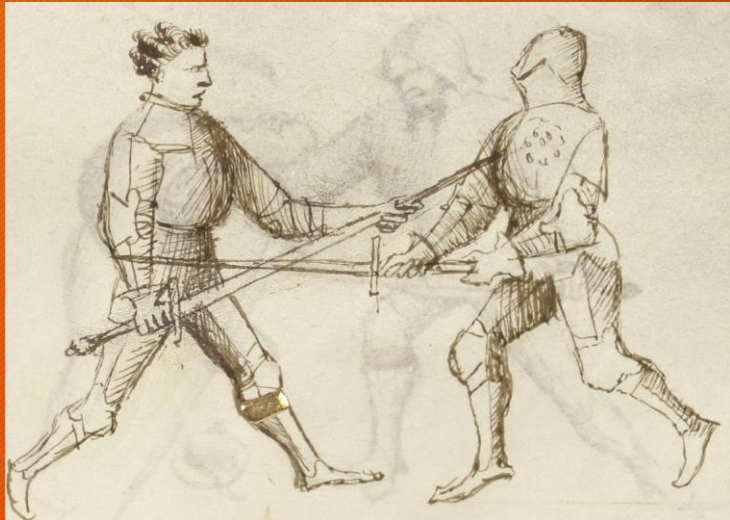


Armored Sword Plays



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Quick Background

- 1409 publication
- Earliest known complete European combat system
- Sections include wrestling, dagger, swords, armored combat, pikes, spears, and mounted combat
- 4 copies known to survive, the Getty copy is the most complete, each is different
- Page numbering
 - Each sheet of paper/vellum is numbered
 - Front of each sheet is called “recto” or abbreviated “r”
 - Back of each sheet is called “verso” or “v”
- Master is indicated with a gold coronet/crown
- Scholar is indicated by a gold garter

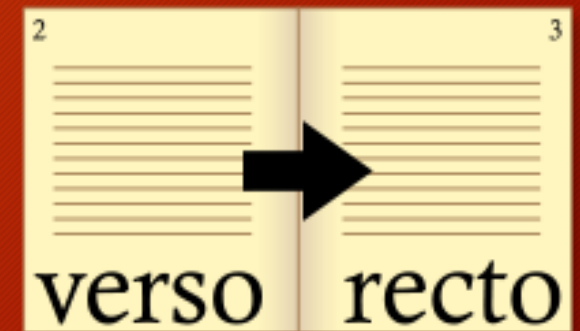


Image source: wikipedia

Sources

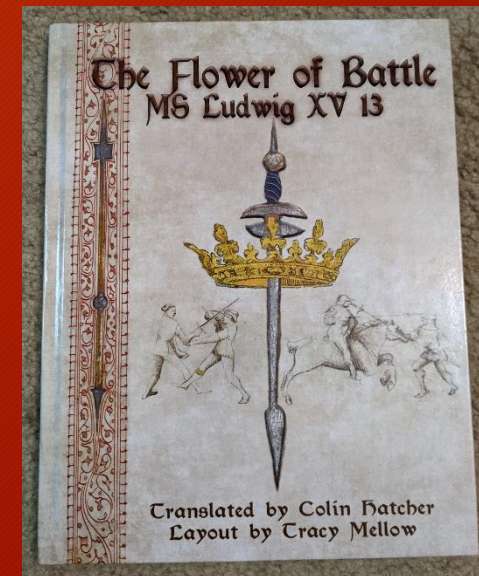
- Images from Getty Museum

<http://www.getty.edu/art/collection/objects/1443/unknown-fiore-furlan-dei-liberi-da-premariacco-il-fior-di-battaglia-italian-about-1410/>

- Translations by Colin Hatcher

The Flower of Battle: MS Ludwig XV13 by Colin Hatcher (Translator), Tracy Mellow (Designer), ISBN-13: 978-0984771684

or: https://wiktenauer.com/wiki/Fiore_de%27i_Liberi



Setting the Stage

Why do people wear armor?

What armor was Fiore dealing with in late 1300s?

- Plate over mail - gradually evolving toward more plate
- For instance, shoulder lames become common after 1360
- Visor latches appear to be post-Fiore



Ways to Damage someone in Armor

Lots of energy - e.g. hard blow to head

Target less armored areas - joints, back

Move armor - lift visor, go under aventail

Wrestling to reduce their effectiveness and make targeting easier
e.g. knock to ground

Fiore's Armored Sword Section

Getty Pages 32v-35r

5 new half-swording postas, one two-handed sword posta repeat

16 new plays are all at close/stretto measure

Could also use many dagger and stretto 2H sword plays due to measure

Half-swording also appears in other sections:

- One Handed Sword, 11th Student (pg 21v)
- Two Handed Sword, Intro (pg 22v)
- Dagger and Baton sections have some grabbing of the weapon tip with the second hand

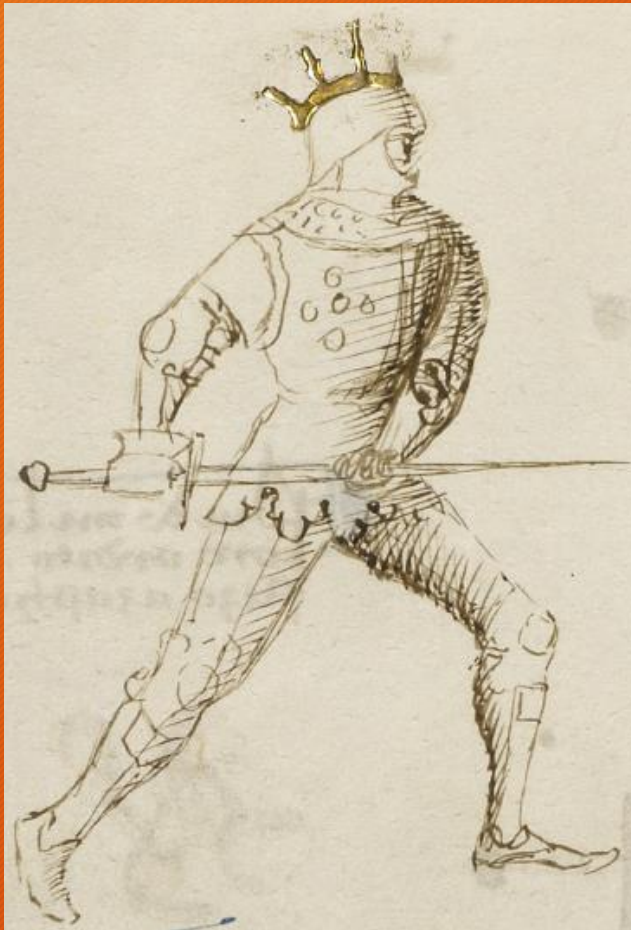
SCA Combat Application

- Grappling plays generally not legal in SCA
- Halfswording generally not legal in Rattan combat without custom edge marking
- Thrusts not allowed in new steel combat
- Most, non-grappling, plays work great in C&T
- Some application to Heavy Rapier - no explicit cuts in this section

Armored Sword Intro (32v-a)

We are 6 masters who are very knowledgeable in the art of armed fighting, and each one of us is an expert in this art. Hand-held weapons do not worry us, because we know how to defend against any cuts and thrusts that may come our way.

Posta Breve la Serpentina (Short Serpent Position, p 32v-a)



I am the *Short Serpent Guard*, and I consider myself superior to the other guards. And when I thrust those I strike will be well-marked.

Posta De Vera Croce (True Cross Position, p 32v-b)



I choose to use the *True Cross Guard* against you. And your thrust will fail to strike me. I will make cover to your attack as I make my step, and my thrust will strike you without fail. Neither you or the other guards concern me, because I am so well versed in the art of armed fighting that my crossing cannot fail me. Step, cross and strike, and this art will never fail you.

Posta Di Serpentino Lo Soprano (High Serpent Position, p 32v-c)



I am the *High Serpent* and I am well positioned to give great underhand thrusts, since I begin high but end low. I will throw a great thrust into you as I step. That is my skill and I do it well. Your cuts do not concern me in the slightest, because when it is time to hand out great thrusts, you'll get a large portion from me.

Porto di Ferro la Mezana (Middle Iron Gate, p 32v-d)



My name is *Middle Iron Gate*, and whether you are armored or unarmored I make strong thrusts. I step offline with my left foot and I put a thrust into your face. I can also place my point and blade between your arms in such a way that I will put you into the middle bind, as depicted and identified earlier.

Posta Sagitaria (Archer's Position, p 33r-a)



I am known as the *Archer's Guard*, and I throw great thrusts as I step offline. And if strikes or thrusts come against me, I make a strong cover, and then immediately I strike with my counter. This is my skill, and I never vary from it.

Posta de Croce Bastarda (Bastard Cross Position, p 33r)



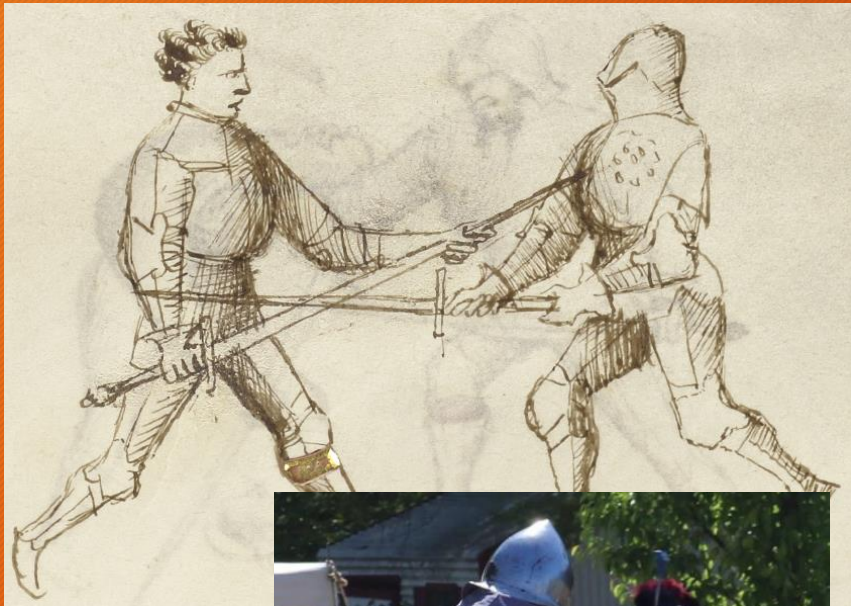
I am the *Mixed/Hybrid Cross Guard*, and I am related to the True Cross Guard, in that anything it can do, I can do also. I make strong covers, thrusts or cuts, usually avoiding your strike by stepping offline, and my strikes are my greatest asset.

Plate 1 (33r-c) Remedy Master



This cover is made from the True Cross Guard, when I step diagonally offline. And so that you can see what can be done from this cover, my students will show the plays that follow it, and since they are experienced in mortal combat, they will show these skills without hesitation.

Plate 2 (33r-d) 1st Student



I am the first student of the Master who came before me, and **I make this thrust from his cover**. You should also know that you can make this thrust from the True Cross Guard and from the Bastard/Mixed/Hybrid Cross Guard. As the opponent makes his thrust, the Master or his student who is waiting in one of these guards (or positions) keeps his body low and steps offline crossing the opponent's sword, with his point high into the opponent's face or chest, and with the hilt of his sword kept low, as shown here.

Quick Video of plate 1 and 2



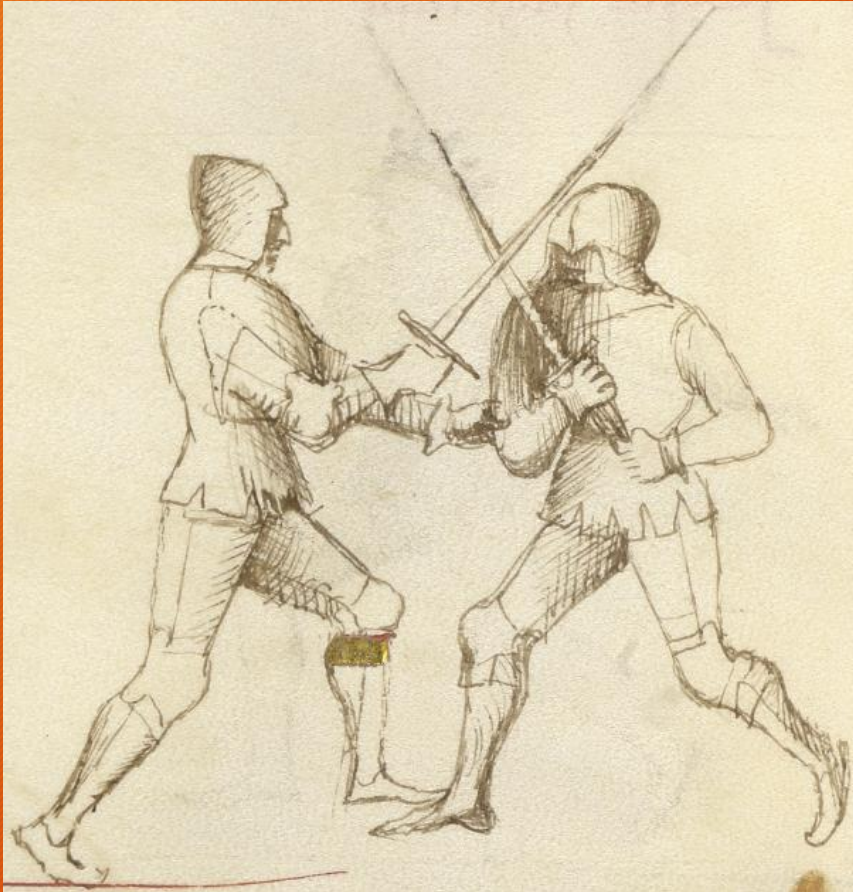
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Plate 3 (33v-a) 2nd Student



If I see my thrust cannot penetrate his chest, or his face due to his visor, I can lift his visor in order to thrust into his face. And if this does not satisfy me, I can apply other stronger plays

Plate 4 (33v-b) 3rd Student



When I closed with this opponent, his armor prevented me from striking him as shown in the previous play. So instead I push strongly against his elbow and make him turn away. Let's see now if his armor is strong enough when he is attacked from behind.

Plate 5 (33v-c) 4th Student



When I saw that my sword was ineffective against you, I quickly applied this grappling technique. I believe, see and feel that your armor will be useless to you when I put you in this strong lower bind, which is shown further in the next picture.

Plate 6 (33v-d) 5th Student



I have you locked in the lower bind or “strong key”, and from this position you cannot escape regardless of how strong you are. I could hurt you or even kill you. I could stop to write a letter and you would not even be able to see what I was doing. You have lost your sword and your helmet, you have been humiliated and you’ll soon be hurting.

Plate 7 (34r-a) 6th Student



This play flows from the first Master who showed the True Cross Guard or the Hybrid Cross Guard, as follows: when the opponent makes a thrust at the Student who is waiting in guard, the student quickly steps off line to make cover, and counters with a thrust to the opponent's face. Then the student advances his left foot behind his opponent's lead foot as shown, in order to throw him to the ground, using the point of his sword to hook around the opponent's neck.

Quick Video of Plate 7



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Plate 8 (34r-b) 7th Student



When I move from my guard to a close range cover and am unable to strike you with a cut, I strike you with a thrust. If I cannot strike you with either, I strike you with the cross guard or with the pommel, depending on my preference.

And when I choose to play at close range, and my opponent believes I intend to use my sword, I switch to grappling when this gives me an advantage, or, if not, I can strike him in the face with my cross guard as I told you before, whichever I like.

Quick Video of Plate 8



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Plate 9 (34r-c) 8th Student



As you saw, the student who preceded me struck his opponent in the face with the crossguard of his sword. Thereafter **he can quickly strike him in the face with his pommel**, as you see depicted below.

Plate 10 (34r-d) 9th Student



Also let me tell you that the student immediately before me who struck his opponent in the face with the pommel of his sword, could also have done what I do, that is, **step with his right foot behind his opponent's left leg, and then hook his opponent's neck with his sword handle, in order to throw him to the ground as I do.**

Plate 11 (34v-a) 10th Student



This play also flows from the True Cross Guard, as follows when a student is in that guard, and an opponent comes against him and suddenly attacks him, then the student should **step off the line and thrust his sword point into his face** as you see me do here.

Plate 12 (34v-b) 11th Student



Also let me point out that if the Student has moved to close range, and finds himself unable to destroy his opponent with his sword, then he should use his sword to grapple as shown, that is, he should cast his sword to his opponent's neck, then step with his right foot behind the opponent's left foot, and throw him to the ground to the right.

Plate 13 (34v-c) 12th Student



This student is unable to strike his opponent effectively, so he transitions to grappling as follows: he places his sword point to the inside of his opponent's right arm. Then the student slides his sword and his left arm under the opponent's right arm, so as to throw him to the ground, or lock him in the lower bind, known as the "strong key".

Quick Video of Plate 13



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Plate 14 (34v-d) 13th Student



This is a good strong grapple: as he makes his grip on the opponent's right arm, the student steps with his left foot behind opponent's left foot, and thrusts the point of his sword into his face. He can also throw him to the ground to the student's right.

Quick Video of Plate 14



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Plate 15 (35r-a) Counter Master



This is the counter to the Remedy Master and all of his students. It is the case that every counter you use against a Remedy Master will also break the plays of all of that Remedy Master's students. And this is true for the spear, poleaxe, sword, dagger, and grappling, that is, for the entire art.

Let me return to address the Remedy Master: **when he is making his cover, the Counter-Remedy Master places his left hand behind his opponent's right elbow and gives it a powerful push, turning him in order to strike him from behind as you see drawn next.**

Plate 16 (35r-b) Student to Counter Master



I am the student of the Counter-Remedy Master who came before me and I complete his play as follows: when I have turned my opponent, I immediately strike him from behind, either under his right arm, or under his coif into the back of his head, or into his buttocks (excuse my language), or into the back of his knee, or in any other place where he is unprotected.

Quick Video of Plates 15 and 16



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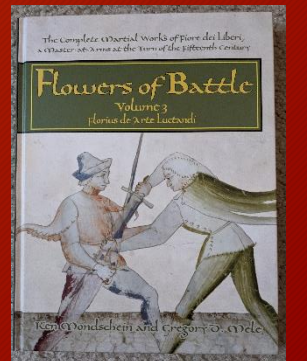
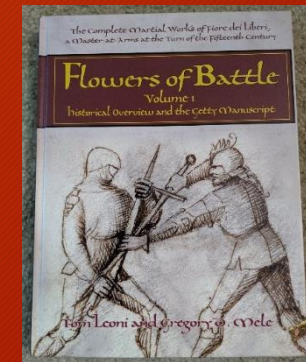
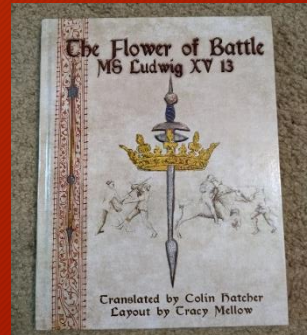
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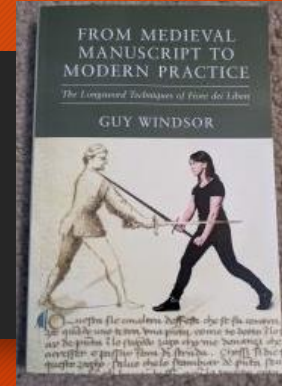
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Virtual Pennsic University
Posted on July 18, 2020 by LearnFiore

With the SCA's largest annual gathering, Pennsic, canceled for 2020 due to Covid-19, various virtual partial replacements are being set up.

Pennsic University is being virtualized as a temporary YouTube channel that people can submit videos to. We have submitted a merged version of our Applying Fiore to SCA Combat videos (our group's channel has it in two parts, VPU will have it in one part). There should be lots and lots of other cool classes on all areas of interest to the SCA. [You can find VPU on YouTube here.](#)





Quote The Master:
"I am the sword and I am lethal
against any weapon; lances, axes and
dagger are worthless against me. ...
Come against me and feel the pain."

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Fiore's Dagger part 2

Getty Pages 11v-14r

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