



I'm not robot



**Continue**

## Hema spear fighting

Where do we get all this from? How do you know this is true? Look at the masters; in particular, look at the illustrations in Fiora and Wadi. Note that you never see images in Fiore and Wadi - neither in the images of masters nor students - long, reaching traction using copies so ubiquitous in almost every sparring video you can see online. Look at Fiore's photo after he removed the student's spear and shoved the student in the face. His hands pass right in front of his body. His hands are not stretched to shove like most people when they use a spear: Simply put, you don't see illustrations in the guides of people pushing, reaching their hands forward far in front of their body. When you think about it, it makes sense. From the point of view of physics and biomechanics, to make blows, stretching out hands with a spear, very weak. When you stretch your arms forward, with an outstretched spear, you have all that mass hanging in space, which means it's much harder to hit with force. Also, if the spear is swinging or unable to track perfectly when you extend your arms to hit with it, the kick will be extremely weak. We even have a historical example of this phenomenon: Osama ibn Munkid, a Muslim who fought against the Crusaders in the 12th century, describes pushing forward with his spear and a blow to the back of a mail protected by a crusader. The latter left unharmed after the collision. Osama regrets that if he had kept a spear in the sofa stabbed under his arm, he would probably have killed the knight. It can be argued that Osama's example does not really apply because he fought an armored enemy. However, if this is true, we must ask why the unarmed illustrations of the fight against the spear illustrate exactly the same thing, namely the spear, either kept close to the body, or even cooked to the body, for greater stability and power. Obviously, the historical masters believed that the only definite way to finish the fight was a powerful, steady kick that put the point of the spear deep into the body of the enemy. Interestingly, some of Wadi's unarmed methods with spears are not even associated with pushing a spear at all. Wadi half turns with a spear: (the top two images of this scan). In both of these images, the master with the crown does not need to cut out his hands to hit the spear. Instead, by turning his hips and legs forward, he spins- makes a half turn and moves the spear into position, so that the student skewers himself while trying to punch the wizard in the face. In the case of the upper left image, the master lowers the butt of the spear a little as he turns, but much of the force movement comes from the rotation of the hip, and the fact that the spear is being prepared between his and his left hand as soon as the rotation is over. Accurate, effective, fast, powerful and deadly - all signs of genuine military equipment. The conclusion thus, to sum up: most spear fighting done, even practicing Western martial arts, comes from erroneous basic assumptions. The spear fight is not about pushing your hands forward and right, and trying to cover the enemy's sword (or spear) with a series of quick, stabbing movements. It is weak, and in a serious fight, more than likely will not be enough to stop your enemy. Instead, true spear fights is at a much closer and much more intimate range. A true spear fighting uses powerful stabbings that depend on stability, and often keep the spear preparing for the body. In conclusion, true spear fights are closer, more intimate, more powerful, and more brutal than most people realize. The historic fence redirects here. For the history of fencing in general, see the history of fencing. This article contains a list of general references, but it remains largely unverified because it does not have enough relevant link. Please help improve this article by entering more accurate quotes. (April 2012) (Learn how and when to delete this template message) The front page of the Wallerstein Code shows typical hands of 15th-century individual combat, including Longsword, Rondel's Dagger, Messer, Sword and Buckle, Halberd, Spears and Personnel. Historical European martial arts (HEMA) are martial arts of European origin, especially using art previously practiced, but have since become extinct or have evolved into completely different forms. While there is limited surviving documentation of the martial arts of classical antiquity (such as Greek wrestling or gladiatorial battles), preserved special technical treatises or martial arts guides date back to the late Middle Ages and early modern period. For this reason, the focus of HEMA de facto on the period of half-year around 1300 to 1800, with the German and Italian flowering school in the late Middle Ages and Renaissance (14-16 centuries), followed by Spanish, French, English and Scottish fencing schools in the modern period (17th and 18th centuries). 19th-century art, such as classical fencing, and even early hybrid styles such as Bartica, can also be incorporated into the term HEMA more broadly, as may be traditional or folk styles eng back in the 19th and early 20th centuries, including forms of folk struggle and traditional methods of fighting sticks. The term Western Martial Arts (WMA) is sometimes used in the United States and more broadly, including modern and traditional disciplines. During the late Middle Ages, the longsword had an honorable position among these disciplines, and historic European swordsmanship (HES) used to refer to swordsmanship swordsmanship techniques Modern reconstructions of some of these arts have sprung up since the 1890s and have been practiced systematically since the 1990s. History of European Martial Arts Ancient Information: De re militari and Viking Age Weapons and Armor Fol. 4v of I.33 The first book on martial arts, Eitoma Rey militaris was written in Latin by a Roman writer, Publius Flavius Vegetius Renatus, who lived in Rome between the fourth and fifth centuries. There are no other known martial arts manuals that protect the later Middle Ages (except for fragmentary instructions on Greek wrestling, see Papyrus Oxyringus 466), although medieval literature (e.g. Sagas of Icelanders, East Roman acrylic songs, Digenes Akritas and medium-high German epics) record specific fighting and military knowledge; in addition, historical works of art depict combat and weapons (e.g. Bayeux tapestry, John Skylitz's story summary, Morgan Bible). Some researchers have tried to reconstruct old methods of struggle, such as Pankration, East Roman hops, Viking fencing and gladiatorial battles, citing these sources and practical experiments. The Royal Arms Factory of Ms. I.33 (also known as Walpurgis or Tower Fechtbuch), from about 1,300, is the oldest surviving Fechtbuch, training sword and combat buckles. The post-classical history of the Central figure of the late medieval martial arts, at least in Germany, is Johannes Likhenauser. Although not a single manuscript he is known to have preserved, his teachings were first recorded at the end of the fourteenth century by Nuremberger Handschrift GNM 3227a. From the 15th century to the 17th century, numerous Fechtecher (German fencing books) were produced, of which about a few hundred are exhausted; very many of these methods of description came from Liechtenauer's. Longsword guards (manuscript 1452) Usually, several combat modes are taught side by side with each other, usually unarmed grappling (Kampfringen or abrazare), dagger (Degen or Doug, often made of The Rondel Dagger), Long Knife (Messer) or Dusack, half or quarterstaff, pole weapons, longsword (langes Schwert, spada longa, spadone), and fighting in the armor plate (Harnischflechten) Some Fehthecher have sections on the duels (Stechtehten) used only in combat. Important 15th century German fencing masters are Sigmund Ringek, Peter von Danzig (see cod 44 A 8), Hans Talhoffer and Paulus Kal, who taught Lychtenhauer's teachings. Since the end of the 15th century there have been brotherhoods of fechtbrusters (Fechtbruderschaften), primarily the Brotherhood of St. Mark (1474) and Federfechter. Early Burgundy French treatise Le jeu de la hache (The Axe Game) 1400. The earliest master who wrote in Italian was Fiore dei Commissioned by the Marquis of Ferrara. Between 1407 and 1410, he documented comprehensive fighting techniques in a treatise entitled Flos Duellatorum covering grappling, dagger, sword arm, longsword, pole-weapon, armoured combat and mounted combat. The Italian school continues Filippo Wadi (1482-1487) and Pietro Monte (1492, Latin with Italian and Spanish terms). Three early (before George Silver) native English sword texts exist, all very obscure and uncertain dates; they are believed to date back to the second half of the 15th century. Early Modern Renaissance: The Company of Masters In the 16th

