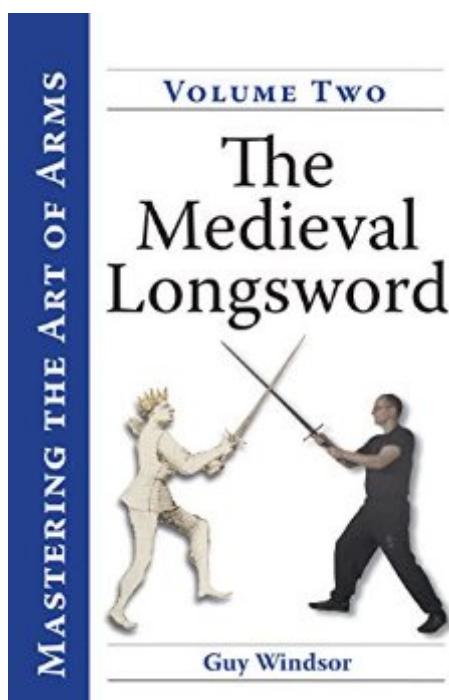


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# The Medieval Longsword (Mastering The Art Of Arms Book 2)



## Synopsis

Do you like swords? Do you want to know how to use them? Then this book is for you. With a foreword by historical novelist Christian Cameron, in this book renowned swordsman and author Guy Windsor will take you through the principles and practice of medieval knightly combat with the longsword. The tactics and techniques come from *Il Fior di Battaglia*, written in 1410 by Fiore dei Liberi, one of the greatest trainers of knights in the Middle Ages. In this book Guy covers everything you need to get started, including principles of swordsmanship, training mindset, and choosing equipment; as well as a complete system of physical practice, from basic footwork all the way up through sword handling and pair drills to free fencing. Beginners will find this a complete and approachable guide to taking up the Art of Arms; experienced swordsmen will also find many tips and tricks for developing their skills. Guy Windsor has been training martial arts for almost 30 years, and teaching professionally since 2001, when he founded The School of European Swordsmanship. The School now has branches and study groups all over the world. Guy's other books include *The Swordsman's Companion*, *The Duellist's Companion*, *Veni Vidi Vici*, and *Mastering the Art of Arms* vol 1: *The Medieval Dagger*.

## Book Information

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## Customer Reviews

Full disclosure, I participated in the crowdfunding campaign for this book so I stumped my money up expecting this book to continue the high standards of Guy's previous projects. And so it has. Guy Windsor is not just one of the finest HEMA instructors publishing today, in my opinion he's one of the best martial arts teachers full stop. There's everything you need here to train yourself and a friend in the basics of medieval European swordsmanship. Guy takes an exceptionally thorough approach with guidance on proper training equipment, an explanation of the biomechanics involved in the art of the sword, before moving on to footwork, fundamental blows and some of the most lucid instruction in Fiore's system you're ever likely to find. The book wraps up with material on freeplay, the organisation of Fiore's system for use with medieval memory methods, and an overview of warmups, mobility and stretching for classes. Many more martial arts manuals should be this thorough. Guy has set a standard for others to emulate. Even if you're not a practising HEMA student there are many gems of training wisdom throughout the manuscript that will be of use to anyone regardless of style or tradition. Guy's attention to calibration and test/retest methods i.e. seeking feedback, are alone worth the price of admission. Follow the advice within and you will improve as a swordsman, as a martial artist, and possibly even also as a human being. The original masters of this method would seek to do no less and Guy does them proud. I think they would be happy with his efforts. If there were any cons to this review it would be that in cramming the book with so much content some of the photos are a little small for the detail required in a work of this nature.

First, a disclaimer. I know Guy and have been his student for quite some time so I'm intimately familiar with the material that he's teaching. In fact, I've been teaching my own group under Guy's direction for near on 10 years now which has been long enough to gain an insight into the problems of getting so much information across to beginners without frustrating them or the seniors that also attend lessons. I was one of the early students to pick up the original Swordsman's Companion and work out of it exclusively for a year before my training partner and I decided to get serious and spend a month with Guy in Helsinki. It was an especially interesting time because we started training out of a book just as many readers of this particular book will do. Since that time, Guy has been down to Singapore to update us from time to time and we regularly send people to Helsinki for training. The biggest problem I've had with beginner's is balancing (I'm going to borrow this

terminology from Capoferro for lack of eloquence myself) the art with the practice of the sword. It's easy to show and get them to follow but they then lack understanding of the art. If the lesson becomes about the art, then practice suffers as beginner's get frustrated with the demands for perfection. Thankfully Guy, as a full time teacher, has a lot of experience in presenting the art to students in a way that is easy for them to understand and this book is definitely a huge step forward in that regards. All of the material is presented in an order that builds skills and gives lots of exercises without ever losing the connection with the art as given in the manuscript.

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