).All of the I.33 techniques are presented here with clear text are presented with more than 400 photographic illustrations, a complet martial arts system useful for historical martial artists, reenactors, SCA combatants, or any student of medieval military history. Alone or as a companion to Dr. Jeffrey Forgeng's Medieval Art of Swordsmanship, this book is sure to become a swordsmanship and martial arts classic.

From the author of Renaissance Swordsmanship comes the most comprehensive and historically accurate view ever of the lost fighting arts of Medieval knights, warriors and men-at-arms. Based on years of extensive training and research in the use of European swords, it contains highly effective fighting techniques for the sword, sword & shield, long-sword, great-sword, pole-arm and more. And with more than 200 illustrations and rare historical documents, it is a scholarly reference as well as a hands-on training guide for martial artists of all levels.

Medieval Fighting with the German MastersChristian Henry Tobler presents a beautifully interpreted study of fighting techniques recorded in the mnemonic verse of the legendary German swordmaster, Johannes Liechtenauer. Johannes Liechtenauer was a 14th century German fencing master born in the mid 1300s. Some of Liechtenauer's teachings were preserved in rhyming couplets, possibly done so to prevent the uninitiated from learning the techniques he presented. Christian presents his interpretation in a style that is readable, translating the original and then providing a practical interpretation of each technique. At once bold and martially efficient, these classic techniques of swordsmanship have proven their enduring allure. In this second reissue of a classic work, Chivalry Bookshelf offers students of martial arts, of martial culture during the middle ages, fencing historians, reenactors and students of medieval history.

First translation into English of a wide-ranging military treatise from the late middle ages.

The "Gladiatoria" group of German fencing manuscripts are several editions of a treatise on armoured foot combat, specifically aimed at duel fighting.Gloriously-illustrated, and replete with substantial commentary, these works are some of the greatest achievements in the corpus of late medieval fight books. These works have both tremendous artistic merit and incalculable historical value.In this remarkable full colour volume, authors Dierk Hagedorn and Bartomiej Walczak elegantly present their work on the copy of this treatise now in the Yale Center for British Art, including a reproduction of the manuscript, a full transcription, and translations into English.The work includes a foreword by Sydney Anglo which explains how the work shows a highly sophisticated pedagogical system of movement and applauds the editors for presenting the material in a clear and practical way.Additional essays discuss other aspects of the manuscript - including a tale of Dierk Hagedorn's adventures tracking down the manuscript.

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