

## An Introduction to using the Iberian Mangual (Flail)

The original purpose of this document was as a way for me to write down and remember Figueyredo's Montante rules so that I could use them to practice with a flail. This has now morphed into a general introduction to the flail and how to use it for HEMA practitioners.

While I know some people will read this and disagree with my interpretations of Figueyredo's rules, my intention is to provide information which can be passed to participants after a workshop or class, so they can continue practicing. I have assumed they will leave a workshop with an understanding of the basic flail techniques used in simple routines one, two & three, and the terminology I have used to describe the routines.

An instructor should develop their own class notes for the routines they wish to teach and the order they are to be shown. Based on the introductory workshops I have run my suggestions are noted below.

The words *flail* and *flails* have been used throughout for clarity rather than the Spanish terms *mangual* and *manguales*.

### HISTORICAL CONTEXT

We have few historical references for the flail. The most important is *Summary of the true dexterity of arms, reduced to thirty-eight assertions* by Miguel Perez de Mendoza y Quixada, Madrid, 1675.

In assertion 31 Mendoza states of the Montante "Its doctrine is more important than that of the single sword or the other weapons, since only the *mangual* [flail] can equal its great rigor".

In Assertion 32 Mendoza provides basic guidelines on construction and use of the flail but no specific routines to practice. Mendoza does state that 'you observe the same paths as with the montante with the exception of the thrust'.

I have also seen internet posts hinting that in Figueyredo's book *Philosophy on the True Skill of Arms* written in 1628 he also states that that Flail is the same as Montante minus the thrusts. I have not yet found this statement in his work but am still researching if this is correct.

### BASIC CONSTRUCTION FOR A FLAIL

Again Mendoza does not provide details. He states the flail should have the same overall dimensions as a montante with a shaft the same thickness as a pike and using four light weight steel chains. The drawing in the front of Mendoza's 38 assertions shows a flail with 3 chains and weights. The chains are curved and appear to be slightly longer than the shaft. A flail with a shaft 800mm long and chains 900mm long meets the guidelines provided. I have found a 32mm-diameter pole makes a nice secure shaft most people feel comfortable holding.



I have seen internet posts stating that one-, two- and three-chain flails exist. For practicing I have made flails with both plastic and steel chains. Beginners are generally more comfortable with a single-chain flail when they start. To keep the weight of a practice flail similar to a multi-chain version I use an overall chain length of 900 mm that splits 300 mm from the end into three short chain sections each with an individual weight.

## **PRACTICE ROUTINES FOR FLAIL**

As Mendoza does not provide any specific techniques to practice with the flail, I have based these routines on Diogo Gomes de Figueyredo's Montante rules as described in his Memorial of the Practice of the Montante written in 1651. I am using the Steve Hicks & Eric Myers translation of Figueyredo's Montante rules.

For a student commencing flail I suggest they learn the routines for Simple One, Simple Two & Simple Three first as these cover the basic movements and have the same footwork. In a short workshop I then teach Four Complex as it is the first rule where a student is required to turn around and it introduces the required footwork for the turn. If Four Complex can be included in a workshop it is also a good routine to for teaching distancing and striking a target.

Removing thrusts from the montante rules to derive flail routines can result in some routines appearing to be repeated or becoming very similar. Examples of this are Two Simple and Four Simple. With the thrusts removed Four Simple has one extra tajo. If you practice the alternative Two Simple routine, which has an extra lead-in swing, there is no difference.

In modifying the montante rules, no cuts or strikes have been removed. In some rules simply removing the thrusts was sufficient to have the flail movements flow from one action to the next. In others I have modified the routines by adding or deleting steps or by adding an additional movement of the flail so that the routines flow from one action to the next. The additions are my interpretation on how to make the routines flow. In some routines I had a choice of actions to modify and these are not the only way to complete the routines.

I have found the same instructions can be used for both left- and right-handers by referring to primary and secondary hands and primary or secondary feet when describing the rules. The routines below use this terminology.

In these notes the Primary Side is the right for a right-handed person and the left for a left-handed person. This refers to both feet and hands in the routines.

The purpose of these routines is to practice using a flail learning how to make the weights go where you want them to. These are not instructions on how to fight with a flail. A lot of the rules have accompanying comments on what I have found has worked for me in practicing or teaching the routines.



## Holding the Flail

A participant should hold the flail with their secondary hand at the bottom of the handle and their primary hand approximately half way along the handle. The primary hand should be in a comfortable position for the student and there is no correct spot. As the student practices they should adjust their primary hand to find the best location on the handle for them. Students may adjust the position of their primary hand during a routine if this helps them with a particular movement of the flail. I initially moved my primary hand up and down the shaft for different techniques but found it was not necessary as I progressed in my practice.

Mendoza tells us the hands should be half a vara or approximately 40 cm apart.

## Controlling the Flail Weights

Mendoza tells us that when using the flail the arms should be kept as straight as possible and to avoid bending at the shoulders or elbows and turning of the flail is accomplished with the wrists. In simple terms the straighter you can keep your arms the less likely you are to hit yourself with the weights. Mendoza does tell us not to sweep the flail behind us as that will cause us harm. If you take your arms behind you the natural tendency is to bend your arms at the elbows on your primary side or cross your hand and bend at the elbows on your secondary side. As the chains are longer than the shaft this allows the weights to swing close to your body and you may hit yourself. If you keep your arms as straight as possible and don't take them back past your sides you are unlikely to hit yourself.

In teaching flail I have developed a term of 'Bring to Rest'. This is a controlled slowing of the flail to reduce the momentum of the chain and weights before changing direction or stopping completely. This is an aid to not hitting yourself. You can bring the handle to a sudden full stop but the chains and weights will still be in motion and must be slowed and stopped in a controlled manner.

If you slow down and control your movements it is possible to start and stop the flail in a Tail Guard position.

## Foot Work

It can be useful at the beginning of a practice session to work through the basic forward and back footwork and turns as part of a gentle warmup. This will familiarise new participants with the basic steps.

There are a number of places in the Figueyredo's rules where the practitioner needs to withdraw their foot and turn to face a new direction normally 180 degrees from their original position. The withdrawn foot is usually placed behind the foot which has not moved. In Tim Rivera's 2016 translation of Domingo Luis Godinho's 1599 Art of Fencing on page 16 he describes two steps which he calls a wheeling step and a turn and notes the turn is a common step in Godinho's two sword and



montante rules. These steps are similar to how Figueyredo describes the withdrawal and turn in his montante rules.

The withdrawal, turn and following step are continuous as the motions should blend together with next strike (Tajo or Reves) you make with the flail. Reading the rules step by step is to help memorise them. In use all of the motions should blend together into a smooth routine.

Some of the latter rules include the instruction “then giving a large jump while turning around”. After watching various videos including Ton Puey I decided this must mean to turn 360 degrees as you swing the montante or flail and to take a large step towards you opponent to close distance quickly. In the translation of ‘Treatise on the Lessons for the Practice Sword and the Destreza Its Players Should Display’ by Thomas Luis released by AGEA Editoria in May 2017, the notes on page 59 indicate that ‘Jumping’ of the period is more in line with the modern concept of lunging. I therefore believe my interpretation of a large step is correct and I have used the term ‘Large Jump’ in my routines as the move is combined with a 360 degree turn to gain both distance and momentum with the flail.

## **Notes On Figueyredo’s Rules And My Flail Routines**

### **Routine One Simple**

It is not one of Figueyredo’s rules but the direction of the flail strikes in One Simple can be reversed by starting high and striking diagonally down so that the figure 8 pattern you make in front of yourself is all descending strikes.

### **Routine One Complex**

I found this to be one of the more difficult routines to learn due to the violent / natural strikes and the changes of direction of required. Having taught this several times there are two issues when practicing.

Issue One - is how far to let the weights travel before changing direction between the natural and violent strikes. My suggestion is to let the weights travel half to three-quarters of a circle before changing direction. Use the time created to slow the weights for the change in direction.

Issue Two - the strikes should be made to the centre line of a target in front of you. If new students do this they tend to think the weights are going to continue and they will strike themselves in the forehead. Students should be shown to make the strikes off to either side until they have learnt to change direction. This tends to reduce the concern about hitting themselves.

If I am running a workshop I show this routine to the more adept participants to practice while I am coaching other students who take longer to master the basics.



## **Rule Two Simple**

In some of Figueyredo's Montante rules the Tajos and Reves are single cuts from the side with a stop in front of the body. These strikes may or may not have a lead-in by circling the Montante around your head. With a flail it is easier to include a circular lead in around your head before delivering the strike, changing direction or bringing the flail to rest. My opinion is that including a lead-in to keep the flail in motion should be considered optional when practicing the routines as this make the movements flow more smoothly in most circumstances. An example of this is the rule Two Simple and I have written two versions of the flail routine one as per the Figueyredo's Rule and a second with the lead-in movement. The original rule is written so that each cut with the montante is paused in front of the diestro before continuing the routine.

## **Routine Two Complex**

I have not written this rule with a specific lead-in for the strikes but with the high position of your arms noted in the rule it is virtually impossible to make the strikes without the lead-in swing around your head.

## **Routine Three Simple**

Routines Three Simple and the second version of routine Two Simple with the lead-in can look the same when practicing if the starting position of the flail is not correct. Routine Two Simple is composed of strikes across the front of your body with or without the lead-in movement. The Three Simple Montante rule has a 'strike from behind' followed by a second strike. In the original montante rule I believe the first strike is from low to high to knock your opponent's weapon out of the way before you hit them with the second strike, the same movements should be used in the flail routine which is the difference between Two Simple and Three Simple.

## **Routine Three Complex**

This routine is slightly different from Three Simple in that pattern is Tajo, Tajo, Reves, Tajo, Tajo, Reeves. The first Tajo in each set of three strikes is also 'from behind' which make it a strike from low to high to knock your opponent's weapon out of the way before you attack them with the second and third strikes.



### **Routine Four Complex**

This rule is for fighting people in front and behind and states you start the routine with your secondary foot forward and then take a forward step on the same foot. The position of the person in front of you is not stated and could be anywhere in a 180 degree arc. My opinion is that the first step and tajo is an aligning movement so that you face the person you are going to hit with the second tajo.

### **Routine Five Simple**

With the thrusts removed routine Five Simple is the same as Two Simple.

### **Routine Five Complex**

With the thrusts removed Five Complex is the same as Three Simple other than the starting position for the flail.

### **Rule Six Complex**

Figueredo does not provide a specific rule for Six Complex. He advises that if you meet another montante in combat you should take your knowledge about the true use of a sword and what you have previously learned on how to use a montante and defend yourself.

### **Routine Seven Simple**

Foot work for the rule is open to interpretation. I have written the routine with passing steps. The original rule reads as if you use advancing steps with the primary foot always in front. I have seen videos on the internet with three different versions of the footwork: passing steps; advancing steps with the primary foot always in front; and advancing steps with the primary foot in front for tajos and the secondary foot in front for reves. From a practical point of view the footwork you employ would depend on how fast the people in the street retreat in front of you. The strikes in Seven Simple are the same as Two Simple with the lead-in: it is the footwork that changes.

### **Routine Seven Complex**

The strikes in version one of Seven Complex are the same as One Simple, it is the footwork that changes. In version two of Seven Complex both the strikes and footwork changes due to the turn in the middle of the routine.



## **Routine Ten Simple**

Rule Ten Simple has horizontal strikes across the body similar to Rule Two Simple and the same strikes also appear in Rule Thirteen Complex. As Rule 10 Simple is for Guarding a Lady who is hiding behind your shoulders it is in appropriate to add a lead-in swing that circles your head as you may otherwise strike the lady. The first part of the routine I have written the same as One Simple however all of the movements need to be smaller and in front of you primarily using your wrists to control the flail. In the second part of the routine I have replaced the horizontal strikes with a diagonal rising strike and tear-drop motion used to bring the flail to rest on the same side to which the blow has just been delivered. The footwork and body position is different to both One Simple and Two Simple. Initially you should stand with your body square and your feet a little wide. Each Step should be one palm width and as you swing you should look in the direction of the blow.

## **Routine Eleven Complex**

Rule Eleven Complex is similar to Rule Eleven Simple with thrusts added. When I removed the thrusts from Eleven Complex for the flail routine it became a series of tajos and reves similar to a number of the earlier routines. To make it flow and have a different routine I replaced the thrusts with reves and used the tear-drop move to create a difference between routines Eleven Simple and Eleven Complex.

## **Routine Thirteen Complex**

Rule Thirteen Complex again has the same horizontal strikes to be delivered in across the body that are noted in Rules two Simple and Ten Simple. Again these strikes have been replaced with a strike and the tear-drop movement.

## **Routines Fourteen Simple and Fourteen Complex**

Both of the original rules are for defending against thrown weapons or a thrust made with a hafted weapon.

I don't believe these would actually work for flail. If you were ready and delivered a Talho it may be possible to contact the weapon that is thrown or thrust at you and push it off line. For small thrown weapons the flail could possibly work if one of the flail weights hit the thrown object. For a hafted weapon the flail chains would probably wrap around the weapon. While this would give you some control I don't believe the turn and Large Jump (lunge) in the text would work if you are dragging the hafted weapon as well. This needs to be explored in a practical context but the rule works as a practice routine.



## **Routine Fifteen Simple**

In the original rule this is four rising cuts as used in Rule One Simple followed by two tajos. The footwork accompanying the rising cuts are forward steps on the diagonal rather than the straight forward and back steps in Rule One Simple. As a fail routine the last rising strike is from the low inside line to high outside followed by the two tajos. The momentum of the flail weights does not want to change from the rising strike to the tajo movement. With a lot of practice I could make this work but it was never a smooth change in direction where the rising strike to a reves does flow well. For the flail routine I have changed the tajos to reves which flow better.





## Abbreviations used in this document

F – Forward

B – Back

L – Low

M – Middle

H – High

I – Inside ( Student’s secondary side. Left for a right hander and right for a left hander)

O – Outside (Student’s primary side. Right for a right hander and left for a left hander)

Cl – Centre Line

T – Tajo (Forward cut / swing)

R – Reves (Reverse cut / swing)

Rc – Rising Cut

V – Violento (Rising)

N – Natural (Falling)

Ct – Carry Through

P – Primary Side

S- Secondary Side

Btr – Bring to Rest. A controlled slowing of the flail to reduce it’s momentum before changing direction or stopping the routine. You may bring the handle to a full stop but the chains and heads will still be in motion. When you stop a routine the final resting position for the fail is what is commonly referred to as a ‘tail guard’ position.

W – Withdraw Foot and Turn 180 degrees.

D – Diagonal. From Pacheco’s circle. Pointing the foot along the diagonal line used to take a transverse step.

J – Large Jump (lunge) – A 360 degree turn following by a large step to gain distance.

Tr – Tear Drop. A movement of the flail in normally in front of the user used to bring the flail to rest on the same side to which a blow has just been delivered. Usually used after a rising cut from low to high. If a rising cut is performed from the outside to inside lines the tear drop movement is used to bring the flail to rest on the inside line in a low or medium position. The path of the flail can also be described as a charity ribbon. The move is also used in routines Fifteen Simple and Fifteen Complex to change the motion of a rising cut from the secondary to primary sides to a tajo which is forward cut from primary to secondary sides.



<b>One Simple</b>			
When done correctly the flail heads should make a figure eight pattern in front of you.			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-L
		F	V-T to H-Cl & Ct to I-L
	F		V-R to H-Cl & Ct to O-L
	B		V-T to H-Cl & Cl to I-L
		B	V-R to H-Cl & Ct to O-L

<b>One Complex</b>			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-L
		F	V-T to H-Cl
			Ct to O-L & Btr
	F		N-T to H-Cl
			Ct to O-L & Btr
		F	V-T to H-Cl
			Ct to I-L
	F		V-R to H-Cl
			Ct to I-L & Btr
		F	N-R to H-Cl
			Ct to I-L & Btr
	F		V-R to H-Cl
			Ct to O-L
	B		V-T to H-Cl
			Ct to O-L & Btr
		B	N-T to H-Cl
			Ct to O-L & Btr
	B		V-T to H-Cl
			Ct to I-L
		B	V-R to H-Cl
			Ct to I-L & Btr
	B		N-R to H-Cl
			Ct to I-L & Btr
		B	V-R to H-Cl
			Ct to O-L & Btr



<b>Two Simple – Option 1</b>			
This version is as per Figueyredo's Rule			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
		F	T & Btr at I-M
	F		R & Btr at O-M
	B		T & Btr at I-M
		B	R & Btr at O-M

<b>Two Simple – Option 2</b>			
This version has a lead in for each strike			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
			T
		F	T & Btr at I-M
			R
	F		R & Btr at O-M
			T
	B		T & Btr at I-M
			R
		B	R & Btr at O-M

<b>Two Complex</b>			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	F-O-H
		F	T to H-Cl & Btr at I-H
			R & Btr at O-H
			T to H-Cl & Btr at I-H
	F		R to H-Cl & Btr at O-H
			T & Btr at I-H
			R to H-Cl & Btr at F-O-H
	B		T
			T & Btr at I-H
			R to H-Cl
		B	R & Btr at O-H
			T & Btr at I-H
			R & Btr at F-O-H



<b>Three Simple</b>			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-L
			V-T to H-Cl
		F	T & Btr at I-L
			V-R to H-Cl
	F		R & Btr at O-L
			V-T to H-Cl
	B		T & Btr at I-L
			V-R to H-Cl
		B	R & Btr at O-L

<b>Three Complex</b>			
This routine is to drive your enemy's before your and is the first routine where I have removed a thrust. There are no backward steps in this routine.			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-L
			V-T to H-Cl
		F	T & Btr at I-M
	F		R & Btr at O-L
			V-T to H-Cl
		F	T & Btr at I-M
	F		R & Btr at O-L
Repeat the routine as necessary until you finish with your adversaries.			

<b>Four Simple</b>			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-L
			V-T to H-Cl
		F	T & Btr at I-M
	F		R & Btr at O-M
	B		T & Btr at I-M
		B	R & BTR at O-L



<b>Four Complex</b>			
This rule is for fighting people in front and behind you.			
The purpose of the first step on the on the secondary foot is to turn / advance towards your initial opponent			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-L
	F		V-T to H-Cl
		F	T & Btr at I-M
Turn Body 180 Degrees		W	
To face opposite direction	F		R & Btr at O-L
	F		V-T to H-Cl
		F	T & Btr at I-M
Turn Body 180 Degrees		W	
To face opposite direction	F		R & Btr at O-L
	F		V-T to H-Cl
		F	T & Btr at I-M
		W	
	F		R & Btr at O-L
Repeat until enemies have been defeated			

<b>Five Simple</b>			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
		F	T & Btr at I-M
	F		R & Btr at O-M
	B		T & Btr at I-M
		B	R & Btr at O-M

<b>Five Complex</b>			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	Cl-F
Raise flail over your shoulder			V to O-L
			V- T to H-Cl
		F	T & Btr at I-L
			V –R to H-Cl
	F		R & Btr at O-L
			V-T to H-Cl
	B		T & Btr at I-L
			V-R to H-Cl
		B	R & Btr at O-L

<b>Six Simple</b>			
Battle of the Montante	(for use against another montante)		
Starting Position	Secondary Foot	Primary Foot	Flail
	F	B	O-L
			V-T to H- Cl
		F	T & Btr at I-M
In the rule this reves deflects your opponents Montante with the false edge of your blade	F		R & Btr at O-M
			N-T to Closet Leg
		F	T - to Right Arm
			Btr - I-M

<b>Seven Simple</b>			
Deter people from moving from one end of a street to the other end. Step towards people and back & forth across the road as you advance in a zig zag pattern. Take two steps before changing direction in each leg of the zig zag.			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
		F	T
	F		T & Btr at I-M
Change direction of Zig Zag to move to other side of street			
		F	R
	F		R & Btr at O-M
Repeat until People disperse or retreat in front of you.			

<b>Seven Complex – Option 1</b>			
Deter people from moving from one end of a street to the other end. Step towards people and back & forth across the road as you advance in a zig zag pattern. Take two steps before changing direction in each leg of the zig zag.			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-L
	F		V-T to H-Cl & Ct to I-L
		F	V-R to H-Cl & Ct to O-L
	F		V-T to H-Cl & Ct to I-L
		F	V-R to H-Cl & Ct to O-L
Change direction of Zig Zag to move to other side of street			
	F		V-T to H-Cl & Ct to I-L
		F	V-R to H-Cl & Ct to O-L
	F		V-T to H-Cl & Ct to I-L
		F	V-R to H-Cl & Ct to O-L

<b>Seven Complex – Option 2</b>			
Deter People from moving from one end of a street to the other end when there are people at both ends. Stand in the middle of the street and walk towards the people at one end of the street. Take four steps before changing direction 180 degrees and moving towards your original position and the other end of the street			
	Secondary Foot	Primary Foot	Flail
Starting Position	Even	Even	O-L
	F		V-T to I-H & Ct to I-L
		F	V-R to O-H & Ct to O-L
	F		V-T to I-H & Ct to I-L
		F	V-R to O-H
Turn Body 180 Degrees		W	Hold Flail at O-H as you turn
To face opposite direction			R & Ct to O-L & Btr
	F		V-T to I-H & Ct to I-L
		F	V-R to O-H & Ct to O-L
	F		V-T to I-H & Ct to I-L
		F	V-R to O-H
		W	Hold Flail at O-H as you turn
Turn Body 180 Degrees			R & Ct to O-L & Btr
Repeat until People disperse or retreat in front of you.			

<b>Eight Simple</b>			
This Rule serves against Shieldsmen and consists of a series of double strikes one low and then one high. It would appear the intent is to make the shieldsmen move their shields so you can land a strike.			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
			T – Low to Legs under shield
		F	T & Btr at I-M
			R – Low to Legs under shield
	F		R & Btr at O-M
			T – Low to Legs under shield
	B		T & Btr at I-M
			R – Low to Legs under shield
		B	R & Btr at O-M
			T – Low to Legs under shield
		F	T
Turn body 180 degrees	W		Hold position during turn
to face opposite direction			T & Btr at I-M
			R – Low to legs under shield
		F	R
Turn body 180 degrees		W	Hold position during turn
to face opposite direction			R & Btr at O-M
Repeat Rule until shieldsmen leave			

<b>Eight Complex</b>			
The intent of this rule appears that you are fighting multiple opponents along an arc in front and beside you while other opponents come from behind so that you need to turn around and fend them off. It is not stated but this rule appears to be to stop you becoming surrounded. There is an instruction that steps should be wide and fast. The instruction to 'Circle' is not clear but I believe it should be to face another opponent along the arc of opponents.			
	Secondary Foot	Primary Foot	Flail
Starting Position	Even	Even	O-M
	F		T
Circling		F	T & Btr at I-M
		F	R
Circling		F	R & Btr at O-M
	F		T
Circling		F	T & Btr at I-M
		F	R
Circling	F		R & Btr at O-M
	F		T
		F	T
Turn body 180 degrees			Hold Position During Turn
To face opposite direction		F	T
Repeat rule			

<b>Nine Simple</b>			
This Rule serves to fight in a narrow street This Rule is the start of One Complex with a 180 degree turn added.			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-L
		F	V-T to H-Cl
			Ct to O-L & Btr
	F		N-T to H-Cl
			Ct to O-L & Btr
Turn Body 180 Degrees	W		Hold position during turn
		F	V-T to H-Cl
			Ct to O-L & Btr
	F		N-T to H-Cl
			Ct to O-L & Btr
Turn Body 180 Degrees	W		Hold position during turn
Repeat Rule			





<b>Rule Nine Complex</b>			
This routine is One Simple with altered steps and a turn			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-L
		F	V-T to H-Cl & Ct to I-L
	F		V-T to H-Cl & Ct to O-L
		F	V-T to H-Cl & Ct to O-L
Turn Body 180 Degrees	W		Hold position during turn
The position of your secondary foot after the turn needs to be forward of your primary foot so you can take the next forward step on your primary foot. The withdrawal, turn and step forward are continuous, as the motion should blend together as you strike with the flail using the next talho.			
		F	V-T to H-Cl & Ct to I-L
	F		V-T to H-Cl & Cl to O-L
		F	V-T to H-Cl & Ct to O-L
Turn Body 180 Degrees		W	Hold position during turn
Repeat Rule			

<b>Rule Ten Simple</b>			
This Rule is called - Guarding A Lady. The lady hides behind your shoulders as you guard her. You have to ensure the flail heads do not move behind you as you strike or they may hit the lady. Movements of the flail should be kept in front of you. Initially you should stand with your body square and your feet a little wide. Each Step should be one palm width and as you swing you should look in the direction of the blow.			
	Secondary Foot	Primary Foot	Flail
Starting Position	Even	Even	O-M
	F		V-T to H-Cl & Ct to I-M
		F	V-R to H-Cl & Ct to O-M
	F		V-T to H-Cl & Ct to I-M
		F	V-R to H-Cl & Ct to O-M
			V-T to H-Cl & Ct to I-M
		B	V-R to H-Cl & Ct to O-M
	B		V-T to H-Cl & Ct to I-M
		B	V-R to H-Cl & Ct to O-M
			T to H-Cl, Td & Btr at I-M
			R to H-Cl, Td & Btr at O-M
			T to H-Cl, Td & Btr at I-M
			R to H-Cl, Td & Btr at O-M

<b>Rule Ten Complex</b>			
The original rule instructs you to step forward angled to the primary or secondary side as part of an attack with the montante. As thrusts have been removed from this routine for flail, to step forward at an angle without a swing of the flail provides no benefit. The instruction to step at an angle has been modified to step forward when there is no attack so that foot can be placed in a comfortable position for the next swing.			
	Secondary Foot	Primary Foot	Flail
Starting Position	E	E	O-M
	F-D to I		T
		F-D to O	
	F-D to I		T & Btr at I-L
		F-D to O	R to H-Cl & Ct to I-L
	F-D to I		
		F-D to O	R to H-Cl, Td & Btr at O-M
		B	T
			T & Btr at I-M
	F-D to I		R
			R & Btr at O-M
		F-D to O	T & Btr at I-M
	B		R & Btr at O-M

<b>Rule Eleven Simple</b>			
This Rule is called – Galley Gangway			
The Tajo and Reves in this rule are made horizontally at about waste height			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
			T
		F	T & Btr at O-M
			R
	F		R & Btr at O-M
Turn Body 180 Degrees	W		
To face opposite direction			T
		F	T & Btr at O-M
			R
	F		R & Btr at O-M
Repeat Rule if Necessary			



<b>Rule Eleven Complex</b>			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
	F-D to l		T, Td & Btr at I-M
Reves replaces thrust		F	R, Td & Btr at O-M
	F-D to l		T, Td & Btr at I-M
Reves replaces thrust		F	R
	F		R, Td & Btr at O-M
			T
Turn Body 180 Degrees	W		
Repeat Rule			
The withdrawal, turn and step forward with the left foot to repeat the rule are continuous as the motions should blend together as you strike with the flail using the next tajo.			

<b>Rule Twelve Simple</b>			
This Rules Serves to fight people in front and behind you.			
You need to turn / spin over your primary foot to face the multiple opponents			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
	F		T & Btr at I-M
			R
	F		R & Btr O-M
			T & Btr at I-M
			R
	F		R & Btr at O-M
Repeat Rule			T & Btr at I-M

<b>Rule Twelve Complex</b>			
While not stated the implication is that this rule is also for fighting multiple opponents.			
The rule does state that when circling always move the secondary foot forward.			
How far you turn on each step depends on the position of your opponents			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
	F		T & Btr at I-M
			R
	F		R & Btr at O-M
			T
	B		T
		F	T & Btr at I-M
			R
		B	R & Btr at O-M
Repeat rule			



<b>Rule Thirteen Simple</b>			
This Rule is called Guarding a Cloak because it is used to defend a cloak one which has fallen or been dropped to the ground so as not to hinder you			
The intent is to work in a circle around your cloak by using tajos and then change direction when using reves. For reves pivot over your primary foot for tajos pivot over your secondary foot.			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
			T
		F	T
		F	T & Btr at I-M
			R
	F		R
	F		R & Btr at O-M

<b>Rule Thirteen Complex</b>			
This Rule is done in the same manner as Thirteen Simple has additional tajos & reves to be delivered while standing still between the pivoting steps.			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
			T
		F	T
		F	T & Btr at I-M
			R to H-Cl, Td & Btr at O-M
			T to H-Cl, Td & Btr at I-M
			R to H-Cl, Td & Btr at O-M
			T to H-Cl, Td & Btr at I-M
			R
	F		R
	F		R & Btr at O-M
			T to H-Cl, Td & Btr at I-M
			R to H-Cl, Td & Btr at O-M
			T to H-Cl, Td & Btr at I-M
			R to H-Cl, Td & Btr at O-M



<b>Rule Fourteen Simple</b>			
This rule serves against thrown weapons or hafted weapons for two hands.			
The text says to 'give a Large Jump while turning around' this appears to mean turn 360 degrees while moving forward to gain a lot of ground so that your second talho or reves can strike your opponent. The final deep step towards your opponent after having turned is a lunge.			
Obtuse Angle – The handle of the flail should be held pointing up and forwards of your body so that the point where the chains are attached to the handle is higher than your hands. The flail should not be horizontal.			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M at an obtuse angle
Deflect weapon to secondary side		F	T & Btr at I-M
Turn body 360 degrees to face initial direction	W		Hold haft at I-M
	F		Start T
Reach opponent & land a blow		F	T & Btr at I-M. at an obtuse angle
Defect Weapon to Primary Side	F		R
Turn Body 36 degrees to face initial direction.		W	Hold Haft at O-M
		F	Start R
Reach opponent & land a blow	F		R & Btr at O-M

<b>Rule Fourteen Complex</b>	<b>Posture A</b>	<b>Defend a Thrust at Chest Height on Secondary Side</b>	
This rule is also to defend against weapons that are thrust at you. The rule is noted as having two postures and two different actions depending on the height of your adversary's attack. Posture A is for an attack on your secondary side and posture B is for an attack on your primary side.			
The text says to 'give a Large Jump while turning around' this appears to mean turn 360 degrees while moving forward to gain a lot of ground so that your second talho or reves can strike your opponent. The final deep step towards your opponent after having turned is a lunge.			
Obtuse Angle – The handle of the flail should be held pointing up and forwards of your body so that the point where the chains are attached to the handle is higher than your hands. The flail should not be horizontal.			
	Secondary Foot	Primary Foot	Flail
Starting Position (Body Square)	B	F	O-M at an obtuse angle. Primary hand in front of your belt.
To deflect a chest height thrust on your secondary side		F	T & Btr at I-M
Turn body 360 degrees to face initial direction	W		Hold haft at I-M
	F		Start T
Reach opponent & land a blow		F	T & Btr at I-M. at an obtuse angle
	F		R & Btr at O-M

<b>Rule Fourteen Complex</b>	<b>Posture A</b>	<b>Defend a Thrust below the Belt on your Secondary Side</b>	
This rule is also to defend against weapons that are thrust at you. The rule is noted as having two postures and two different actions depending on the height of your adversary's attack. Posture A is for an attack on the secondary side and posture B is for an attack on your primary side.			
The text says to 'give a Large Jump while turning around' this appears to mean turn 360 degrees while moving forward to gain a lot of ground so that your second talho or reves can strike your opponent. The final deep step towards your opponent after having turned is a lunge. – See Note 3.			
Acute Angle – The handle of the flail should be held pointing down and forwards of your body so that the point where the chains are attached to the handle is lower than your hands. The flail should not be horizontal.			
	Secondary Foot	Primary Foot	Flail
Starting Position (Body Square)	B	F	O-M at an acute angle. Primary hand in front of your belt.
To deflect a thrust on your secondary side that is below your belt.		F-D to O	N-T to I-L & Ct to I-H
	F		N-T to H-Cl & Ct to I-L
		F	N-T to H-Cl 7 Btr at I-L

Rule Fourteen Complex	Posture B	Defend a Thrust at Chest Height on Primary Side	
This rule is also to defend against weapons that are thrust at you. The rule is noted as having two postures and two different actions depending on the height of your adversary's attack. Posture A is for an attack on your secondary side and posture B is for an attack on your primary side.			
The text says to 'give a Large Jump while turning around' this appears to mean turn 360 degrees while moving forward to gain a lot of ground so that your second talho or reves can strike your opponent. The final deep step towards your opponent after having turned is a lunge. – See Note 3.			
Obtuse Angle – The handle of the flail should be held pointing up and forwards of your body so that the point where the chains are attached to the handle is higher than your hands. The flail should not be horizontal.			
	Secondary Foot	Primary Foot	Flail
Starting Position	B	F	I-M at an obtuse angle. Primary hand in front of your belt.
To deflect a chest height thrust on your primary side		F	R & Btr at O-M
	F		Hold haft at O-M
Turn body 360 degrees to face initial direction		W	Start R
Reach opponent & land a blow		F	R & Btr – O-M at an obtuse angle
	F		T & Btr at I-M
When practicing I found a great desire to add an extra forward step on my primary foot when delivering the final Talho.			

Rule Fifteen Simple			
This Rule serves to separate two people who are fighting.			
	Secondary Foot	Primary Foot	Flail
Starting Position (Body Square)	F	B	O-L
		F –D to I	V-T to I-H & Ct to I-L
	F –D to O		V-R to O-H & Ct to O-L
		F –D to I	V-T to I-H & Ct to I-L
	F –D to O		V-T to O-H & Ct to I-H
Turn entire body to face secondary side		F-D to I	R
	W		
Turn entire body to face primary side		F	R, Ct to O-H & Btr at O-L
Repeat Rule if necessary			
When recommending rule turn your body to face the original direction unless the two combatants have moved.			

<b>Rule Fifteen Complex</b>			
This Rule serves to separate two people who are fighting.			
The rule does not expressly say so but the intention appears to be that your steps are forward on the diagonal the same as in Fifteen Simple.			
	Secondary Foot	Primary Foot	Flail
Starting Position (Body Square)	F	B	O-L
		F-D to I	V-T to I-H, Td & Ct to I-L
			V-R to I-H & strike to H-Cl
			Ct to I-L & Btr
	F-D to O		V-R to O-H, Td & Ct to O-L
			V-T to O-H & Strike to H-Cl
			Ct to O-L & Btr
		F-D to I	V-T to I-H, Td & Ct to I-L
			V-R to I-H & strike to H-Cl
			Ct to I-L & Btr
	F-D to O		V-R to O-H, Td & Ct to O-L
			V-T to O-H & Strike to H-Cl
			Ct to O-L & Btr
Turn entire body to face secondary side		F-D to I	T
	W		
Turn entire body to face primary side		F	T
			Ct to I-H & Btr O-L
Repeat Rule if necessary			
When recommencing rule turn your body to face the original direction unless the two combatants have moved.			

<b>Rule Sixteen Simple</b>			
This rule is for fighting in wide road with people in front and behind.			
When the thrusts are removed from this rule it becomes very similar to Four Complex with three repetitions of movements in the rule.			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
			T
		F	T & Btr at I-M
Turn Body 180 Degrees		W	
To face opposite direction	F		R & Btr at O-M
Turn Body 180 degrees	W		
To face opposite direction			
You should now be facing the direction in which you stated with your secondary foot in front of your primary foot and ready to repeat the rule if necessary.			





<b>Rule Sixteen Complex</b>			
This rule is for fighting in wide road with people in front and behind.			
I have removed two steps associated with thrusts to make the rule flow.			
	Secondary Foot	Primary Foot	Flail
Starting Position	F	B	O-M
			T
		F	T
Turn Body 180 Degrees To face opposite direction	W		T & Btr I-M
			R
	F		R
Turn Body 180 Degrees To face opposite direction		W	R & Btr O-M
Repeat rule if necessary			

This work is licensed under the Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-sa/4.0/> or send a letter to Creative Commons, PO Box 1866, Mountain View, CA 94042, USA.

